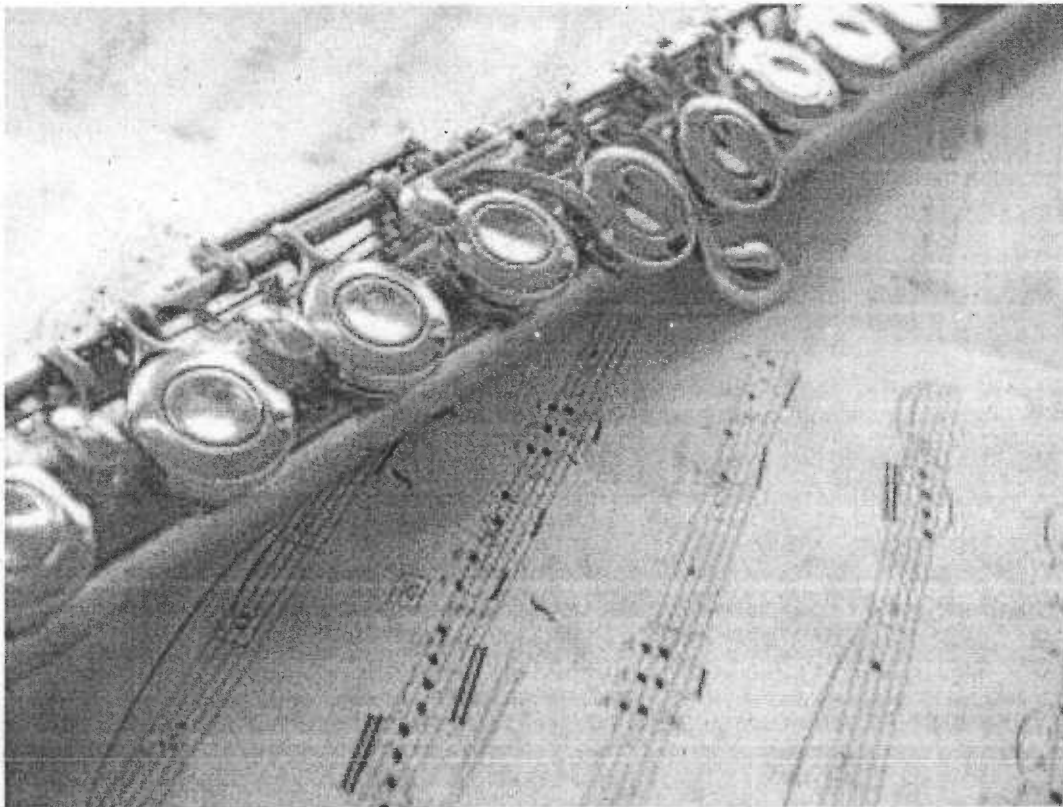


The Eastern Washington University Department of Music Presents

Senior Flute Recital

Debrah Branch



Sunday, March 13, 2011, 1:00 pm

From the Studio of Bruce Bodden

Presented in partial fulfillment of the Bachelor's of Arts in Music Education Degree

Program

Three Pieces for Flute and Piano, Op. 31b

Allegretto grazioso

Melody

Pastorale

Arthur Foote
(1853-1937)

Another Year

Gary Schocker
(1959-)

Intermission

Intermezzo Op. 41, No. 2

Victor Alphonse Duvernoy
(1842-1907)

Sonata in G minor

Allegro

Adagio

Allegro

Johann Sebastian Bach
(1685-1750)

Please join me in the lobby for a brief reception

Program Notes

Arthur Foote (1853-1937) studied composition and music history at Harvard University under John Knowles Paine beginning in 1870. Foote earned the first master's degree in music ever granted by an American university in 1875. He served as organist at the First Unitarian Church in Boston and performed often as a pianist with the Boston Symphony Orchestra. Foote was also a member of a group of composers known as the Boston Six or Second New England School of musicians. These were the first composers to write "classical" music in America. Foote later taught privately and at the New England Conservatory, and was active in the Music Teachers National Association and the American Guild of Organists, of which he was a founding member.

"Three Pieces for Flute and Piano, Opus 31b" was originally written for oboe and piano in 1893. The pieces are beautiful and lyrical, with all the style of an American composer. The first movement is reminiscent of a dance, while the second serves as a soft, gracious lullaby. Finally, the third movement mirrors the attitudes of youth with a playful and bouncy melody.

Gary Schocker (1959-) has a highly melodic compositional style that has been compared to Poulenc, Francaix and Bernstein, all of them eclectic, melodic composers with a sense of drama and humor. He has become the most-published and among the most-played living composers for flute, which is his main instrument, and for which he has a unique affinity. Among his many awards have been honors from the International Clarinet Association and the National Flute Association. He regularly receives commissions from other flutists, among them Sir James Galway. In addition to flute, Schocker has written for all the other woodwinds and extensively for the piano.

"Another Year" was composed on October 6, 2009. The piece is very lyrical, graceful, and reflective, much like that of a film score.

Victor Alphonse Duvernoy (1842-1907), son of noted bass-baritone Charles-François Duvernoy, was a student of Antoine François Marmontel, François Bazin and Mathurin Barbereau at the Conservatoire de Paris where he studied piano from 1886. He subsequently made his career as a piano virtuoso, a composer and professor of piano at the Conservatoire de Paris. Duvernoy composed operas, a ballet, symphonic and chamber music works, as well as music for piano. His 1880 symphonic poem *La tempête* for soloists, chorus and orchestra after William Shakespeare's *The Tempest* won the Grand Prix de la Ville de Paris in 1900. He counts composer Alexander Winkler and Norah Drewett de Kresz among his students. His brother was singer and pianist Edmond Duvernoy.

Intermezzo Op. 41 No. 2 is the second piece in Deux Morceaux, two pieces for flute and piano. The piece begins in the feel of a Spanish dance, and quickly transitions to a style that could be easily imagined in an old American "Western" movie. These two opposing styles are exchanged throughout the piece, giving it a very distinct style and sound.

Johann Sebastian Bach (1685-1750) was a German composer, keyboardist, violist, and violinist. Prominent in the Baroque period, he composed both sacred and secular works for choir, orchestra, and solo instruments. He served as a court musician, composer, and Kapellmeister (music director) in various areas throughout Germany.

Sonata in G-minor was originally composed for violin and harpsichord. Composition of the piece was attributed to Johann Sebastian Bach for almost 100 years. Recently, however, the identity of the composer of the piece has been debated. The composer's identity first came into question after musical historians attributed a similar sonata to J.S. Bach's son, Carl Philipp Emanuel Bach. Other historians think it may be the composition of an unnamed student of J.S. Bach. Since any records of compositions at that time are likely destroyed, it is difficult to definitively name the composer of the piece. But, composer aside, this piece is lovely, and I hope you enjoy it.

Acknowledgements

There are many people to thank, and I'd like to start with the faculty. Colleen Hegney single-handedly keeps this department running, and deserves recognition. Dr. Jane Ellsworth and Kristina Ploeger have been very supportive, and have taken time out of their busy schedules to be here today. Bill Conable has showed me the value of the Alexander Technique. Bruce Bodden has taught my lessons for four years, putting up with my highs and lows and practice-free weeks with smiles and sarcasm. Each of these people have helped to make this recital possible.

Next, I would like to thank my friends and family. You've listened to me practice, supported me, and travelled as far as Canada to hear me today. You taught me how to work hard, make educated decisions, prioritize, and pursue my dreams. Mom thanks for giving me your flute. Matt and Kenny, thanks for sitting in a car for 6 hours. Dad, thanks for making the trip with Matt and Kenny. Grandma, thank you for providing such a great example to follow. Grandpa, thanks for keeping me in school. I might not have made it without the prospect of your boot "helping" me find my way back to Cheney.

Finally, Evan and Mary, thank you for working with me and sharing this stage with me tonight. I've learned so much in working with you, and I hope you have too.