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Graduate Recital: Jamie Schwendinger, Flute; John Sullivan, Guitar; March 31, 2001

Jamie Schwendinger Flute
Illinois State University

John Sullivan Guitar

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*Music Department
Illinois State University*

*Graduate Recital
Jamie Schwendinger, Flute
John Sullivan, Guitar*

Grand Duo Concertant (1940)
Scherzo
Allegretto espressivo

Mauro Giuliani
(1781-1829)

Sonata in G Minor
Andante
Allegro
Largo
Allegro

Antonio Vivaldi
(1678-1741)

Intermission

Canyon Echoes (1991)
Dance
Serenade
She Mourns
He Returns

Katherine Hoover
(born 1937)

Entr' acte (1937)

Jacques Ibert
(1890-1962)

Kemp Recital Hall
Saturday Afternoon
March 31, 2001
1:00 p.m.

The one hundred and sixth program of the 2000-2001 season.

Program Notes

By Jamie Schwendinger

Grand Duo Concertant

Mauro Giuliani (1781-1828), a name well known to guitarists, was one of the first guitar virtuosos and a prolific composer for the instrument. During much of his creative life, Giuliani was a respected member of the Vienna music circle that included Beethoven, Diabelli and Hummel. Thomas Heck in his thesis on Giuliani suggests that the *Grand Duo Concertant*, "...may have been conceived as entertainment for the delegates to the Congress of Vienna (1814-1815)...It caters to the military *esprit* of the times with the third movement, a large and vigorous *Rondo Militaire*." The piece fell into obscurity after its original publication in 1814 and has recently been revived.

Sonata in G-minor

Antonio Vivaldi, a name widely recognized today for his many compositions, was praised more readily by his contemporaries as a violinist than as a composer. Over the course of his career, however, Vivaldi composed over 750 works, often borrowing from his own material as well as from works of older composers. The *Sonata in G-minor* is one of approximately 90 sonatas, which are more conservative in form and style than his many concertos, reflecting the special role of the genre in Italy as the repository of traditional technique.

Canyon Echoes (1991)

Composer, conductor and flutist, Katherine Hoover is the recipient of a National Endowment Composers Fellowship and the Academy of Arts and Letters Composition Award. Ms. Hoover has written the following note about *Canyon Echoes*: "This piece was inspired by a book called *The Flute Player*, a simply and beautifully illustrated retelling of an Apache folktale by Michael Lapaca. It is the story of two young Apaches from different areas of a large canyon, where the streams ripple and the wind sings in the cottonwoods. They meet at a Hoop Dance, and dance only with each other. The next day, as the girl works up the side of the canyon in her father's fields, the boy sits below by a stream and plays his flute for her (flute playing was a common method of courtship). She puts a leaf in the stream which flows down to him, so he knows she hears. This continues for a time until the boy is woken one morning and told he is of age to join the hunt—a journey of some weeks, leaving momentarily. The girl still listens each day for the flute until, feeling abandoned, she falls ill and dies. When the boy returns, he runs to play for her—but there is no leaf. When he learns of her death, he runs into the hills, and his flute still echoes when the breezes blow through the cottonwoods, and the streams ripple in the canyon."

Entr'acte

There is perhaps no other piece as popular for flute and guitar as Jacques Ibert's *Entr'acte*. Though a short composition, it combines the French vivacity so ideally suited to the flute, with the inherent Spanish sound of the guitar to produce both excitement and melodic warmth in the music. Ibert's style reflects the long tradition of the French composers who dominated the music world of the early 1900s. He studied under Gabriel Faure and Nadia Boulanger at the Paris Conservatory and won the Prix de Rome in 1919. His penchant for the flute culminated in the scintillating, yet treacherous *Concerto for Flute and Orchestra* written in 1934. Two years later, Ibert composed *Entr'acte*, demonstrating yet another example of the relationship between French and Spanish music so often heard in the works of Ravel and Debussy.