

2-12-2011

Graduate Recital: Mira Shifrin, flute and piccolo

Mira Shifrin

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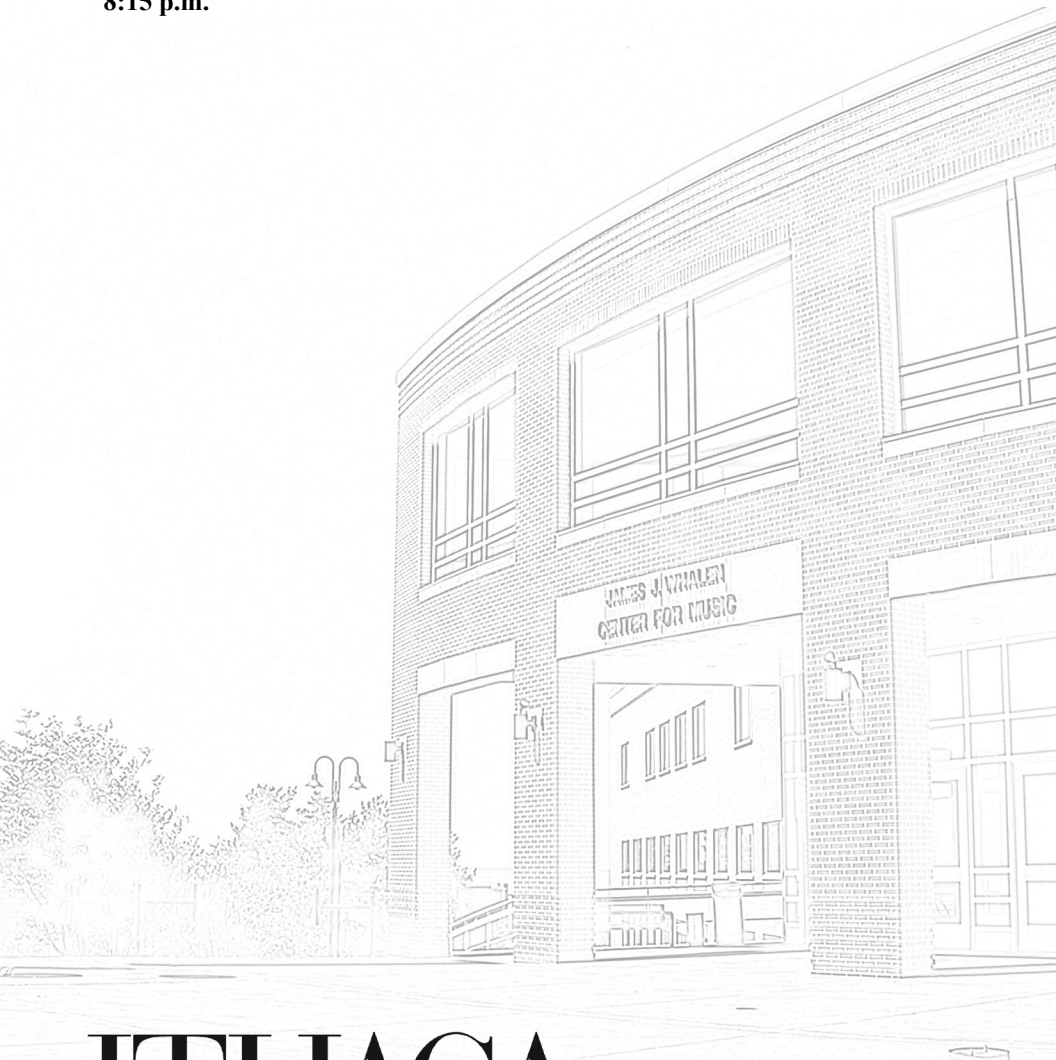
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**Graduate Recital:
Mira Shifrin, flute and piccolo**

Mary Holzhauser, piano

**Hockett Family Recital Hall
Saturday, February 12, 2011
8:15 p.m.**



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Program

Variations on "Trockne Blumen" for Flute and Piano, Franz Schubert
D. 802 (1797-1828)

Introduction: Andante

Theme: Andantino

Variation I

Variation II

Variation III

Variation IV

Variation V

Variation VI

Variation VII: Allegro

Orange Dawn (1992)

Ian Clarke
(b. 1964)

Concerto in C Major for Piccolo and String
Orchestra, RV. 443

Antonio Lucio Vivaldi
(1678-1741)

Allegro

Largo

Allegro molto

Intermission

Concerto for Flute and Orchestra, Op. 39 (1993)

Lowell Liebermann
(b. 1961)

Moderato

Molto adagio

Presto

This Graduate Recital is in partial fulfillment of the degree Performance. Mira Shifrin is from the studio of Kelly Covert.

Notes

Franz Schubert: Variations on “Trockne Blumen” for Flute and Piano

Franz Schubert is known as an incredible vocal composer, which inspired this work. The song cycle, *Die schöne Müllerin* (The Beautiful Maid of the Mill) for baritone and piano (1823), is about a man who is deeply in love with his employer's daughter who does not share this emotional connection. To make her realize how much he loves her, he decides to kill himself in order to teach her a lesson and make her feel terrible for not loving him back. After he sings about his fate, he drowns himself. Schubert chose the eighteenth song from this work, *Trockne Blumen* (dry flowers), for this theme and variations. It is one of the only works written for flute from the Romantic era. This particular movement is when the baritone states that he should kill himself to make his love feel terrible for not loving him back.

Trockne Blumen

Ihr Blümlein alle
Die sie mir gab,
Euch soll man legen
Mit mir in's Grab.

Wie seht ihr alle
Mich an so weh,
Als ob ihr wüßtet,
Wie mir gescheh'?

Ihr Blümlein alle,
Wie welk, wie blaß?
Ihr Blümlein alle,
Wovon so naß?

Ach, Tränen machen
Nicht maiengrün,
Machen tote Liebe
Nicht wieder blühn.

Und Lenz wird kommen,
Und Winter wird gehn,
Und Blümlein werden
Im Grase stehn.

Und Blümlein liegen
In meinem Grab,

Dry Flowers

All you little flowers,
That she gave me,
You shall lie
With me in my grave.

Why do you all look
At me so sadly,
As if you had known
What would happen to me?

You little flowers all,
How wilted, how pale!
You little flowers all,
Why so moist?

Ah, tears will not make
the green of May,
Will not make dead love
bloom again.

And Spring will come,
And Winter will go,
And flowers will
grow in the grass.

The flowers will lie
in my grave,

Die Blümlein alle,
Die sie mir gab.

all the flowers
That she gave me

Und wenn sie wandelt
Am Hügel vorbei
Und denkt im Herzen:
Der meint' es treu!

And when she wanders
Past the hill
And thinks in her heart:
His feelings were true!

Dann, Blümlein alle,
Heraus, heraus!
Der Mai ist kommen,
Der Winter ist aus.

Then, all you little flowers,
Come out, come out,
May has come,
Winter is over.

The piece opens with an introduction that leads right into the theme of the work. There are seven variations based upon this theme with five of them in E minor and two, including the last movement, in E major. This helps to illustrate the anguish of the main character and yet, he thinks of the miller's daughter and suddenly the mood changes to a happier one. It is almost ironic that the last variation is in E major despite the depressing subject matter. Schubert later rewrote the fifth variation as it is practically impossible on flute. Written for his friend and member of Otto Hartwig's small orchestra, Ferdinand Bogner, it shows off the virtuosity of the performer both technically and musically.

Ian Clarke: Orange Dawn

A beautiful work written by a composer currently living in Britain, Ian Clarke is known as a performer, teacher, and composer. *Orange Dawn* begins and ends with alternate fingerings that create a mystical and pale opening, as if the sun was rising and setting. The middle section focuses on beautiful long phrases as the flute plays a duet with itself outlined by five notes between a higher pitched note. This section climaxes as the intensity of the flute part leads into a piano cadenza. As in the beginning, the sun sets as the first melodic idea returns and ends calmly.

In his own words, "*Orange Dawn* was originally inspired by the vision of a dawn scene in the Great Rift Valley of East Africa. Awakening exotic animal life, particularly birds such as pink flamingos, were envisaged silhouetted against a dramatic rising sun. From here the piece grows, taking on a range of emotions and reactions to Man's involvement in this 'other world' (or more accurately – 'real world'). These may range from serenity to awe and anger; the latter unfolding in the first part of the piano cadenza.

“As with any music, I hope *Orange Dawn* takes you on a journey of your own that develops with time.”

Antonio Vivaldi: Concerto in C major for Piccolo and Orchestra

A virtuosic and prolific composer, Antonio Vivaldi wrote many concertos for a variety of instruments. This particular one was one of the soprano recorder concertos and one of two that he wrote in C major.

The first and third movements, in C major, begin and end with a ritornello from the orchestra with the soloist interspersing virtuosic ideas. Ritornellos trade off between the soloist's part and the orchestra. These two movements show off the soloist's ability to demonstrate difficult technical passages.

The second movement, to contrast, is in A minor and reflects a more solemn character in comparison to the other movements. The soloist has an opportunity to express lyricism and ornament the lines over the harmonies presented in the orchestral parts.

Lowell Liebermann: Concerto for Flute and Orchestra

A child prodigy, Lowell Liebermann began his career at the age of 16 when he premiered his Piano Sonata, Op. 1 at Carnegie Hall. A graduate of Julliard for his bachelors, masters, and doctorate, he was privileged to learn composition from David Diamond and Vincent Persichetti and piano from Jacob Lateiner. He did study conducting with László Halász and was the principal assistant conductor of the Nassau Lyric Opera Company for some time. He has earned several awards for his compositions.

Sir James Galway heard a performance of the Sonata for Flute and Piano (Paula Robison, flute, Jean-Yves Thibaudet, piano) in 1988 and commissioned the Concerto for Flute and Orchestra. It was premiered on November 6th, 1992 by the Saint Louis Symphony under the direction of Leonard Slatkin.

Liebermann states, “The first movement is an arc-like form, all of whose components are in fact variations on the harmonic progression of its principal theme. The central section of this movement is a set of explicit chaconne variations on a chorale version of this progression.

“The second movement presents a lyrical melody which is spun out over a pulsating syncopation ostinato which persists through the entire

length of the movement. The final movement is a virtuoso work-out for the flutist in a rondo-like form which closes with a Prestissimo coda.”

Thank you

I want to thank all of my teachers throughout the years, especially Dr. Mehne and Kelly Covert for their continued support and guidance. I would also like to thank the brilliant performers that I was privileged to share the stage with this evening. I will be forever grateful for your time and dedication. For those friends and family who have been supporting me since day one, thank you from the bottom of my heart. I couldn't have done this without you.

Notes

Upcoming Events

- 14 - 8:15pm - Hockett - *Hockett Chamber Music Series: Rhythm and Brass*
- 15 - 7:00pm - Hockett - *Faculty Chamber Recital: Jean Radice, organ*
- 16 - 7:00pm - Ford - *Guest Concert: Central Winds*
- 18 - 8:15pm - Hockett - *Faculty Recital: Nicholas DiEugenio, violin*
- 19 - 8:15pm - Ford - *Boehmler Series: Windscape*
- 23 - 8:15pm - Ford - **Ticketed event** - *Ithaca College Concerts: The Amelia Piano Trio with soprano Hyunah Yu*
- 24 - 8:15pm - Ford - Percussion Ensembles
- 25 - 8:15pm - Ford - *Black History Month Concert: The Catalyst Quartet*
- 26 - 8:15pm - Ford - Wind Ensemble, *Stephen Peterson, conductor*
- 28 - 8:15pm - Hockett - Composition Premieres III, *students of Dana Wilson and Jorge Grossman*

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