

Fall 11-21-2003

## Emily Elkins, Flute

Pittsburg State University

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Pittsburg State University  
Pittsburg, Kansas

DEPARTMENT OF MUSIC

*Junior Recital*

*Emily Elkins, Flute*

*assisted by*

*Jan Hastings, Piano*

*Elisha Samuel, Violin*

*Catalin Lari, Viola*

*Sarah Gustafson, Cello*

Friday, November 21, 2003

McCray Recital Hall

7:30 p.m.

PROGRAM

Quartett in C Major K. 171 and K. 285b ..... W.A. Mozart (1756-1791)

Pièce pour flûte seule ..... Jacques Ibert (1890-1962)

Short Break

Sonata in E Minor "Undine" ..... Carl Reinecke (1824-1910)

- I. Allegro
- II. Intermezzo.
- III. Andante tranquillo/ Molto vivace
- IV. Finale

*This recital partially fulfills performance requirements for the junior year of the Bachelor of Music Performance degree program for Ms. Elkins.*

### ***Pièce pour flûte seul) by Jacques Ibert***

Ibert was a late nineteenth and early twentieth century French composer. Born in Paris, Ibert was quintessentially French and, like Saint-Saëns, was relatively conservative in his music, preferring to uphold the classical tradition in the face the many different "systems" of music prevalent during the twentieth century. There is a significant jazz element in his music, however. After studying at the Conservatoire and then serving in the First World War, he was awarded the prestigious Prix de Rome and later he would spend much of his life in Rome as director of the Académie de France. He contributed music of almost every sort to the repertoire, including seven operas, seven ballets and even several film scores. He wrote *Pièce* at a Parisian party when Marcel Moyse, a flute player, was asked to play for the guests. Ibert and Moyse were both colleagues from the French School of Music. The piece is written in a meter, but is played with freedom. It also contains several sections of chromaticism and broken minor thirds.

### ***Mozart Quartett in C Major K. 171 and K. 285b***

Mozart's four flute quartets form a heterogenous collection which come from different years and locations during the late 1770's and 1780's. The first two quartets were written towards the end of his period in Mannheim in partial fulfilment of a commission for the Dutch flautist, W van B Dejong. The first quartet in D major is very innovative and pleasant. The first and third movements (Allegro and Rondeau) are sparkling and vivacious, while the Adagio has an interesting flute solo in B minor supported by pizzicato strings. The whole work has a strong tonal and structural integrity of Mozart, and deserves to be played more often in chamber groups.

His flute quartet in C Major has been stitched together by modern musicologists from disparate historical sources, thus being jointly numbered K.171 and K.285b. It is unclear whether its two movements truly belong together. It has a fully developed Allegro first movement followed a Theme & Variations, which is a transcription of the sixth movement of the Serenade for Winds in B flat. If the transcription is not by Mozart himself (and this is disputed), then the anonymous arranger displayed a skill equal to Mozart's own. To the listener, this flute and strings arrangement is actually preferable with the solo work generously shared by the flute, violin, viola, and cello in the different variations.

### Carl Reinecke *Sonata in E minor "Undine"*

Carl Reinecke was a famous composer and conductor of the later 1800's. He befriended Mendelssohn and Schumann as a director at the Conservatory at Leipzig and was very influenced by each as composers. Reinecke was constantly in competition with Brahms, which may be a reason why Reinecke chose to write so many instrumental works. Some of Reinecke's works include "Octet for Winds in B Flat, Opus 216," "Sextet for Winds in B Flat, Opus 271," and "Flute Concerto in D Major." Carl Reinecke's *Sonata in E minor* is based on the German romantic tale found in the 19th century novel *Undine*. Written by Friedrich de la Motte Fouque in 1811, the novel made a great impact on its readers. This sonata is not actually program music, but the proper spirit and atmosphere can be obtained by knowing the story.

In the story, Undine is a water spirit who longs for an immortal soul. According to the myth, the only way a water spirit could obtain an immortal soul was uniting in love with a mortal. Undine meets and falls in love with a knight named Huldebrand. She marries him and confesses that she is a water spirit after her wedding night. She volunteers to free him of the marriage, but he decides to swear his undying commitment. Undine's uncle comes with a warning, telling her that if Huldebrand ever raises his hand or voice against her, the pride of the water spirits will not let her continue her life with him, and if his love ever strays from her, he must die.

As Huldebrand's former fiancée moves into the castle, he is drawn back to his first love. Undine is then forced to return to life in the sea. Despite her anguished appeals, Undine must herself be the instrument of Huldebrand's punishment. At the wedding of Huldebrand and Berthalda, Undine sadly appears and gives Huldebrand a kiss that kills him. At the knight's funeral, Undine secretly joins the mourners. She then vanishes and in her place appears a spring of water from which two small streams encircle the new grave.

The first movement of the *Sonata* portrays Undine in her underwater world. The deep murmuring and shallow splashing of water surrounds the occasional melody depicting Undine's desire for a soul.

The second movement musically paints a picture of Undine's life with her foster parents. It begins with a musical chase between the flute and piano which seems to subside only when the flute "gives in," starting up again in the same unpredictable way. The piano's carefree, folk-like solo section may be interpreted as her parent's bewilderment and acceptance of Undine's impulsive actions. At the end of the movement, there is a love song portraying when Undine falls madly in love with a mortal man, Huldebrand.

The threat of becoming a water nymph once again is clearly heard in the disruptive whirl of notes inserted towards the end of the third movement, which gently returns to the mood created before the interruption.

The finale movement is the most dramatic and incorporates Huldebrand's scolding, Undine's vain pleading, and the anger and revenge of the water spirits. The return of the loving theme used for the love Undine first felt for Huldebrand creates a touching mood to end the sonata.