Joint Senior Recital

An Honors Thesis (HONR 499)

By

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Abstract

This Honors Thesis Project is a compilation of the research, practicing, and final performance for my Senior flute recital. Included is a copy of the program along with program notes for each of the pieces. The Artist's Statement outlines my process beginning with my program choice to the preparation in between until the actual performance. There is also a copy of the CD that is a recording of the recital, which is the capstone of this project.

Acknowledgements

I would like to thank Dr. Mihoko Watanabe for being my mentor and teacher these past four years, and for helping me to prepare for this recital. I would not be the musician or person I am today without her guidance. I would also like to thank my parents who have offered their unwavering support my entire life and have encouraged me to pursue music as a career.
Artist's Statement

The process of completing my Honors Thesis helped me to learn valuable lessons that have made me become a better person and musician. When I was first faced with the task of choosing the topic for my Honors Thesis, I had difficulty formulating an idea what I would pursue. This dilemma began a series of challenges that presented themselves throughout my journey. After consulting with my flute teacher about which direction to take, I chose to complete a Senior Recital rather than research and complete a written thesis. I have always loved performing and I wanted to pursue a project that would challenge me and allow me to grow. I thought that by preparing for a recital, I would learn unique skills that I could use as a future music educator, as well as exploring the process for a possibility of performing more in the future.

One of the challenges for this project was to make the time to practice and research, since I am studying music education with a full course load. I thought that I would not have four hours a day practicing time to prepare for a full, hour-long recital. Thus, I decided that a joint recital with another musician would allow me to practice fewer repertoire at a higher performance level, as well as allow me to be able to organize lesson plans and prepare for teaching. I was excited to begin preparing, but in order to succeed it was important discuss the next steps in the process with my flute teacher since I had no former experience with recitals.

My next challenge for this project was to choose pieces for my recital program. During the summer of 2014, I asked my flute teacher how to choose pieces and she suggested that I create three separate pieces of music that I would like to learn. I chose two of these pieces quickly, and the majority of the program worked. However, I found that I needed to find a final piece that was shorter in order to keep the recital a reasonable length and shorten my portion of
the recital. As summer continued, I had trouble finding the appropriate piece. With my teacher’s diligent guidance and my effort, I was able to make a decision. During the process I have learned how to program a joint recital program that is challenging to myself as a player, as well as within a certain time limit. The program for the recital was *Hamburger Sonata* by C.P.E. Bach, *Icicle* by Robert Aitken, *The Swiss Shepherd* by Pietro Morlacchi, and *Trio for Flute, Oboe, and Piano* by Madeline Dring.

After finalizing the program, I was able to begin practicing the repertoire. First on the program was C.P.E. Bach’s *Hamburger Sonata* written in 1786 from the Classical Period. As I began practicing, I realized that this piece had difficulties of endurance to play all the way to the end, and classical music interpretation. The skill that I developed throughout this piece was keeping a steady tempo and staying relaxed. As I learned the piece I struggled with keeping my tempo steady, as well as using a light articulation. I used a metronome to keep the tempo steady first, however, when I stopped playing with it I have noticed that I became a dependent on the metronome and could not play evenly without it. I tried several methods to fix this problem, but finally in order to fix this problem I recorded myself playing without the metronome and marked in my music when I have a tendency to rush or play heavy. I also discovered that I could keep my articulation light by singing through the piece. If I can sing the music how it should sound, than I have a better chance of playing it the same way. From this experience I have learned several strategies to work on tempo and articulation that I can use with my future students.

Another piece that I studied for this program is *Icicle*, composed by Robert Aitken, from the 20th century. I had a tremendously difficult time trying to understand this piece musically, thus my motivation slipped when I tried to work on it. The piece does not have a strong melody or theme to grasp, and I had a challenging time creating the enthusiasm to explore the piece
deeper and discover its musicality. I showed my concern about my motivation for this piece in my flute lesson. After my teacher and I discussed my trouble with the piece, a way that we worked on the challenge was by exaggerating everything in the music. Instead of focusing on a melody, I tried to look for every opportunity to add contrast to the piece through dynamics, articulation, and tone color. This gave me something else to focus on and I made some progress, but was still not satisfied with the product. Late in the semester it clicked during the flute studio recital before my joint recital. I did not feel prepared in any capacity and I felt uncomfortable to perform the piece. However, right before playing for the audience, I sat down and reminded myself that my goal was to focus on sharing the music with the audience and performing for them. It was during that performance at the studio recital that I completely enjoyed myself and found the musicality within that piece. I looked forward to playing the piece after that and had a rewarding time delving into the character and meaning of the piece from that point on. I learned that if I choose a piece, in which I do not have the motivation to rehearse, I should remind myself that the reason I am playing is to share music with an audience. I try to keep the reasons for learning music in mind such as historical meaning, theoretical analysis, or psychological aspects as a performer. This will provide a genuine experience for the audience that that they can perceive from a performer.

From there the third piece I performed was *The Swiss Shepherd*, composed by Pietro Morlacchi from the Romantic Era. After much practice and work, the major skills that I developed in this piece were endurance and concentration the entire duration of the piece. Before I began practicing the piece I needed to research more about the composer to understand the background of the piece. As I began researching, I found that I could not find a single book or resource on this composer. With my teacher’s guidance, I went to the music librarian and asked
her some questions to lead me in the right direction. After the librarian and I searched together, we found an article about him in a music journal from France. Finally, I was able to find some information about him and understood the piece better. This piece was longer than the other two pieces, and I found that I needed to develop my endurance to make it through the piece. The piece alone was not too long, but when combined with the others pieces, I needed to improve both my physical and mental stamina. As I was practicing, I found that my mind tended to wander while I was practicing, so to refocus I wrote notes in my music to focus. One way that I developed my endurance was playing through the entire recital more than once in a row. If I could make it through the entire program three times in a row while practicing, I hoped that I could perform it once on the recital, even while I was nervous. During the recital I noticed a few times that I almost lost focus and felt tired, but I remembered what I had practiced and was able to draw myself back into the music.

The final piece that I learned for this program was *Trio for Flute, Oboe, and Piano*, by Madeline Dring. Preparing for this led me to encounter a different set of challenges that I have not faced before. The level of the piece was not only demanding, but scheduling rehearsals with multiple musicians was difficult. In the past I had played duets, but I had never done a chamber piece with two other players. I found it challenging for all of us to find a time to meet together. Also, it was difficult to come to a consensus about style, articulation, and interpretation. In addition to this, there was the challenge of correct balance that we needed to work out because the piano and oboe project more than the flute. Beyond this, we had an incredibly difficult time scheduling our lessons and performances together as a group. At one point I was unsure if we would get to perform the recital in we did not have the required number of lessons completed. When reflecting back on this experience, I learned that it is imperative to schedule everything out
ahead of time. This will avoid haphazard preparations a few weeks before the performance. In
the midst of practicing I was overwhelmed and was unsure if we were going to be able to be
performance ready. However, we worked and practiced and had a musical performance together.
I learned a valuable lesson in time management and learned how to work with multiple other
musicians and performers while preparing this piece.

Finally after months of practicing, I was prepared to perform my recital with two other
wonderful musicians. Throughout the semester I became a much better player and improved the
depth of my tone and my technique in my flute playing. I noticed this by how I was able to play
longer phrases and did not have trouble in the double-tonguing sections. I also found new ways
to solve problems with tempo and style that I can use with my future students. In addition the
flute playing skills I developed, I became more organized and improved my ability to schedule
and collaborate with other performers. Finally, I think that I became a better performer and I was
able to completely enjoy myself during the recital. In addition, I became more confident in front
of an audience, which will help me in the future in front of students. It was wonderful to feel the
enthusiasm of the audience and share the beauty of music with them during the performance. I
overcame many challenges during this process. I pleased with the final product of what I set out
to accomplish for my final project at Ball State University.
Program Notes

By Sarah Klemm

In 1786 during his tenure as music director in Hamburg, Germany, Carl Philip Emmanuel Bach (1714-1788) composed the *Hamburger sonate in G-dur Wq. 133*.\(^1\) The piece is comprised of two movements. The first, *Allegretto*, is in a binary form with two repeated sections. In order to accompany the long, melodic lines, a rhythmic piano pulse is used to emulate the basso continuo of the time period.\(^2\) In the second movement, *Rondo*, the reoccurring main theme is bright and lively and centers on the tonic key.

A Canadian flutist and composer, Robert Aitken (b. 1939) composed *Icicle for solo flute* in 1977 for his daughter, Dianne.\(^3\) This is a contemporary piece that uses extended techniques on the flute such as unconventional trill fingerings, flutter tonguing, and harmonics to display the color of icicles. The writing of the music is also unconventional; the performer is instructed to play the bottom line while the actual notes that are heard are indicated on the line above. The piece is centered around the pitch C# and relies on the performer to create continuity throughout the piece through use of tone colors and dynamics.

Little is known about the works of Pietro Morlacchi (1828-1868), and as a result, *Il pastore svizzer* (The Swiss Shepherd) is often attributed to Francesco Morlacchi. P. Morlacchi was an Italian flutist and composer who lived during the Romantic Era.\(^4\) This piece begins with a cadenza-like opening that leads into a lyrical main theme, reminiscent of early Italian opera. The theme is repeated with additional embellishments and connects to the second main theme. Instead of repeating the same melody, this theme is presented with two variations that require the performer to use light fingerings and articulations. The piece concludes with a dance-like scherzo section that closes with an exciting triplet ending.

Madeleine Dring was born in London in 1923 and learned the violin at a young age before composing chamber pieces. *Trio for Flute, Oboe, and Piano* is a light and playful work that highlights each of the different instruments.\(^5\) The first movement, *allegro con brio*, contains numerous meter and style changes to emphasize the playful characteristics of the piece. The second movement, *andante semplice*, opens with a piano solo closely followed by a lyrical oboe line. Later, the flute joins and adds a counter-melody to the beautiful opening theme. Finally the piece closes with *allegro giocoso* with a disjunct and separated melody. Before ending, the flute and oboe perform a cadenza section that leads to a final, energetic accelerando.

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Pietro Morlacchi II Pastore Svizzero (The Swiss Shepherd)  
(1828-1868)

Madeleine Dring  
Trio for flute, oboe, and piano  
Allegro con brio  
Andante semplice  
Allegro giocoso  
(1923-1977)

Sarah Klemm is a student of Mihoko Watanabe. 
This recital is presented in partial fulfillment of the requirements for the Honors Program at Ball State University.

Ashley Welcher is a student of Aryn Sweeney and is the recipient of a Presidential Scholarship in the Arts. This recital is presented in partial fulfillment of the requirements for the degree Bachelor of Music Performance.

School of Music  
Joint Senior Recital  
Monday, December 8, 2014  
Choral Hall, 5:30 p.m.

SARAH KLEMM, flute  
ASHLEY WELCHER, oboe and english horn  
with  
Yoon Sung Yeo, piano

C. P. E. Bach  
Hamburger Sonate G-Dur, Wq. 133  
(1714-1788)  
Allegretto  
Rondo

Camille Saint-Saëns  
Sonate for oboe and piano  
(1835-1921)  
Andantino  
Ad Libitum  
Molto Allegro

Robert Aitken  
Icicle for solo flute  
(b. 1939)

Georges Bizet  
Carmen Fantasy for english horn and piano  
(1838-1875)  
Prelude to Act IV  
Seguidilla  
Habanera  
Danse Boheme