

No. 7
Gary.

THE UNIVERSITY OF WASHINGTON
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

LINDA MORTAROTTI, *flute*

in a

SENIOR RECITAL

Friday, January 28, 1977

Music Auditorium, 7:30 PM

Tape No. 1-8318

PROGRAM

CAMARGO GUARNIERI 8:55
(1907-1947)

Sonatina for Flute and Piano
Allegro
Melancolico
Saltitante

SCHUBERT 19:27
(1797-1828)

Introduction, Theme and Variations for Flute
and Piano, Op. 25

CH 3-6-77.

Anita Cummings, *piano*

INTERMISSION

Tape No. 2-8319

C.P.E. BACH 11:42
(1714-1788)

Sonata for Unaccompanied Flute
Poco adagio
Allegro
Allegro

GEORGE McKAY 11:50
(1899-1970)

Suite for Flute and Harp
Moderato mistico
Allegro grazioso
Andantino
Allegro vivace

Mark Frank, *harp*

MOZART 13:58
(1756-1791)

Quartet in D Major for Flute and Strings, K. 285
Allegro
Adagio
Rondo

Daniel Davis, *violin*
Peter Kenote, *viola*
Peter Reese, *'cello*

Linda Mortarotti is a student of Felix Skowronek.
Peter Kenote is a student of Donald McInnes.
Peter Reese is a student of Toby Saks.

PROGRAM NOTES

Camargo Guarnieri...Sonatina for Flute and Piano

Guarnieri was born in Tieti in the state of Sao Paulo in 1907. and received his training first at the Conservatory of Sao Paulo, then in France. He avoids direct quotation of folk melodies preferring to capture the Brazilian flavor in melodies of his own devising. These are projected in a music that is Neo-classic in style and contrapuntal in texture.

Schubert...Introduction, Theme and Variations op.25

The large and important steps toward Romanticism are seen in most concentrated fashion in the music of F. Schubert. Schubert was born in 1797 in Vienna and received his first musical instruction at the age of eight from his father, learning to play the violin, piano and organ. Vienna at large, became his home despite occasional intervals of moving from place to place with his friends. An attack of typhoid in 1827 ended his life late in 1828 in his 31st year.

In approximately seventeen years during which Schubert composed, he wrote almost one thousand works. Ranging from piano music; chamber music; orchestral music; stage and choral works, as well as songs and song cycles; Perhaps the outstanding character of Schubert's music is its melodiousness. One may point out that a typical Schubert melody contains a recurring element, namely a melodic or rhythmic figure.

In this Theme and Variations, Schubert incorporates this recurring melodic figure even though all seven variations are so different and individually interesting. His ability to include such a wide variety of colors, styles and rhythms between the flute and piano is unifying and exciting! This particular theme comes from Schubert's first song cycle (music set to an entire series of poems by the same author) consisting of fourteen poems by Wilhelm Muller, called Die Schone Mullerin, (The Maid of the Mill) and was composed in 1823. This theme, titled Trockne Blumen (Faded Flowers), is just part of the song cycle reflecting the wandering and growing despair of a rejected lover:

Oh faded flowers she gave to me,
within my grave shall ye treasured be!!
Ye seem so mournful as did ye know,
the grief that kills me and all my woe.

Oh flow'rets wither'd and pale and sue,
for you, forsaken I shed a tear!!
But tears restore not the leaves of May,
nor the tender love that has fled away.

For spring tide cometh and winter will pass,
and pretty flowers shall pave the grass.
Within my tomb pretty flowers shall be,
the faded flow'rs that she gave to me!!

And when, in passing my grave she doth view,
and thinks, half sadly, "Ah, he was true!"
Leap forth, ye flowrets, leap forth at last!!
For May is here and the winter is past!

C.P.E.Bach.....Sonata for Unaccompanied Flute

The sonata for unaccompanied flute holds a secure place in the affection of flutists everywhere. It is one of the composers most beautiful works, expressive, highly dramatic and rich in harmonies.

One interesting problem that arises when performing this piece is the arrangement of movements Many editors and flutists have chosen to put the second movement first and place the Poco Adagio in the middle. We feel familiar with this fast-slow-fast form because of our habituation to the

Classical sonata patterns of Mozart, Hayden and Beethoven. But, C.P.E. Bach was before all that!! He wrote at a time when the crystallization of these patterns had not yet taken place. C.P.E. Bach perfected this pattern of movements which departed from the tried and true Baroque scheme, with each movement having a reason behind its particular place in this pattern. The slow movement was meant to be truly dramatic and expressive, allowing the performer to 'reach out to the souls' of his audience. The second movement a little faster, was designed primarily to let the composer portray his ability to write effective harmonies and thematic material. The third, and fastest movement was written to allow the performer to express his technical abilities and musicianship.

George McKay.....Suite for Flute and Harp

The story of the career of G. McKay is told in the many beautiful melodies that he wrote. From his early years of Impressionist influence to the final years of personal idiom, his melodism shines as the outstanding feature of his music.

The Suite for Flute and Harp was written in 1956 and this particular work won the first prize in the 1957 International Competition offered by the Northern California Harpists Association. This piece was written during a certain 'era' of McKay's life, namely his change in the direction of writing in more abstract forms and ensembles. This change reveals itself in the character of his melodic and harmonic language. His music no longer hints of the Impressionisms and Wagnerianisms of the 1920's and early 1930's nor the 'folksiness' of the 1940's. Rather it illustrates the synthesis that occurred between the two.

Wolfgang A Mozart.....Quartet in D Major for Flute and Strings

The four flute quartets are the product of the sixteen month period which formed the central drama of Mozart's life: from ~~1777~~ Sept. 1777 till mid Jan 1779, when he left his post with the Archbishop of Salzburg and traveled about Europe..

In Mannheim, although Mozart composed, gave lessons, and performed at court, and in all the best private houses, financial results were disappointing.. There was one promising commission. The flutist Wendling introduced Mozart to a wealthy Dutchman named De Jean. De Jean offered to give Mozart 200 Guildens for composing for him three short flute concerti and a couple of flute and string quartets. As a result, through much time and effort, two flute concerti and one full flute quartet (and two other flute quartets of slighter construction) were produced.

The Quartet in D Major, is in conventional three movements with the flute the most prominent of the instruments in concertante style. The Adagio-virtually a flute solo with pizzicato string accompaniment is Mozart at his most serene and ingratiating. The Rondo is gay and inventive.