


Spring 4-28-2013

## Marshall University Music Department Presents a Senior Recital, Shey Dillon, flute

Shey Dillon

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**MARSHALL UNIVERSITY**  
**School of Music and**  
**Theatre**

presents

**Senior Recital**

Shey Dillon, flute

accompanied by  
William Murphy, piano  
Ezgi Karakuş, cello

**3:00 pm**

**Sunday, April 28, 2013**

**Jomie Jazz Forum**

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This program is presented by the College of Fine Arts through the School of Music and Theatre, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at [www.marshall.edu/cofa/music](http://www.marshall.edu/cofa/music).

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**Senior Recital**

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**PROGRAM**

**Sonata for flute and piano (1957)**

Allegretto malinconico  
Cantilena  
Presto giocoso

Francis Poulenc  
(1899-1963)

**Suite de Ballet for flute and piano**

Improvisation  
Humoresque  
Gavotte  
Passepied

Ralph Vaughan Williams  
(1872-1958)

**Intermission**

**Trio for flute, cello and piano**

Poco Allegretto  
Adagio  
Andante – Allegretto scherzando

Bohuslav Martinu  
(1890-1959)

## Program Notes

### Francis Poulenc: Sonata for flute and piano

Composed in 1957, the *Sonate pour Flute et Piano* by French composer Francis Poulenc is one of the best known pieces in 20<sup>th</sup> century flute repertoire. Dedicated to the memory of American music patroness Elizabeth Sprague Coolidge, the work was also written for and premiered by famous flautist Jean-Pierre Rampal.

The piece begins with a four note flute figure, which reoccurs throughout the first movement. Poulenc himself described the figure as “a falling autumn leaf,” encouraging its first appearance to be extremely graceful, and slightly slowed. The rest of the movement continues in strict time.

The second movement is very slow and soft, featuring a hauntingly beautiful, song-like melody constructed around a Bb minor scale.

In extreme contrast to the previous movement, the final movement is brisk and energetic. The themes and tempo are comparable to the French cabaret music, which Poulenc enjoyed while growing up in France.

### Ralph Vaughan Williams: Suite de Ballet for flute and piano

Ralph Vaughan Williams was a 20<sup>th</sup> century English composer, best known for his collections and arrangements of English folk songs. While not one of his better known works, *Suite De Ballet for Flute and Piano*, composed around 1924, is a prime example of this. Each of the four movements is influenced by or taken from English folk songs and dances.

The first movement, *Improvisation*, is slow and lyrical, and meant to sound as if the flute is improvising the ethereal melody.

*Humoresque* is a short, quick and lively movement, which is characteristic of the humoresque genre.

Although originating in France, the gavotte was also a very popular dance in England. *Gavotte*, as is common for any gavotte, begins in the middle of a bar, and then continues with an easy dance feel.

The final movement, *Passepied*, is the longest and most exciting movement. However, unlike traditional *passepied* dances, this movement is notated in 2/4, instead of 3/8 or 6/8.

### Bohuslav Martin: Trio for flute, cello and piano

Born in 1890, Czech composer and violinist Bohuslav Martinu was a prominent composer of the neo-classical movement during the 20<sup>th</sup> century. Martinu, although native to Czechoslovakia, spent many years composing in Paris, France. When France was invaded by Germany during World War II, Martinu escaped and emigrated to the United States. It was there, in 1944, that Martinu composed his *Trio for flute, cello and piano*. The *Trio* very clearly illustrated Martinu’s neo-classical style of composition, resembling the form.

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The jubilant first movement is in traditional sonata form, first presenting two themes, developing them, and then a recapitulation, or return to the original themes. It is concluded by an exciting coda.

The second movement is slower, opening with a somber piano solo. The cello and flute then enter, trading the melodies between them. The effect is very dramatic, shifting between moods of hope and despair.

Continuing the emotion of the second movement, the final movement begins with a low and haunting flute solo. Upon the conclusion of the flute solo, however, the movement returns to the jubilation of the very beginning of the piece with an exciting *allegretto* theme. In the middle of the movement, there is a slow and lovely section, reminding the listeners of the dramatic previous movement. But, the *allegretto* theme returns as the piece concludes.

*Notes by Shey Dillon*



This recital is presented in partial fulfillment of the requirements for the Bachelor of Fine Arts degree in Music Performance. Ms. Dillon is a student in the studio of Dr. Wendell Dobbs.



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