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Junior Recital

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Chapman University
School of Music

Presents a

Junior Recital

Charla Camastro-Lee, flute

With

Dr. Christopher Brennan, piano

7:00pm ♦ Saturday, April 26th, 2003
First Presbyterian Church

Program

- Sonata in E Minor for Flute and Continuo
Adagio ma non tanto
Allegro
Andante
Allegro
Charla Camastro-Lee, flute
Christopher Brennan, piano
- Goldfish Through Summer Rain
Charla Camastro-Lee, flute
Christopher Brennan, piano
- Incantation...pour que l'image
devienne symbole
Charla Camastro-Lee, alto flute
- Sonate pour Flute et Piano
Allegretto malincolico
Assez lent
Presto giocoso
Charla Camastro-Lee, flute
Christopher Brennan, piano

please join us for a brief reception afterwards

Notes

J.S. Bach's flute sonatas were written between about 1720 and 1741 at a time when the recorder was being superseded by the transverse flute. These works are a celebration by Bach of the technical and expressive qualities and tonal colors newly available to him.

Anne Boyd's *Goldfish Through Summer Rain* is one of her three flute pieces based upon a Japanese mode of 5 pitches: A flat, A, D flat, E flat, and F flat. While this was written originally for the modern flute and piano, Boyd wrote a second version for the Japanese *shakuhachi* and harp. Her inspiration for the piece was the following poem:

*After the rain
The blue sky came upon the pond,
So did the summer morning
And so did the sheet of summer shade,
And there the goldfish wrote their summer verse.*

Andre Jolivet's great interest in the mystical and incantatory elements of music is demonstrated here in his haunting *Incantation*. Flute was an instrument he especially favored for its primitive human associations; his use of the alto flute's hollow, mysterious timbre reinforces that primitive aspect.

Francis Poulenc's *Sonate pour Flute et Piano* was composed between December 1956 and March 1957. The opening allegro in E minor captures a wistfulness characteristic of Poulenc. In the gentle *cantilena* the flute unfolds a typically nostalgic melody, with the piano assuming a secondary accompanying role except for several brief *ritornelli*. The energetic finale shifts from one tonality to another, recalling the earlier themes in a series of breezy recollections that alternate with the movement's own thematic ideas.

-Charla Camastro-Lee