

Notes on the Program (Continued)

Piece pour flute seule- Jacques Ibert

“Jacques Ibert’s *Piece* is an offspring of Debussy’s *Faune* and *Syrinx* – one of a colorful family that includes Honegger’s *Danse de la chevre* and Varese’s *Density 21.5*. Composed in 1936, it is pure pastoral, the song of a solitary shepherd high in the hills. Ibert marks it a piacere – at pleasure – encouraging the player to take his ease in pouring out its liquid melodies and throwing off its virtuoso scales and roulades – a perfect encore to the concerto that Ibert had composed two years previously.”⁵

Suite for Flute and Piano, Op. 34- Charles-Marie Widor

“The Widor Suite has an orchestral sweep and brilliance to it, particularly in the forth movement. Widor wrote it for Taffanel and it reflects his new seriousness of purpose in flute playing. Taffanel premiered it in 1884 – although it was not published until 1898 and this is often incorrectly given as the date of composition. There are echoes of Schumann in the melodic line (the clarinet *Fantasiestucke* and oboe *Romanzen*), the textures are richly contrapuntal, and the harmony is wide-ranging, with some of the chromatic elements that characterize Widor’s organ music. The form throughout is carefully crafted and controlled, and the finale is a dramatic canvas of sound that stretches the voice of the flute to its limits. The most intimate of the four movements is the Romance, which reappeared in 1885 in the incidental music that Widor wrote for a verse comedy, *Le Conte d’avril*, adapted from Shakespeare’s *Twelfth Night*. ‘Night made for love, oh gentle April night’, runs the text.”⁶

³ Music Program Notes. (Accessed [Monday, February 14, 2005]), <http://www.windband.org/foothill/pgm_note/notes_b.htm#Barnes>

⁴ Music Program Notes. (Accessed [Monday, February 14, 2005]), <http://www.windband.org/foothill/pgm_note/notes_b.htm#Barnes>

⁵ Blakeman, Edward. *Ibert & Khachaturian Flute Concertos: Emmanuel Pahud*. Produced by Stephen Johns - EMI Classics, 2003. Compact Disc.

⁶ Blakeman, Edward. *Franck, Widor, & Strauss Works for Flute: Emmanuel Pahud*. Produced by Stephen Johns - EMI Classics, 2004. Compact Disc.



Artist Biography

Christina M. Ammirati, a native of Long Island, NY, is pursuing a Master in Flute Performance at George Mason University, studying under Judith A. Lapple. Ms. Ammirati received her Bachelor in Music Education from GMU in May 2003. As an undergraduate, she has served as principal flutist in the GMU Wind Ensemble and Symphony Orchestra. She was a member of the Patriot Quintet and appeared in three Honors Recitals.

Ms. Ammirati is currently in her second year as an elementary band director in the Fairfax County Public School system. Spanning three schools, she has over 150 5th and 6th grade students in her band program. Presently, Ms. Ammirati plays principal flute in the GMU Symphony Orchestra. She performed as a soloist on last years Honors Recital program and will be featured as a soloist with the Symphony Orchestra in the upcoming Music Benefit concert on April 30th.



COLLEGE OF VISUAL AND PERFORMING ARTS

Department of Music

Graduate Recital
Christina M. Ammirati, Flute

Accompanied by:
Roy Hakes, Piano

Sunday, March 6, 2005
2:00 p.m.
Harris Theatre

Notes on the Program

Program

Sonata for Flute and Piano, No. 2, Op. 94 Sergei Prokofiev (1891-1953)

Moderato
Scherzo
Andante
Allegro con brio

Autumn Soliloquy, Op. 65 James Barnes (b. 1949)

☞ *Intermission* ☛

Piece pour flute seule Jacques Ibert (1890-1962)

Suite for Flute and Piano, Op. 34 Charles-Marie Widor (1844-1937)

Moderato
Scherzo
Romance
Final

Sonata for Flute and Piano, Op. 94- Sergei Prokofiev

“Born in 1891 in Sontzovka, Russia, Sergei Prokofiev exhibited exceptional musical talent as a child. Tutored at the piano by his mother, he wrote a number of piano pieces, including six marches, when he was five. At nine, he wrote the piano score to the opera *Giant*. He entered the St. Petersburg Conservatory, at the age of 13, where he was taught by Rimsky-Korsakov, Liadov, and Tcherepnin. His travels, after graduation, took him to the United States, but he found the political and cultural climate of Paris in 1920 to be more sympathetic to his compositions. He retained his Russian citizenship and returned there in 1936, where he lived until his death in Moscow on March 5, 1953; his death was overshadowed by that of Joseph Stalin, who died the same day. The catalog of Prokofiev's works includes symphonies, band works, concertos, piano sonatas, and chamber music compositions. His better known works include the opera *The Love of Three Oranges*, the ballet *Romeo and Juliet*, the symphonic *Lieutenant Kije Suite* and *Peter and the Wolf*, and the film music to *Alexander Nevsky*.”¹

“The sonata-allegro first movement develops two graceful, exuberant themes in a classical format with pungent harmonies that suggest the influence of Mussorgsky. The delightful Scherzo, animated by exchanges of rhythmic patterns between the two instruments, is varied by a contemplative melody at its center. The brief Andante begins with a simple, serene melody. After a more agitated section, the calm mood returns. The virtuoso rondo finale moves with wit and boundless energy.”²

Autumn Soliloquy– James Barnes

“James Barnes attended the University of Kansas, where he received the Bachelor and Masters of Music degrees in 1974 and 1975, respectively. He was the winner of the 1971 Kansas Music Teachers Association student composition contest. He is currently a staff composer and arranger in the University of Kansas' band department. Barnes has composed for chamber ensembles and orchestra, as well as for band. His *Symphony, Opus 35* was the American Bandmasters Association Ostwald Competition winner in 1978.”³

Barnes composed Autumn Soliloquy as an oboe solo with wind ensemble and dedicated it to Susan Hicks Brashier. “It is quite different from most of his music, which is powerful and energetic. The tone poem begins with a melancholy solo and a one line melody from the piano gently underneath the flute. The piano then has its turn playing the melody. In the *moderato* section, the piano provides “an ethereal, shimmering sound.” The flute cadenza depicts the falling leaves and the “swirling chill wind of autumn.” The colors of sound produced the piano suggest the changing of color in the leaves. “There is a last burst of brilliance and excitement before the flute once again sings in a plaintive *cadenza*. Recalling the initial theme before retreating, the piano introduces a pyramid of ensemble sounds to bring the piece to a quiet ending.”⁴

¹ Music Program Notes. (Accessed [Monday, February 14, 2005]), <http://www.windband.org/foothill/pgm_note/notes_op.htm#Prokofieff>

² Flute Recital 2001. (Accessed [Monday, February 14, 2005]), <http://www.stanford.edu/~pdelac/interests/RecitalWeb/Program_notes.html>