



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, March 7, 2026 • 1:00 PM

EMMA TOMITA

Junior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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Brennan Recital Hall

EMMA TOMITA, FLUTE & PICCOLO

Junior Recital

YOKO YAMADA-SELVAGGIO, PIANO

PROGRAM

Carl Philipp Emanuel Bach (1714-1788)
Hamburg Sonata in G Major, Wq. 133 (1786)

I. Allegretto

II. Rondo: Presto

Sigrid Karg-Elert (1877-1933)
30 Caprices for Flute Solo, Op. 107 (1918)

30. Chaccone

Thea Musgrave (b. 1928)

Piccolo Play (1989)

I. L'Enchanteresse

III. La Pateline

V. Le Reveil-matin

VI. Le Bruit de Guerre

VII. Le Turbulent

- Intermission -

Alfredo Casella (1883-1947)
Sicilienne et Burlesque (1914)

I. Sicilienne

II. Burlesque

John La Montaine (1920-2013)
Sonata for Piccolo and Piano, Op. 61 (1993)

I. With driving force, not fast

II. Sorrowing

III. Searching, Playful

Emma Tomita is from the studios of Alyce Johnson & Aaron Goldman. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

PROGRAM NOTES

Carl Philipp Emanuel Bach (1714–1788)

Hamburg Sonata in G Major, Wq. 133 (1786)

Duration: 8 minutes

Carl Philipp Emanuel Bach (also known as C.P.E. Bach) was the son of J.S. Bach, and a very accomplished harpsichordist. He wrote over 100 sonatas and solo works for harpsichord and followed his late godfather Georg Philipp Telemann in serving as Hamburg's Director of Music. During his time in Hamburg, C.P.E. Bach composed this sonata, presumably for Friedrich Dulon (1768–1826), a renowned flute player who was blind. Written in two parts, a lightheartedly embellished Allegretto paired with a dazzling delightful Rondo, this sonata was considered nothing short of bizarre, groundbreaking, and bold.

Sigrid Karg-Elert (1877–1933)

30 Caprices for Flute Solo, Op. 107 (1918)

Duration: 4 minutes

A German composer and organist, Sigfrid Karg-Elert was most well known for his compositions for organ and harmonium. However, around the First World War, Karg-Elert spent time playing the oboe in a regimental band where he sat next to flutist Carl Bartuschat (1882–1959). This friendship likely inspired the composition of seven flute works between 1917 and 1919, one of them being the 30 Caprices.

While originally written to challenge the technical capabilities of the Boehm flute, Karg-Elert's 30 Caprices are a collection of short exercises that weave through Impressionism and Expressionism, tonality and atonality. Caprice No. 30, titled Chaconne, is a series of 17 variations surrounding the *basso ostinato* (or foundation) of four notes that open the piece: F, E-flat, D-flat, and C. This descending phrase transforms throughout the variations, each section developing more brilliantly than the last.

Thea Musgrave (b. 1928)

Piccolo Play (1989)

Duration: 10 minutes

Commissioned by the National Flute Association Piccolo Committee in 1989, Scottish-American composer Thea Musgrave composed seven short stories turned movements, creating Piccolo Play. Its subtitle reads "In Homage to Couperin", in reference to François Couperin (1668–1733), a French Baroque composer, organist, and harpsichordist. Musgrave titles all the movements of *Piccolo Play* from harpsichord pieces of Couperin, reimagined to paint a picture of instrumental drama. Translated, the titles read: The Enchantress, The

Amphibian, The Wheedler, The Butterflies, The Alarm Clock, The Noise of War, and The Turbulent.

Musgrave writes in the preface, “the piccolo is the protagonist of the title and the piano provides the ‘setting’ or the background.” The piece follows various short stories: a seductive enchantress, a short-tempered wheedler, a sleeping subject versus their alarm clock, and noise of war suggested by French painter Edouard Manet’s *The Fifer* (1866). Musgraves’ notable writing establishes a sense of plot and character infused deep within the music, illustrating a colorful array of stories.

Alfredo Casella (1883–1947)
Sicilienne et Burlesque (1914)

Duration: 8 minutes, 30 seconds

Alfredo Casella was an Italian pianist and composer who studied composition with the distinguished Gabriel Fauré. During his time in Paris, Casella encountered many notable musicians such as Claude Debussy, Gustav Mahler, Richard Strauss, Nikolai Rimsky-Korsakov, Bela Bartok, and Arnold Schoenberg. Of these encounters, one particularly impactful influence was Igor Stravinsky and the premiere of *The Rite of Spring* in 1913. Casella’s *Sicilienne et Burlesque*, written a year later, can be linked to Stravinsky’s *Rite of Spring* through the hauntingly unorthodox writing combined with French Impressionism.

Written for Adolphe Hennebains (1862–1914), a French flutist and professor at the Paris Conservatoire, this piece was composed to be used for exams at the school. However, as the work was being composed, World War I broke out; the tension and turbulent times are mirrored throughout the composition. The *Sicilienne* is a slow, cautious, pastoral dance that pulls the listener into the *Burlesque*, a comedic, humorous, yet unrelenting force that drives the piece to the end.

John La Montaine (1920–2013)
Sonata for Piccolo and Piano, Op. 61 (1993)

Duration: 15 minutes

John La Montaine was a Pulitzer Prize-winning composer and native of Chicago, Illinois. As an accomplished composer, he was commissioned by the Piccolo Committee of the National Flute Associate to create a piece for their first Piccolo Artist Competition. The first movement of his *Sonata, Op. 61*, is forceful and persistent, before the sudden change with the second movement—a more intrapersonal and intimate atmosphere. The register of the Sorrowing

section is also uncharacteristically low, sharing a deep, delicate sound that is often unfamiliar to listeners. This leads to the beginning of the final movement, an exploration of a cadenza: fragmented, incomplete, and spiraling before unraveling into a playful theme and variations. This sonata is a powerfully charged piece that helped to standardize the modern piccolo as a solo instrument. In the words of La Montaine himself, "The Piccolo can be bold, or uncertain and shy. The Piccolo can cut like a knife, or whisper. The Piccolo can grieve and the Piccolo can leap with joy."

Notes by Emma Tomita

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