

McDaniel College  
Department of Music  
Presents the  
Senior Recital of  
Esther T. Jones, Flute and Piano  
November 8, 2014 Levine Hall, Room 100, 3:00 pm  
Rachel Andrews, Piano and Harpsichord

Sonata in Eb Major J. S. Bach  
1. Allegro moderato  
2. Siciliano  
3. Allegro

Winter Spirits (1997) K. Hoover

Sonata for Flute and Piano (1936) P. Hindemith  
1. Heiter bewegt  
2. Sehr langsam  
3. Sehr lebhaft; Marsch

Intermission

Percussion Suite for Flute Choir Esther T. Jones  
1. Sunrise  
2. Sherwood Bells  
3. Castanets

McDaniel College Flute Choir

Bethany Adamo  
Barbara Bowen  
Linda Caviglia  
Linda Herrmann

Esther Jones\*  
Bobbi Little  
Victoria Mansfield\*  
Mollie Murphy  
Laine Nightingale\*

Beth Ream  
\*Cara Sanneman  
Miranda Schmidt  
Mary Stojak

Linda Kirkpatrick, Director

Forgotten Footsteps Esther T. Jones

McDaniel College Flute Quartet

Esther Jones\*  
Victoria Mansfield\*

Laine Nightingale\*  
Miranda Schmidt

Allegro in A minor Esther T. Jones

## String Quartet

James Abdu  
John Henry Bussey

Harriet Katz  
Lisabeth O'Neil

Four Duets for Flute and Violin

Esther T. Jones

1. Invention in D
2. Minuet and Trio
3. Sonatina in G minor
4. Moderato

John Henry Bussey, violin

February Ice

Esther T. Jones

\* Indicates membership in BAX, the McDaniel Music Honor Society

### Program Notes

J.S. Bach was a German composer who lived during the Baroque era (Grew). The Bach *Sonata for Flute and Piano in Eb Major* is amongst the many that Bach wrote for this combination of instruments – though Bach originally wrote the piece with the harpsichord in mind, and today the piece is often performed alongside a replica of the period instrument.

The first movement, the *Allegro Moderato in Eb Major*, opens with a solo accompaniment section to introduce the piece. The accompaniment continues to play once the flute enters, weaving in and around the melody line to create a pleasing aural blend.

In contrast to the first movement, the second – the *Siciliano* – is slow and gentle. Interestingly enough, this piece has more thematic treatment than the first movement, which is written in a typical baroque style. This means that instead of using motives (short repeated rhythmic or melodic ideas), the *Siciliano* uses longer melodic ideas that extend for entire phrases. The slow lyrical quality of the theme combined with the minor key of the piece provides a moving, if almost eerie, feel to the *Siciliano*.

The third movement is very lively in comparison to the second, following the musical model typically used in the Baroque era of fast–slow–fast (Terry 52). The rapid notes of the melody lines – alongside intermittent trills – are the highlights of the third movement.

*Winter Spirits* is a striking composition, from the first note to the last. This is due in part to the use of extended techniques that are utilized by the flute. These include non–traditional trills and fingerings that broaden the range of sound normally expected from the flute, and work to make the instrument sound more like the Native American flutes that the piece emulates. Katherine Hoover's music also features shifting tempos and free, unmeasured meter, which lends an almost improvisatory feel to the piece.

Paul Hindemith was a German composer who lived during the 20<sup>th</sup> century (Griffiths). Amongst his impressive body of work, the *Sonata for Flute and Piano* is the sole such work that he produced for this combination of instruments (Skelton 304). Hindemith's sonata was produced in 1936 (Neumeyer, 269) and reflecting changing musical attitudes of the time, boldly steps away from a traditional sound. The individual movements have no key signature, as Hindemith invented his own system of tonality that he used extensively in his compositions (Nuemyer 25, 56, 57), but rather has a collection of tonal centers, highlighted by short melodies that land on a specific note that the ear hears as the final resting place.

The first movement, *Heiter bewegt* is characterized by shifting tempos, contrasting quick and lively sections with slow sedate portions; whereas the second movement, *Sehr langsam*, is a rather slow piece with a beautiful haunting aspect to its lyrical melody. Perhaps the most impressive aspect of *Sehr langsam* is that Hindemith is not afraid to utilize the full range of the instrument, highlighting the flute's dexterity and expressive capabilities. In the third movement of the sonata, *Sehr lebhaft*, the meter shifts to create a lilting rhythmic feel and the measured rhythms help form a sense of urgency that propels the work forward. The march at the end of the third piece serves as an extended coda to the sonata form.

The compositions featured in the second half of the recital have all been composed by Esther Jones, who has specialized in Theory and Composition during her time at McDaniel college. The *Percussion Suite for Flute Choir* evokes different members of the percussion family – from drums, to bells, to accessory instruments – and travels around the world at the same time, starting in Africa, then moving to Europe, and finally ending with a synthesis in Latin America.

*Forgotten Footsteps* calls back to the composer's childhood days, which were spent playing in the ruins of castles in Great Britain. If one stands amongst the moss-covered fallen stones, closes his or her eyes and listens, there might still echo the footsteps of those long departed into legend.

*Allegro in A minor* is a lively work for strings that carries a baroque flavour. It is written in ternary form: ABA'. This means that the theme is varied upon its return, and is also orchestrated differently, allowing the lower pitched members of the string family an opportunity to present the melody.

Each of the *Four Duets for Flute and Violin* are connected by a variation of the opening theme, or motive found in the invention, modified to suit the stylistic features of the pieces. Although each duet starts with this variation, all explore different directions, so that no two piece is alike. Beginning with the baroque, each duet also pays homage to varying musical eras, both in terms of counterpoint and harmony, and phrasings and articulations.

Jones composed *February Ice* in the middle of a snowstorm during the month of February. Although a purely instrumental work, the piece is accompanied by a poem that was simultaneously written by Jones. Each draws a secondary inspiration from the other, with the music inspiring some of the words, and the words, some of the music. The audience is encouraged to read the lines of the poem, and keep them in mind during the performance:

*One day I thought I saw,  
Amidst the cold,  
An angel standing there so cold.  
But as I watched,  
I saw her melt and fade away...*

*One night I thought I glimpsed,  
As in a dream,  
A vision of what could have been.  
But when I woke,  
I saw that nothing remained.*

*So here I am,  
Where do I stand,  
As the rain comes crashing down?  
In the swirling snow,  
In the bitter cold,  
Alone I scream out loud...*

Works Cited:

Griffiths, Paul. "Hindemith, Paul" *The New Oxford Companion to Music. Vol I A-J*  
Ed. Denis Arnold. New York: Oxford University Press. 1983. p 857. Print.

Grew, Eva Mary and Sydney Grew. *Bach*. 1947. New York: Crowell-Collier Publishing Company. 1962. Print.

Neumeyer, David. *The Music of Paul Hindemith*. Binghamton, NY: Yale University Press. 1986. Print.

Terry, Sandford. *The Music of Bach: An Introduction*. New York: Oxford University Press. 1933. Print.

Skelton, Geoffrey. Paul Hindemith: *The Man Behind the Music, a Biography*. Southampton: The Camelot Press  
Ltd. 1975. Print.