

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents the Senior Half Recital of

Julia Fabian, *flute*

Sara West, *piano*

Friday, October 30, 2020

8 pm

Recital Hall



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Program

Sonata in D Major, Op. 50 (1810)

Johann Nepomuk Hummel

(1778-1837)

Allegro con brio

Andante

Rondo pastorale

Canzone (1961)

Samuel Barber

(1910-1981)

Feathers and Wax (2014)

Amanda Harberg

(b. 1973)

*This recital is given in partial fulfillment of degree requirements
for a Bachelor of Music.*

Ms. Fabian is a student of Dr. Beth Chandler Cahill.

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Scholarship contributions help young musicians blossom into mature musical artists. With your support, we will be able to offer our talented students more financial help in pursuing their goals. If you are interested in supporting our students' passion and dedication, please consider contributing to the [Music Scholarship Fund](#) at James Madison University.

Program Notes

Sonata in D Major, Op. 50 by Johann Nepomuk Hummel

Johann Nepomuk Hummel was born in the late 1770s in what is now Slovakia. He was a child prodigy on piano, taking lessons from a young age from some of the most well-known pianists and composers, such as Mozart, Haydn, and Salieri. He wrote *A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Piano Forte*, which “...brought about a new style of fingering and of playing ornaments.” His music challenged the classical harmonic structure that his contemporaries were composing and stretched the sonata form.

Hummel’s Sonata in D Major, Op. 50, is one of his few works for flute. It contains three movements, alternating fast-slow-fast: I. *Allegro con brio*, II. *Andante*, and III. *Rondo pastorale*. Although he was a classical composer, this sonata demonstrates unique ways in which he diverged from the norms of other classical composers. Throughout the entire work, Hummel highlights unexpected harmonies.

Allegro con brio, the first movement, is in typical sonata form, with its exposition, development in a new key (in this case, Bb major), and the recapitulation in the home key. Throughout the movement, Hummel begins to add more ornamentation, such as trills, grace notes, and turns, to the original theme.

Andante, the second, slow, lyrical movement, is in D minor, creating somewhat less-expected harmonies. The flute and piano lines play off each other beautifully, often creating a canon-like feel, until the voices finally meet up together right before the end, straying apart again to conclude.

The third movement, *Rondo pastorale*, shows off both the flutist’s and pianist’s virtuosity. Although it has a short, simple theme that returns frequently, additional technical passages add excitement and flair. Hummel modulates into G major, the subdominant key, for a short, more lyrical section, before transitioning back to the home key via the theme. Hummel concludes the work with an extension of the primary theme, followed by a technically challenging descending line back to tonic as the proverbial cherry on top.

***Canzone* by Samuel Barber**

Samuel Barber was an extremely prolific American composer. He began serious musical studies at a young age, taking lessons in piano and voice, and composing vocal and instrumental music. While many composers began experimenting in the 1920s, Barber continued to write tonal, lyrical music until the 1940s, when he began to incorporate elements of modernism in his works.

Canzone is transcribed from the second movement of Barber's Piano Concerto, Op. 38, meaning Barber arranged his original work (for solo piano and orchestra) for flute and piano. Although the work is primarily in C# minor, it often wanders away from this tonic and presents seemingly strange, crunchy harmonies. The unexpected tonalities in the low register create a sense of mystery, while the soaring lines in the high register create a sense of urgency that settles back into the main motive, recurring in various keys. Barber returns this main motive to the initial key to conclude the work.

***Feathers and Wax* by Amanda Harberg**

Amanda Harberg is an American composer, pianist, and teacher. She writes for ensembles and soloists of all instruments, as well as for choral ensembles. Harberg writes that her work "...communicates on emotional, spiritual, and intellectual levels." *Feathers and Wax* was commissioned by flutist Julietta Curenton in 2013 and was premiered the following year. About the piece, Harberg writes,

"Feathers and Wax is a soaring and playful showpiece for flute and piano that was inspired by the Greek myth of Icarus. Through virtuosic and jazz-influence writing, the piece depicts the brash, young Icarus reveling in the thrill of the flight, before he meets with his tragic demise."

The fast sections of the piece contain a rhythmic motive in the flute, accompanied by a gentle groove in the piano part. Sudden style changes lead into more lyrical passages as well as cadenza-like sections, where the flute is playing freely alone. *Feathers and Wax* ends with a driving race to the finish.

Julia Fabian
October 30, 2020