



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, May 16, 2025 • 6:00 PM

BEATRICE LARSON

Junior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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Brennan Recital Hall

BEATRICE LARSON, FLUTE

Junior Recital

YOKO YAMADA, PIANO

PROGRAM

Paul Hindemith (1895-1963)

Sonata for Flute and Piano (1936)

I. Heiter bewegt

II. Sehr langsam

III. Sehr lebhaft

Eugene Magalif (b. 1957)

Colibri (Hummingbird) for Piccolo and Piano (2014)

- Intermission -

Georg Philipp Telemann (1681-1767)

Fantasie No. 9 in E Major TWV 40:10 for Flute without Bass (1732)

I. Affettuoso

II. Allegro

III. Grave

IV. Vivace

Charles-Marie Widor (1844-1937)

Suite for Flute and Piano Op. 34 (1877)

I. Moderato

II. Scherzo

III. Romance

IV. Final

Beatrice Larson is from the studios of Alyce Johnson & Emma Gerstein. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

PROGRAM NOTES

Paul Hindemith (1895-1963)

Sonata for Flute and Piano (1936)

Duration: 16 minutes

Paul Hindemith composed his Sonata for Flute and Piano in Berlin, December 1936. This was written for the eighth Festival of Contemporary Music in Washington, D.C., where he was to be featured as a performer and composer. After performances of his works were banned in Germany in early 1936, Hindemith gladly accepted this invitation to the United States. Since that ban, he had undertaken the task of writing sonatas for as many different orchestral instruments as possible. Among the 26 sonatas Hindemith composed between 1935 and 1955, his flute sonata stands out, encapsulating his unique harmonic writing style in just three movements. In the sonata, we are transported through various motivic ideas that develop throughout the movements and tonality that never remains in one key. Hindemith creates unique characters in each new theme we see. With this new, exciting writing for its time, it is no wonder why Hindemith's sonata has become a standard in the flute repertoire today.

Eugene Magalif (b. 1957)

Colibri (Hummingbird) for Piccolo and Piano (2014)

Duration: 6 minutes

Eugene Magalif is an American composer, originally from Belarus, who is known for his various writings for musical theater, television, choir, piano, strings, and winds. Magalif's works demonstrate a captivating blend of classical and pop music, which he has won many national awards and acknowledgments for. Originally written for flute and string orchestra in 2010, the piccolo and piano arrangement for *Colibri* was written in 2014. This piece utilizes the dynamic range and soloistic nature of the piccolo in an energetic six minutes. The work opens with a very brisk theme in the piccolo that dances on top of the flowing piano line. Then, there is a contrasting lyrical section demonstrating the expressive low register of the piccolo. Both themes return throughout the piece, developing each time they reappear. This work unfolds quickly and fosters much excitement for the listener through Magalif's very rhythmic and creative writing. With jazz-like influences and the use of extended techniques like flutter-tonguing, it is easy to picture the small but mighty hummingbird, or Colibri, fluttering about in nature.

Georg Philipp Telemann (1681-1767)

Fantasie No. 9 in E Major TWV 40:10 for Flute without Bass (1732)

Duration: 7 minutes

Georg Philipp Telemann started to write his twelve fantasias for solo flute without bass in 1732. This was quite the challenge since writing for unaccompanied melodic instruments was very uncommon at the time.

In the Baroque period, it was much more common to see solo works written for string instruments, who can make multiple pitches sound at once. To combat the limits of a melodic instrument like the flute, Telemann employed the technique of false polyphony. This allowed his writing to sound as if we are hearing two flutes instead of one. He created this illusion by having rapid alternations of the high and low registers, presenting a conversation between the two. His *Fantasie No. 9 in E Major* is no exception. Upon listening, one can take in the luscious tone of the flute and delight in the freedom the performer is given through Telemann's writing.

Charles-Marie Widor (1844-1937)

Suite for Flute and Piano Op. 34 (1877)

Duration: 18 minutes

Charles-Marie Widor was born in Lyons, France to a great line of organists. Starting at the age of 11, he quickly became proficient at both the organ and piano. Widor also became an accomplished composer, creating a genre of his very own: the organ symphony. Widor is well-known for making significant contributions to the organ repertoire with his late-Romantic writing. He composed other works, but the only one to have similar success to his organ symphonies was his *Suite for Flute and Piano*. Dedicated to the infamous flutist Paul Taffanel, Widor's *Suite* was debuted by Taffanel in concert on April 10th, 1884 at the Paris Chamber Music Society.

The *Suite* opens with a flowing *moderato* that we hear echoed in both the flute and piano. There is much freedom in this movement, allowing the performer to take liberties with the phrasing and other nuances. The second movement, *Scherzo*, is a bright dance with a memorable motif you'll hear repeated throughout. The dramatic octave jumps in this movement can be equated to a call, answered by the playful, dance-like melody. The third movement, *Romance*, is a stunning *Andantino* written to showcase the lush, passionate nature of the flute. One can hear subtle nods to Schumann's piano writing style here. This *Romance* is often programmed by itself because of its beautiful melody and cadenzas. The final movement is a brilliant display of the versatility of the flute. Widor presents the most precious lyrical moments and, in contrast, the most commanding *forte* lines of the entire suite in this final *Vivace*. It is a tremendously formidable and dazzling display of Widor's imaginative writing. Unsurprisingly, this expressive *Suite* belongs to the heart of the flute repertoire today.

Notes by Beatrice Larson