

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE

presents a

A JUNIOR HONORS RECITAL

“FOOL’S GOLD”

BRYN WERLEY,
Flute and Piccolo

with DR. SCOTT CROWNE,
Piano and Harpsichord



FRIDAY, APRIL 1, 2022 · 3:30PM
PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL
GETTYSBURG COLLEGE

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.*

PROGRAM

Fantaisie Pastorale Hongroise.....Franz Doppler
(1821-1883)

Piccolo Concerto in C Major, RV 443..... Antonio Vivaldi
(1678-1741)

II. Largo

Flute Sonata No. 11 – “The Western Sonata” Christopher Caliando
(b. 1959)

I. Stagecoach

III. Hoe Down No. 2



*This recital is in partial fulfillment of the requirements
for the Bachelor of Arts in Music.
Bryn is a student of Dr. Sarah McIver.*

PROGRAM NOTES

Fantaisie Pastorale Hongroise

Franz Doppler (1821-1883)

Albert Franz Doppler was a nineteenth-century flutist and the son of Josef Doppler, an oboist and composer. Franz often performed alongside his brother Karl Doppler, also a flutist, who was four years his junior. Members of a musical family, the Doppler brothers collaborated both in performance and composition. The Doppler brothers' performance experiences as a flute duo influenced Franz' compositions. Many of his works are written for a pair of flutes, including the *Andante and Rondo* (1874) for two flutes and piano – another piece that exemplifies the impact of Hungarian music on Doppler's work, as does the *Fantaisie Pastorale Hongroise*.

The *Fantaisie Pastorale Hongroise* likely developed out of the Doppler brothers' collaboration as Franz originally scored the piece for two flutes and piano. Drawing from Hungarian folk music, Doppler's final version of the piece was written for solo flute and piano. Following the virtuosic standard set by violinist Niccolò Paganini earlier in the nineteenth century, this fantasy is both technically and artistically demanding. Opening with an improvisatory introduction in the minor mode, the piece generally grows more demanding and intense as it progresses, spanning nearly the entire range of the flute, increasing in tempo, and building up to a lively Hungarian dance. The work's dramatic cadenzas, luscious melodies, and theatrical close have no doubt contributed to the work's status as a standard of the flute repertory.

Piccolo Concerto in C Major, RV 443

Antonio Vivaldi (1678-1741)

As the director of music for the *Ospedale della Pieta*, a school for orphaned children in Venice, Antonio Vivaldi wrote approximately 500 concerti for violin, cello, viola d'amore, mandolin, bassoon, oboe, flute, and recorder. In eighteenth-century Italy, orphan boys were sent to work with merchants and craftsmen to learn trades

while girls were trained as musicians. The ability to perform music was seen as a valuable domestic trait in a wife, and proceeds from concerts given by the orphan girls were used to fund their schools. This tradition gave birth to the conservatory, a structure that still influences post-secondary music education today.

The Piccolo Concerto in C Major, RV 443 is one of three Vivaldi concerti written for “flautino,” likely an early piccolo similar to the sopranino recorder. The second movement is a largo aria in E minor. The movement is written in a simple binary form. The lilting movements of both themes draw from the *siciliano*, a traditional Sicilian folk dance commonly written in 6/8 or 12/8. In keeping with Baroque performance practice, each theme is performed once as written, followed by a repetition with embellishments. This movement provides ample opportunities for performers to showcase their Baroque ornamentation, musical expression, and tone across all registers of the piccolo.

Flute Sonata No. 11 – “The Western Sonata” Christopher Caliendo (b. 1959)

Born to Italian immigrant parents, Christopher Caliendo is a first-generation American composer most recognized for his film scores. He describes his style as “world music for classical musicians.” Having written over 500 works, Caliendo’s catalog includes classical jazz, flamenco, and sacred music, among other styles. Another genre featured prominently on the composer’s website is Western music, which includes his Flute Sonata No. 11.

Published in 2010, this sonata was written for Amy Porter, professor of flute at the University of Michigan School of Music, Theatre & Dance. Written in three movements, the sonata portrays images of the American West. The first movement, “Stagecoach,” mimics the act of staging, or traveling in a horse-drawn covered wagon. The movement is based on two themes: the faster primary theme represents energetic stagecoach rides and the slower secondary theme represents periods of rest taken by weary Westbound travelers.

These two themes are alternated to produce a five-part movement. Listen for jaunty rhythms in the primary theme that are akin to the movement of horses and wagons along ill-paved nineteenth-century roads! The second movement, “prairie,” is a slow, lyrical depiction of the expansive American landscape. The third movement, “Hoe Down No. 2,” evokes both a fast Western community dance and a cowboy’s wild bronco ride. The most comedic selection from the sonata, the movement features an off-kilter rendition of Brahms’ “Lullaby” as our cowboy grows dizzy. Advanced techniques mimic a snorting bronco, and performance directions such as “bronco pushing off his hind legs” and “cowboy joy” make for an exciting ride full of twists and turns.

Today’s performance includes the outer movements of the sonata, which frame the piece with vivacity and vigor. Giddy up!



UPCOMING SUNDERMAN CONSERVATORY EVENTS

April 1 • 8:00pm *Wind Symphony Masterworks Concert*, Majestic Theater

April 2 • 2:30pm *Sr. Recital: Sophia Bookas, trumpet*, Paul Recital Hall

April 2 • 8:00pm *Spring Choirs Concert*, Christ Chapel

April 3 • 7:00pm *The Todd Marcus Quintet – Bass Clarinet Power!*,
College Union Building

April 8 • 8:00pm *Sunderman Sings – Voice Area Recital*, Paul Recital Hall

April 9 • 3:00pm *Jazz Ensemble Concert*, Majestic Theater

April 10 • 3:00pm *Symphony Band Concert*, Majestic Theater

April 11 • 7:30pm *Works for Winds Showcase*, Paul Recital Hall

April 15 • 7:00pm *Sr. Recital: Hera Molina, violin*, Paul Recital Hall

April 16 • 7:00pm *Sr. Recital: Ana Vashakmazde, piano*, Paul Recital Hall

April 17 • 2:30pm *Sr. Recital: Kai Saunders, percussion*, Paul Recital Hall

April 18 • 12:00pm *Notes at Noon - Sunderman Wind Quintet*,
Musselman Library Steps

April 19 • 5:00pm *Jazz Dispatch*, Outside Schmucker

April 22, 23 • 8:00pm *Opera Workshop with Symphony Orchestra Performance*,
Majestic Theater

April 24 • 2:30pm *Sr. Recital: Christopher Peterson, piano*, Paul Recital Hall

April 25 • 5:00pm *Wind Symphony Student Conductor Concert*, Majestic

Theater April 29 • 4:30pm *Gamelan Gita Semara Concert*,
Musselman Library Steps



For Information 717.337.6815

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