La Música de las Calles: "The Music of the Streets"

An Honors Thesis (HONR 499)

by

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Thesis Advisor

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Abstract

Traveling to a new country can be an exciting and daunting experience for anyone, especially for a person who has never journeyed outside of his or her homeland before. Many of those who make the decision to have new experiences in different countries find they return with different perspectives on aspects including culture, expression, and communication inspired by the rich history and culture of their country of travel. When I returned to the United States from a month-long study abroad program in Spain after the summer of 2017, I found myself searching to find a way to continue expanding on my experiences overseas. Combining my interests in music and Spain, I gave a joint senior recital during which I learned about the musical history and characteristics of Spain as well as the logistical process of planning and performing a recital.

Acknowledgements

I would like to thank Dr. Mihoko Watanabe for encouraging me to pursue this project and guiding me through the research, planning, and implementation stages of the recital-giving process.

I would also like to thank Drs. Lisa Kuriscak, Chin-Sook Pak, Melissa K. Stewart, and Moisés Castillo for encouraging me to study abroad and providing a life-changing experience that I will always remember.
For a girl from a small town in the quaint Midwestern state of Indiana, traveling to Spain had always seemed like a far-fetched dream to me. There I found myself, however, in July of 2017 standing at the top of the ancient aqueduct that used to supply water to entire communities in Segovia, Spain. Everywhere I turned in Spain, I was confronted by a rich history and culture the likes of which I had never seen or felt in the United States. I quickly realized that the people of Spain came from a very expressive culture. Their gestures were loud and accompanied by hand flourishes, and you could always count on them to speak their minds. Throughout my time in Spain, I noticed another way in which people expressed themselves: through music. On every street corner there were musicians playing a variety of instruments or singing in the hopes that a passerby would enjoy the performance enough to throw a few Euros into their instrument case or hat. It was while sitting in class on a warm summer day, listening to Spanish guitar music float in through the open windows from the Plaza de Segovia that I realized how much more I wanted to learn about the music of Spain. Upon my return to the United States, I chose to create an Honors Thesis project inspired by my experience of hearing Spanish music while abroad, and I decided that my final piece of study for my flute applied lessons would be one that incorporated native Spanish styles and themes. I wanted to be able to share my knowledge and work with others, and I chose to give a joint recital during which I would perform the piece and provide information on the composition through program notes.
The joint recital giving process started over the summer. Before the recital date, I had to set a date and time, choose and research a piece, find a collaborative pianist, and rehearse the music. After communicating with my recital colleague, Gabriella Gervasio, and faculty advisor, Dr. Mihoko Watanabe, we settled on November 14th at 7:30pm for the date and time before the fall semester began. An equally important step in my recital preparation was choosing a piece of music to perform. I began by researching flute repertoire that had been composed by a Spanish composer or written to reflect specifically Spanish themes and styles. I compiled a list of pieces I thought might be appropriate and brought them to my advisor at the beginning of the semester to ask her advice. We decided on Flute Sonata No. 4 "The Spanish Sonata" and Tarantelle Op. 6 by Camille Saint-Saëns. Once I had found and ordered the pieces of music, I began to search for a pianist who would be able to play the piano part for my recital. When I found a pianist who could work with me, I planned rehearsals and practice performances of my piece. I worked with my pianist and Dr. Watanabe to schedule several rehearsals per week and 6 separate performances of different parts piece in order to solidify our performance and to ensure we felt confident before the concert date.

In addition to rehearsing the pieces during the six weeks prior to the concert, I also had to research the pieces I would be performing more in-depth and market my recital so that I would have an audience in attendance. I used the Garland Encyclopedia of World Music's entry on Spain to learn about the history and characteristics of Spanish music. Though my program notes (see attached) centered on the piece itself, the information I learned from the Garland Encyclopedia proved instrumental in shaping the way I approached, rehearsed, and performed the piece. When I ordered the music, it came with
short program notes written by the composer for each movement, and so I began with the
information I was given and expanded upon that. After compiling the information I found, I
considered what would be most essential for an audience to understand while listening to
the piece and wrote out program notes to accompany the recital. In marketing the recital, I
started by inviting friends, family, colleagues, and professors using social media. I created a
Facebook event in addition to a flyer (see attached) that I put up around the music
buildings. I also emailed copies of the flyers to several professors, including previous
Spanish professors. Lastly, the School of Music printed a program that was posted on
bulletin boards in the Music Instruction Building and the Hargreaves Music Building (see
attached). On each marketing material, I made sure to include information about the
performers, date, time, and location of the recital so that those interested in coming would
have all of the information they needed to plan to attend.

The dress rehearsal was the two-hour rehearsal that took place in the recital hall
two days before the recital and is an important step in the recital process as it is the time in
which you are able to practice in the performance setting. During this time, I played
through the entire piece without stopping in order to familiarize myself with the acoustics
of the recital hall and to gain a better understanding of how much physical and mental
stamina would be needed to play through the whole thirty-five minute piece. Since the
dress rehearsal was limited to two hours for both my partner and myself, I recorded my
performance of the piece so I could watch and reflect on it later. After my practice
performance, Dr. Watanabe gave my pianist and me comments about how to fine-tune
certain sections of the piece to suit the performance space.
The day of the recital seemed to come much faster than I was anticipating. At random points throughout the day I would feel quite anxious about my performance and began doubting the work I had put into preparing such a challenging piece. Because of my anxiety, I felt the need to rehearse the pieces during my private lesson time with Dr. Watanabe. She told me, however, that most musicians try not to practice their pieces the day of a recital as it can cause fatigue and unnecessary worry. We did rehearse some isolated sections of the combined clarinet, flute, and piano piece, but I spent the rest of my lesson time discussing ways to focus my mind before I perform. Dr. Watanabe encouraged me to use tools such as meditating, relaxing, focusing, and visualizing the performance while backstage in order to have a successful recital. Upon arriving an hour before the start of the event, I learned another important component of giving a recital: communicating with recital hall staff. I was fortunate enough to have a wonderful staff member who was willing to set up the stage for each piece of the recital. I walked her through how I wanted the stage arranged and the music placed on the stand so that I would not have to take ample time during my performance to set my stands and music.

In my experience, it has not been very often that I give my very best performance of a piece of music when playing in front of an audience. Oftentimes, the best performance of a piece happens in the practice room or in a private lesson with a teacher. This recital, however, was an exception to my previous experiences. While performing, it seemed that everything clicked into place. The weeks of effort and preparation allowed me to give the best performance of Flute Sonata No. 4 "The Spanish Sonata" that I had performed since receiving the piece. After the performance of the sonata, I had time to wait backstage before playing Tarantelle Op. 6. During this time, I feel that my adrenaline subsided and fatigue
began to set in more than I had expected. By the time I got onstage to perform the last piece, I found it difficult to focus and give as spotless of a performance for the final piece as I had given earlier. In the future, I would attempt to find a quiet place to sit and focus away from any other people so that I am able to perform to the best of my ability up until the very end of the recital. Immediately following the recital, I wanted to thank those who attended, so I provided light refreshments for them and stayed to chat with those who wished to speak with me. I also made an additional post on the Facebook event thanking all those who attended as well as anyone who sent me kind thoughts. It was an amazing experience to feel the support of so many people.

I could summarize my learning from this recital process into three main categories: communication, time management, and mindset. I learned how to communicate with all of those involved in helping to give a successful recital including my professors, recital hall staff members, my fellow performers, and my pianist. I learned that it would have been better if I had settled on a piece and begun contacting possible pianists much sooner in the semester if not even before the semester began, as many of them had already filled their schedules when I contacted them. In terms of time management, the scheduling process was another aspect of the recital that provided significant challenges for me. Each performer in the recital had extremely busy schedules, and finding times to rehearse proved quite difficult. I ran into a problem when my pianist suggested I find a different person to perform the *Tarantelle Op. 6*, and I learned that more communication between her and myself would have been helpful. Fortunately, my partner had a pianist that was willing to take on the piece. Finally, when it came to marketing, I struggled with my personal confidence and mindset. While I was happy with the how many people attended,
several music faculty members approached me expressing their regrets at not having been
informed of the recital or not having enough notice to plan to attend. In part, I believe my
hesitancy to inform more people of the event stemmed from an underlying fear that those
who were invited would not deem the recital important enough to attend, and I feel that I
also worried about performing in front of such a large audience. Not encouraging myself to
step out of my comfort zone and invite more people to attend my recital is another one of
the aspects of my honors project that I would change if I could do it again.

In conclusion, this Honors Thesis Project has stretched me in ways that I could not
have predicted prior to the beginning of the semester. After returning from my travel
abroad experience over the summer, I worried that I would lose the passion I had
developed for Spanish culture, but working on this project provided me the unique
opportunity to immerse myself in the culture even more. I learned valuable information
about how to create a recital that I will be able to share with my students in the future. My
mistakes will help guide my instruction when I am helping my own students with recitals
or programs. I have more conviction in my skills and abilities to create something
meaningful for others to enjoy and from which they can learn about something new.
Ultimately, this project gave me a greater sense of confidence in my ability to share my
passions, whatever those passions may be, with others. I cannot wait to see where these
passions take me next! ¡Hasta la próxima! "Until next time!"
**Program Notes**
Written by Rachel Ollestad

Christopher Caliendo wrote *Flute Sonata No. 4, "The Spanish Sonata,"* in 2006. It was written specifically for flutist Marianne Gedigian, professor of flute at Butler School of Music, University of Texas. This piece consists of three movements: *Presto, Adagio,* and *Allegro.*

Caliendo explains that *Presto* is based on one of approximately thirty-six surviving and legible *mozarabic* chants. These chants were a part of the religious practices of those living on the Iberian Peninsula between the 5th and 11th centuries. You will hear short passages separated by refrains, an important structural component of mozarabic chants. An example of this passage enters at the very beginning and reoccurs several times. The movement alternates rapid, rhythmic and sweeping melodic passages with sections resembling a cadenza before ending with a climactic accelerando and crescendo to the final note.

*Adagio* combines jazz and French styles of music and was influenced by the *Cantigas de Santa Maria,* a collection of over 400 sacred songs dedicated to the Virgin Mary that were supposedly composed by King Alfonso X of Spain in the 13th century. The guitar, popular in Spanish style flamenco music and dance, is portrayed through the use of quick, seemingly improvised passages to convey, as Caliendo describes, "a desperate pathos reaching a climax of hope and release.

The *vihuela de mano,* used in Spanish Renaissance music, is a string instrument similar to a lute or guitar that is plucked using the fingers. You will hear the piano mimic this instrument in the opening of *Allegro.* Caliendo then introduces secondary motivic material that references Spanish pirate music. The flute and piano develop these motives throughout the third movement, dovetailing them into an intricate conversation before building to a climactic end.

French composer, pianist, and organist, Camille Saint-Saëns composed *Tarantelle* in 1856 after he returned from a trip to Italy. He originally wrote the piece for flute, clarinet in A, and orchestra, but it has since been transcribed for flute and piano. He dedicated the piece to French classical flutist Louis Dorus and clarinetist Adolphe Marthe Leroy. Dorus studied flute with Joseph Guillou and became the flute professor at the Paris Conservatoire, taking the position previously held by Jean-Louis Tolou in 1858. Dorus is most known for inventing a new G# key for the flute. *Tarantelle* portrays a couples' dance from southern Italy called *tarantella* in which two dancers perform light, quick, and flirtatious steps that "mimic the effects of being bitten by a tarantula spider." The spider bite was thought to cause *tarantism,* a hysteria-inducing disease that could be cured only by frenzied dancing. Music that accompanies this dance, much like Saint-Saëns' interpretation, is characterized by a 6/8 time signature that is performed at a fast tempo and includes virtuosic, frantic flourishes in the instruments, mimicking the hysteria of the dancers and the diseased.

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2 Caliendo, Christopher. "Flute Sonata No. 4 *The Spanish Sonata*." Christopher Caliendo, 2006
7 Caliendo, Christopher. "Flute Sonata No. 4 *The Spanish Sonata*." Christopher Caliendo, 2006
8 Caliendo, Christopher. "Flute Sonata No. 4 *The Spanish Sonata*." Christopher Caliendo, 2006
FEATURING:
GABBY GERVASIO AND
RACHEL OLLESTAD
WITH PIANISTS NINA LEE AND CHRISTY
REILLY

Joint Senior Recital

TUESDAY NOVEMBER 14, 2017 7:30PM
FREE ADMISSION
HAHN RECITAL HALL
REFRESHMENTS TO FOLLOW
School of Music

Joint Senior Recital

Tuesday, November 14, 2017
Hahn Recital Hall, 7:30 p.m.

GABRIELLA GERVASIO, clarinet
RACHEL OLLESTAD, flute
with
Christy Reilly & Nina Lee-Hecko, piano

Alberto Guidobaldi (b. 1967)
The Adventures of Pinocchio
I. Geppetto
II. Pinocchio
III. The Talking Cricket
IV. Fire Eater
V. The Fox and the Cat
VI. The Lovely Maiden
   with Azure Hair
VII. The Land of Toys
VIII. Pinocchio Becomes a Boy

Christopher Caliendo (b. 1960)
Flute Sonata No. 4 "The Spanish Sonata"
I. Presto
II. Adagio
III. Allegro

-----PAUSE-----

Johannes Brahms (1833–1897)
Sonata in F minor for Clarinet and Piano, Op. 21, No. 1

Camille Saint-Saëns
Tarantelle, Op. 6
(1835–1921)

Gabriella Gervasio is a student of Elizabeth Crawford and is a recipient of the Presser Foundation Grant.

Rachel Ollestad is a student of Mihoko Watanabe and is a recipient of Glenn M. Horst Scholarship. This recital is presented in partial fulfillment of the requirements for the Honors Program at Ball State University.

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School of Music

UPCOMING EVENTS

Guest Artist Master Class: Grace Bauson, harp
Wednesday, November 15 | 12 p.m. (noon) | MI-229

Community Arts Expo
Wednesday, November 15 | 5:30-8:30 p.m. | Emens Auditorium

String Chamber Music Recital
Wednesday, November 15 | 7:30 p.m. | Hahn Hall

Faculty Artist Series: Anthony Kniffen, tuba, with Phillip Blaine, piano
Wednesday, November 15 | 7:30 p.m. | Hahn Hall

Student Composers’ Forum
Wednesday, November 15 | 7:30 p.m. | Sursa Hall

Faculty Artist Series: Paul Reilly, guitar
Thursday, November 16 | 7:30 p.m. | Hahn Hall

Chamber Choir
Thursday, November 16 | 7:30 p.m. | Sursa Hall

Flute Studio Recital
Friday, November 17 | 5 p.m. | Hahn Hall

Senior Recital: Michael Pluckebaum, baritone
Saturday, November 18 | 12 p.m. (noon) | Hahn Hall

Faculty Artist Series: Mihoko Watanabe, flute, with Jooyoung Kim, piano
Saturday, November 18 | 3 p.m. | Sursa Hall

Statesmen, Women’s Chorus, & University Choral Union
Saturday, November 18 | 7:30 p.m. | Sursa Hall

Faculty Artist Series: Musical Arts Quintet & James Helton, piano
Sunday, November 19 | 3 p.m. | Sursa Hall

Series LXXII – Number 64
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I. Presto
II. Adagio
III. Allegro

-----PAUSE-----

Johannes Brahms (1833–1897)
Sonata in F minor for Clarinet and Piano, Op. 21, No. 1
I. Allegro appassionato
II. Andante un poco Adagio
III. Allegretto grazioso
IV. Vivace

(program continues on the back)
Camille Saint-Saëns
(1835–1921)

Tarantelle, Op. 6

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