

THE SUNDERMAN CONSERVATORY OF MUSIC

presents

SENIOR RECITALS

BRIAN DENU,

clarinet

KRISTEN STRYKER,

flute and piccolo

with DR. SCOTT CROWNE, *piano*

and VERONIKA STARÉ, *piano.*

KEITH GROMIS, *bass.*

CONNELLY DOAN, *percussion*



FRIDAY, MARCH 22, 2013 • 7:00PM
LUELLA MUSSELMAN PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL
GETTYSBURG COLLEGE

SENIOR CAPSTONE RECITAL

Kristen E. Stryker, *flute and piccolo*
Dr. Scott Crowne, *piano*

The Black Swan (2012)

Leanna Primiani
(b. 1978)

Sonata for flute and continuo in
G Major, "Hamburger Sonata" (1786)

C.P.E. Bach
(1714 - 1788)

- I. Allegretto
- II. Rondo

Souvenirs (2002)

Robert Beaser
(b. 1954)

- II. Lily Monroe
- IV. Spain
- V. Cindy Redux

a brief pause

Flute Concerto (1934)

Jacques Ibert
(1890 - 1962)

- I. Allegro
- II. Andante
- III. Allegro scherzando

—*Intermission*—

———— SENIOR CAPSTONE LECTURE RECITAL ————

Brian R. Denu, *clarinet*
Dr. Scott Crowne, *piano*

Variations on a theme from *Silvana*, Op. 33 (1811) Carl Maria von Weber
(1786 - 1826)

- I. Thema – Andante con
- II. Var. I – Piu vivo
- III. Var. II – Con grazia
- IV. Var. III – Molto Adagio, quasi Fantasia
- V. Var. IV – Tempo I
- VI. Var. V – Allegro animato, con fuoco
- VII. Var. VI – Leno
- VIII. Var. VII - Allegro

Concerto for Clarinet (1942) Artie Shaw
(1910-2004)

Connelly Doan, *percussion*
Keith Gromis, *bass*

Concerto for Clarinet and String Orchestra (1947 - 1949) Aaron Copland
(1900-1990)

On the Sensations of Tone (2012) Brian R. Denu
(b. 1991)

- I. Echoes of Pythagoras
- II. Helmholtz Resonators
- III. The Doppler Effect

Kristen E. Stryker, *flute*
Brian R. Denu, *clarinet*
Veronika Staré, *piano*



*This recital is in partial fulfillment of the requirements for the
Bachelor of Arts in Music. Kristen is a student of Dr. Teresa Bowers.
Brian is a student of Professor Aaron Scott.*

Leanna Primiani, *The Black Swan*

Leanna Primiani studied at the University of Southern California Thornton School of Music. She finished composing *The Black Swan* one year ago and it was premiered in August of 2012. In her performance notes, Primiani states that she wanted to capture all kinds of bird calls, from beautiful melodic calls to abrasively harsh ones. She studied 15 different bird calls for this piece and wove them together melodically and rhythmically. Her goal was to make her listeners feel as though they were walking through a forest in America and hearing all the native birds.

Carl Philipp Emanuel Bach, *Hamburger Sonata for flute and Basso Continuo*

C.P.E. Bach was considered the leader of the *Empfindsamkeit* or “sensitivity” movement, which emphasizes unstable harmonic and emotional irregularity. C.P.E. Bach’s *empfindsamkeit* style is evident especially in the first movement of this sonata. This particular sonata has two movements, with a short melodic bridge to connect them. The first movement is slow and longing and sets the mood so that even fast notes sound suspended. The second movement, Rondo, is marked presto, contrasting to the first movement. The theme of the rondo is presented in the first phrase and is followed by different variations and other motifs. The theme emerges several more times before the piece’s end.

Robert Beaser, *Souvenirs*

In his program notes, Robert Beaser explains that *Lily Monroe* (II) is based on a folk song found in Alan Lomax collection “Folk Songs of North America”. Beaser alternates between light and shadow tone colors. This movement is in strophic form and is “increasingly schizophrenic” until it breaks down under its own audacity. *Spain* (IV) is based on a Spanish song called “Los Cuatro Muleros”, which was given to Beaser by classical guitarist Eliot Fisk. Beaser reinvented the melody and it became the centerpiece of this work. *Spain* leads right into *Cindy Redux* (V); as this movement progresses, the piccolo tests the steadiness of the piano’s rhythm. They play off of each other, finally agreeing at the end. Beaser originally arranged this folk tune for flute and guitar in his “Mountain Songs” and reworked it for piccolo and piano.

Jacques Ibert, Concerto for Flute and Orchestra

Jacques Ibert wrote this Flute Concerto for Marcel Moyse in 1934. He utilizes a full range of tone, color, and technique in a tasteful balance between humility and virtuosity of the flute, as well as between the soloist flute and colorful accompaniment. As a whole, the piece is conventional with movements: fast slow fast. However, a closer look at each movement proves it to be less conventional. The first movement begins without warning in a stream of fast light runs with intermittent smoother lines. The second movement is all lyrical and truly the most beautiful movement. The third movement ties the first two styles together and adds an almost whimsical character to end the piece.

Brian R Denu, On The Sensations of Tone

For Kristen

In 1863, German physicist Hermann von Helmholtz published *On the Sensations of Tone*, a book devoted to explaining the physics behind musical phenomenon and their perception. The text serves as an encyclopedia of acoustical science, describing concepts such as intonation systems, the formation of scales and modes, and even physical justifications for traditional Western harmony, all based on experiments and calculations performed by Helmholtz himself. Even today, there are few books on acoustics that contain the detail and wealth of information that one finds in the Helmholtz text.

On the Sensations of Tone is a tribute to Helmholtz's work, the work of other figures in acoustics, and for the book after which it is named. The first movement, titled *Echoes of Pythagoras*, harkens back to Ancient Greece, where Pythagoras is credited with discovering the relationship between frequency ratios and musical intervals, focusing specifically on the perfect fifth. In *Helmholtz Resonators*, Helmholtz's own concept of sympathetic resonance is demonstrated by the flute and clarinet playing into the piano, which serves as a resonating body as the wind instruments transition away from Pythagorean harmony. The piece culminates with *The Doppler Effect*, where noisy, fast moving lines and pitch bends represent the auditory phenomenon of objects in motion, all while remaining in the harmonic series the pitch G.

This piece represents both my own education in musical acoustics, as well as collaborations with flautist Kristen Stryker, and pianist Veronika Staré.

—Brian R. Denu
2013



Cameras and recording devices often cause major distractions for musicians and audience members alike. Moreover, there are copyright issues to be considered. We ask that you not take pictures or record any concerts. An exception is made for family members of students performing a senior recital.

Always turn off your cell phone and refrain from talking during a performance. Food and drink are not permitted in Paul Recital Hall.

*Thank you for attending a Sunderman Conservatory of Music event.
We hope you return again and again to support Gettysburg College students,
Conservatory faculty, and visiting professional artists.*

UPCOMING SUNDERMAN CONSERVATORY EVENTS

- March 24 • 4:00 PM *Senior Recital: Veronika Stare, piano*, Paul Recital Hall
- March 24 • 7:00 PM *5th Annual Concerto Competition*, Paul Recital Hall
- March 27 • 12:00 PM *Brown Bag Jazz Buzz Jones Quartet*, Majestic, Cinema 1
- March 29 • 8:00 PM *Shuffle Concert*, Paul Recital Hall
- March 30 • 7:00 PM *Senior Recital: Sarah Tuttle, soprano*, Paul Recital Hall
- March 30 • 8:30 PM *Senior Recital: Madison Drace, soprano*, Paul Recital Hall
- April 5 • 7:00 PM *Senior Recital: Abigail Kempson, soprano & Vincent Casmirri, piano*, Paul Recital Hall
- April 7 • 2:30 PM *Senior Recital: Ryan Kozak, violin*, Paul Recital Hall
- April 12 • 8:00 PM *Symphony Orchestra Concert*, Majestic Theater
- April 13 • 12:00 PM *Senior Recital: Laura Bembridge, soprano*, Paul Recital Hall
- April 13 • 8:00 PM *Choral Concert with Dorman premiere; Co-sponsored by: Sesquicentennial Committee, Civil War Institute, Office of the President, Christ Chapel*
- April 14 • 3:00 PM *Wind Symphony Concert*, Majestic Theater
- April 17 • 3:00 PM *Senior Recital: Clare Spitzer, cello*, Paul Recital Hall
- April 19 • 7:00 PM *Opera Workshop Concert*, Majestic Theater
- April 21 • 3:00 PM *Symphony Band Concert*, Majestic Theater
- April 26 • 8:00 PM *Jazz Ensemble Concert*, Majestic Theater
- April 27 • 7:00 PM *Senior Recital: Colleen McCutcheon, oboe & Heather Anderson, bassoon*, Paul Recital Hall
- April 28 • 3:00 PM *Percussion Ensemble Concert*, Majestic - Cinema 1
- April 28 • 7:00 p.m. *Faculty Recital: Sarah Howes, soprano*, Paul Recital Hall
- April 29 • 4:00 PM *Wind Symphony - Student Conductors Concert*, Majestic Theater



For Information 717.337.6815
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