

11-17-2017

Junior Recital - Sarah Hanna and Michelle Lobermeier

St. Norbert College Music Department

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Junior Music Recital

Michelle Lobermeier, Saxophone

&

Sarah Hanna, Flute

Elaine Moss, accompanist

Friday, November 17, 2017

6:00 p.m.

Birder Hall

~Program~

Sarabande and Gigue.....Fisher Tull (1934-1994)
Michelle Lobermeier, Saxophone

Sonata in F Major.....George Frideric Handel (1685-1759) Op. 1, No. 1
Siciliana
Allegro
Sarah Hanna, Flute

Pieces caracteristiques en forme de suite.....Pierre Max Dubois (1930-1995)
II. A La Russe
V. A La Parisienne
Michelle Lobermeier, Saxophone

Concerto No. 1 in G, K 313.....Wolfgang Amadeus Mozart (1756-1791)
Sarah Hanna, Flute

Tableaux de Provence.....Paule Maurice (1910-1967)
I. Farandoulo di Chatouno
II. Cansoun Per Ma Mio
III. La Boumiano
IV. Dis Alyscamps I'amo Souspire
V. Lou Cabridan
Michelle Lobermeier, Saxophone

Suite Modale for Flute and Piano.....Ernest Bloch (1880-1959)
Movement I Moderato
Movement III Allegro giocoso
Sarah Hanna, Flute

Invierno porteno.....Astor Piazzolla (1921-1992)
Michelle Lobermeier, Saxophone

~Program Notes~

Sarabande and Gigue: Fisher Tull

Sarabande and Gigue was written by Fisher Tull in 1974. Tull was a very successful professor at Sam Houston State University and served as the chair of the music department there for many years. Sarabande is a slow, dignified dance usually found in 3/4. A gigue is a much livelier style of dance popular in Europe in the 17th and 18th centuries and often written in 6/8 time. Tull puts his own twist on both dance styles in this piece, writing the sarabande in 5/8 time and the gigue in 7/8 time. Tull further set this piece apart from the typical dance styles by adding extended saxophone technique. Slap tonguing is performed in the middle of the piece, adding a pizzicato effect which is heard much more often from string instruments than woodwind instruments. The altissimo range of the instrument is also used, extending the range of the saxophone part to three and a half octaves. While both dances in this piece maintain their respective dignified and lively qualities, Tull chooses to deviate from what is expected to put a more modern spin on these traditional dances.

Giga from Sonata in F Major: Siciliana and Allegro

Handel was born in Halle, Germany February 23, 1685. Handel was a composer of the late Baroque era. He is most noted for his oratorios, operas, and instrumental compositions. His most known composition is *Messiah*. His father had passed away when Handel was 11 years old. Despite this, Handel's education was well-provided for. Handel studied at the University of Halle before moving to Hamburg in 1703. Between 1706-1710 Handel traveled throughout Italy. During this time, he met many of the greatest Italian musicians of the day like Arcangelo Corelli and Alessandro Scarlatti. After his time in Italy, he then moved to England where he lived out the remainder of his life besides a few visits to continental Europe. Handel was appointed a composer of the Chapel Royal after he became a British subject in the February of 1727. Handel died April 14, 1759 in London and was laid to rest in Westminster Abbey. Beethoven said, "I would bare my head and kneel at his grave," because he thought Handel was the greatest of all his predecessors.

Pieces caracteristiques en forme de suite: Pierre Max Dubois

II. A La Russe

V. A La Parisienne

Pieces caracteristiques en forme de suite was written by Pierre Max Dubois and published in 1962. Through the teaching of Darius Milhaud, Dubois became a successful composer of often lighthearted, French music. His musical proficiency was recognized in 1955, when he won the Grand Prix de Rome for composition. In this piece, motoric rhythm is used to convey the idea of a Parisian cancan. Dubois also makes use of polychords and sudden half step shifts to generate tension.

Concerto No. 1 in G, K 313

Wolfgang Amadeus Mozart was born in January of 1756 in Salzburg Austria to Leopold and Maria Anna Mozart. He was a composer, violinist, and piano virtuoso. Mozart wrote his first symphony when he was seven years old. Concerto No. 1 in G was composed in early 1778. This was the first of the three concertos and four flute quartets that Mozart was commissioned to compose by the Dutch flautist Ferdinand de Jean. Mozart did not complete all that Ferdinand de Jean had asked for, and experts don't all agree on how much Mozart completed because all the experts are able to go off are Mozart's letters to his father. Unfortunately, Mozart isn't consistent in his letters to his father. In December 1777, he wrote that he completed three concertos and a couple of quartets. Then the quartets increased to four in January 1778 and then decreased to three in October 1778. Ferdinand de Jean became angry with Mozart and he refused to pay Mozart the commission. This contributed to Mozart's alleged dislike of the flute. Mozart died December 5, 1791 at the young age of thirty-five. His cause of death was recorded as "severe military fever".

Tableaux de Provence: Paule Maurice

- I. Farandoulo di Chatouno
- II. Cansoun Per Ma Mio
- III. La Boumiano
- IV. Dis Alyscamps l'amo Souspire
- V. Lou Cabridan

Tableaux de Provence was written by Paule Maurice, who was a very successful music professor in Paris. The title of this piece translates to "Pictures of Provence" and is a five movement programmatic suite depicting Provence, a rural area in southeast France. Maurice uses many different harmonic techniques to convey these images of Provence including mild dissonance with extended tertian harmonies, polychords, and modal progressions. The first movement, Farandoulo di Chatouno, depicts young girls dancing. The use of Lydian mode plays a large part in contributing to the carefree charm of this movement. The opening piano line of the second movement resembles the sound of open strings played to tune a guitar. This makes the piece sound like a spontaneous song played by an admirer, reflecting the title of the movement, Song for My Lover. The third movement, entitled The Gypsy Girl, has a slight wildness to it meant to depict a dancing gypsy. From the Graveyard Les Alyscamps a Soul Sighs is the fourth movement, and was written after the death of Maurice's husband's cousin. The fifth movement, Cabridan, depicts a large insect similar to a bumblebee or cicada that is native to Provence.

Suite Modale for Flute and Piano

Suite Modale for flute and piano was composed by Ernest Bloch in 1956. Ernest Bloch is an American composer who was born July 24, 1880 in Geneva, Switzerland. Before coming to the U.S., Bloch studied with Swiss composer Émile Jaques-Dalcroze and violinist Eugène Ysaÿe in Belgium. In 1916, he toured the United States with the English dancer Maud Allen. Bloch settled in New York when the tour company went bankrupt. Then in 1920 he became the first director of the Cleveland Institute of Music, which he held until 1925. While he was the director of the Cleveland Institute of Music, he started the process to become a U.S. citizen and received his citizenship in 1924. He died July 15, 1959 in Portland, Oregon. Suite Modale has four movements and was also composed for string orchestra and flute solo. It was dedicated to Elaine Shaffer. She was originally a timpanist, but she taught herself the flute. Elaine Shaffer was one of the top flutists in the world, and during her time, she was the only major female concert flute player. Shaffer died February 19, 1973.

Invierno porteno: Astor Piazzolla

Astor Piazzolla was born in Argentina in 1921, grew up in New York City, and later moved back to Argentina. This piece translates to English as “Buenos Aires Winter,” drawing on his time spent in Argentina. This is one piece within ‘The Four Seasons of Buenos Aires,’ which are pieces written by Piazzolla depicting each of the four seasons in Argentina’s capital. These pieces were not originally intended to be composed as a set, but after composing Verano Porteno for a play in 1965, he decided to complete the full cycle of seasons. The Four Seasons of Buenos Aires can be seen as a more modern parallel to Vivaldi’s Four Seasons, which likewise featured one movement for each season. Later, Leonid Desyatnikov completed an arrangement of all four of Piazzolla’s seasons, adding in more quotations from Vivaldi’s work and strengthening the connection between the two sets of pieces.

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**Michelle Lobermeier’s recital is in support of the Music Liberal Arts degree.
Michelle is from the studio of Dr. John Salerno.**

**Sarah Hanna’s recital is presented in partial fulfillment of the requirements
for the Bachelor of Instrumental, Choral and General Music Education.
Sarah is from the studio of Dr. Kortney James.**

St. Norbert College Music Department Events
Fall 2017

December

- 1 Festival of Christmas, Walter Theatre, 7:30 p.m.***
- 3 Brass and Organ Christmas Spectacular, St. Norbert Abbey, 7:00 p.m.
Free Will Donation
- 8 & 9 Dudley Birder & the Birder Studio presents: Holiday Pops**,
Weidner Center
- 15,16,18,19 Christmas with the Knights, Dudley Birder Hall***

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