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### Senior Recital

Charla Camastro-Lee  
*Chapman University*

Christopher Brennan  
*Chapman University*

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#### Recommended Citation

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*Chapman University  
School of Music*

*Presents a*

*Senior Recital*

*Charla Camastro-Lee, flute*

*With*

*Christopher Brennan, piano*

*Adriana Hernandez, violin*

*Sarah Awaa, cello*

*2:00pm ♦ Sunday, March 28th, 2004  
Salmon Recital Hall*

## PROGRAM

Sonatine

Tendre  
Souple  
Clair

*Darius Milhaud*  
(1892-1974)

Ms. Camastro-Lee, flute  
Dr. Brennan, piano

Acht Stuke fur Flote allein

Gemachlich, leicht bewegt  
Scherzando  
Sehr langsam, frei im Zeitmas  
Gemachlich  
Sehr lebhaft  
Lied, leicht bewegt  
Rezitativ  
Finale

*Paul Hindemith*  
(1895-1963)

Ms. Camastro-Lee, flute

“London” Trio No. 1 in C major

Allegro moderato  
Andante  
Finale: Vivace

*Franz Joseph Hadyn*  
(1732-1809)

Ms. Camastro-Lee, flute  
Ms. Hernandez, violin  
Ms. Awa, cello

*Intermission*

Ekagra

*Kazuo Fukushima*  
(b. 1930)

Ms. Camastro-Lee, alto flute  
Dr. Brennan, piano

Sonatine

*Henri Dutilleux*  
(b. 1916)

Allegro  
Andante  
Anime

Ms. Camastro-Lee, flute  
Dr. Brennan, piano

*Please join us for a brief reception afterwards.*

I would like to extend my gratitude to several people. Thanks so much to those who performed with me today – Christopher Brennan, Adriana, and Sarah – it has been a pleasure to make music with you. Also, a thank you to Chris for all of his patience and humor. I would like to thank Larry Kaplan, for pushing me to my limits and always inspiring me to be my best. I would also like to thank Jeremy for all his love and support through the last six years (for tolerating me at my best and my worst), all of my friends for their encouragement, and my family, for always standing by me as I follow my dreams.

## Program Notes

### *Sonatine by Darius Milhaud (1892-1974)*

Milhaud's *Sonatine*, Op 76, written in 1922, clearly articulates the ideas embodied by *Les Six* (a group of six French composers who advocated French neoclassicism and rejected all that was deemed to come from Germanic romanticism). This work contains both structural confidence and expressive melodic power, with the opening *Tendre* especially suggesting a stylistic mixture: neoclassical Alberti-bass figurations combined with Debussy-like intricacies and a hint of jazz influence. The central *Souple* is barcarolle-like, using a Dorian modal melody on flute (later played in counterpoint between flute and piano) and strong cross-rhythms. Its last augmented phrase dies away with a bit of a blues gesture. The lively finale, *Clair*, utilizes a modified sonata form with two clear themes and balanced proportions; Milhaud's inventive writing explores contrasting moods for the same material and mock fugal effects.

### *Acht Stucke fur Flote allein by Paul Hindemith (1895-1963)*

Paul Hindemith composed his *Eight Pieces for Flute Alone* in 1927 – the same year he accepted his first teaching position in Berlin. In *Eight Pieces*, Hindemith explores many different moods and timbres of the solo flute. Each of these eight pieces establishes its own ambience, and features varied motivic and rhythmic patterns. No. 1 explores triplets, for example, No. 2 fast repeated notes, No. 4 dotted rhythms, and No. 7 recitative-like declamation, with the flute imitating operatic human voice. In the true spirit of the miniature, each piece is less than a minute, but a complete musical thought in itself.

### *“London” Trio No. 1 in C major by Franz Joseph Haydn (1732-1809)*

The “London” Trios for flute, violin and cello were composed during a happy period in Haydn's life – he composed them in London in 1794, where, for the first time, he had become financially independent of the patronage system. They were originally composed for 2 flutes and cello, as the flute was the most popular instrument for amateurs at this

time because of the pastoral, back to nature connotation it held for the urbanites of London. Haydn composed several pieces for the flute at this time, perhaps also because of his personal fondness for the instrument.

The trios themselves are delightfully charming pieces. The music is a cheerful conversation between the instruments, with the melodies being passed back and forth in between them throughout. The C major trio is in three movements: *Allegro moderato*, *Andante*, and *Finale: Vivace*, which follow the typical fast-slow-fast pattern common of Haydn's trios.

### *Ekagra by Kazuo Fukushima (b. 1930)*

Kazuo Fukushima, an avant-garde composer influenced by his Japanese heritage, composed this piece in 1957. For this piece, Fukushima utilizes the hollow, haunting timbre of the alto flute to its fullest extent. It is atonal, but one can hear the Asian musical influence with occasional pentatonic sounds, and slides between notes reminiscent of the Japanese *shakuhachi* flute. The alto flute plays a lyrical, sometimes plaintive line, with percussive interjections by the piano throughout.

### *Sonatine by Henri Dutilleux (b. 1916)*

Dutilleux's *Sonatine* falls into three sections, played through without pause. It begins with a mysterious, tonally ambiguous flute theme in 7/8 time played over an angular, rising and falling piano *motif*. The flute offers some brighter material as a bridge to a restatement of the opening piano melody, now appropriated fully by the flute and sounding gradually more playful. A fast and questioning flute *cadenza* leads to an expressive, lyrical *andante* reminiscent of Poulenc in his most serious instrumental mode. Excitement eventually builds until the piano takes over with a jubilant, if initially frantic, melody. This burbling material soon becomes the flute's property, and the remainder of the section tests the flutist's articulation, breath control, and agility in music that grows increasingly lighthearted. Near the end, a challenging *cadenza* alludes to *motifs* from all three sections of this sonatine, with the piano joining for an *accelerando* through the final, bright measures.

-Charla Camastro-Lee