

First Half

Deanna Buringrud, *flute*

Gail Novak, *piano*

Honors Project
Recital Hall | April 7, 2019 | 12 p.m.

Program

Sonata for Flute and Piano

Francis Poulenc

Allegro malinconico
Cantilena
Presto giocoso

First Sonata, for Flute and Piano

Bohuslav Martinu

I
II
III

INTERMISSION

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

Program Notes

First Sonata for Flute and Piano, Bohuslav Martinu (Dec. 1890 – 1959)

Bohuslav Martinu was a Czech composer of early-mid 20th century. Bohuslav grew up in a family without material wealth. He began violin at a young age and excelled quickly. The town was impressed by his talent when attending his recitals, and raised the funds to send him to the Prague Conservatory in 1906. Martinu was expelled from the Prague conservatory in 1910 due to “incorrigible negligence.” Martinu became more interested in the composition aspect of music than his individual performance, and as such did not practice his violin enough.

First Sonata for Flute and Piano was composed in 1945 in South Orleans, Cape Cod. During this time, Martinu was living in the United States to escape France when it was occupied by the Nazis in WW2. Though he didn't speak English very well, Martinu quickly adapted to his environment and ended up teaching both at Princeton and the Tanglewood institution in Berkshire. *First Sonata* was written for Georges Laurent, the principal flutist of the Boston Symphony. It premiered in New York 1949. Remnants of Martinu's past can be heard throughout the sonata, such as the perfect fourths in the first movement that represent the church bells his father rang. The last movement was inspired by the song of an injured whippoorwill Martinu found and nursed back to health in Cape Cod.

Sonata for Flute and Piano, Francis Poulenc (Jan. 1899 – Jan. 1963)

Francis Poulenc was a French composer of the early-mid 20th century. Today, he is well known for his witty and poetic operas, chamber pieces, and orchestral compositions. He has been referred to a member of “Les Six.” As a young boy, Poulenc was introduced to music through his mother's piano playing. He was inspired by the works of composers such as Debussy, Schubert, and Stravinsky. Despite his affiliation for music and piano, Poulenc never attended a music conservatory at his father's insistence. When his parent's passed away, Poulenc studied with the pianist Ricardo Viñes. He was greatly inspired by Viñes, as well as the composers Georges Auric and Erik Satie. He is well known as one of the composers in “Les Six.”

In 1956, Poulenc was commissioned by the Coolidge Foundation in America to compose a chamber piece in the memory of Elizabeth Sprague-Coolidge. Poulenc decided to write a Flute Sonata, as he had been aspiring to write one for the flutist Jean-Pierre Rampal. In the letter to Rampal about the flute Sonata, Poulenc tells Rampal that he “guessed” the Sonata was his, as he had never met Elizabeth Coolidge. The Sonata consists of three movements. Each movement demonstrates a melancholy theme in remembrance of Elizabeth Coolidge. In the first and third movements, the melodious technical passages foretell of Poulenc's excitement to work with Jean-Pierre Rampal.

Second Half

Abby Katje, *flute*

Gail Novak, *piano*

Honors Recital
Recital Hall | April 7, 2019 | 12:00 p.m.

Program

Cantabile et Presto

George Enesco

Variations on a Theme by Rossini

Frederic Chopin

Sonata for Flute and Piano

Paul Hindemith

Heiter bewegt
Sehr Langsam
Sehr lebhaft und Marsch

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program notes

Cantabile et Presto | George Enesco (1881-1955)

George Enesco was a Romanian pianist, violinist, teacher, conductor, and composer. He is regarded as one of Romania's most notable composers. He entered the Vienna Conservatory at the age of seven and graduated at the age of twelve. After graduating, Enesco moved to Paris where he found great success.

George Enesco composed *Cantabile et Presto* in 1904, dedicating it to the founder of the French Flute School, Paul Taffanel. This piece was used as an examination piece for flutists at the Conservatory of Paris. The piece opens in the lowest register of the flute, a compositional choice that was rare but exciting for that period of music. The piece then moves to the Presto, which is characterized by fast, double staccato passages with high energy.

Variations on a Theme by Rossini | Frederic Chopin (1810-1849)

Frederic Chopin is considered one of Poland's greatest composer. As a child prodigy on piano, Chopin had an early start to composing music. He settled in Paris where he continued to perform and compose many now famous works.

Frederic Chopin composed *Variations on a Theme by Rossini* in 1824 at the age of 14, perhaps for his father who was an amateur flutist. This piece is based off of the aria "Non piu mesta accanto al fuoco" from Rossini's opera "La Cenerentola" (Cinderella). In this aria, Cinderella is happily bidding farewell to all the years she had spent as an overworked housekeeper. The piece starts off with the main theme, which is quite simple. Each variation that follows becomes a more and more decorated version of the main theme.

Sonata for Flute and Piano | Paul Hindemith (1895-1963)

Paul Hindemith was a German composer, teacher, and conductor. Hindemith is one of the most notable German composers of the first half of the 20th century. Hindemith's goal was to challenge traditional harmony and instead introduce a new sort of tonality. This paved the way for modern contemporary music. Hindemith lived in Germany during the Nazi occupation of World War II. His music was heavily influenced by this, sometimes even showing his opposition to the regime, causing a ban on performances of almost all his music. Because of this, Hindemith was forced to leave Germany and flee to Switzerland in 1938.

Paul Hindemith completed the Sonata for Flute and Piano in 1936. The first movement opens with a theme that will be varied upon later in the piece. While the flute may seem bright and cheery, the unsettled harmonies mixed with the piano create a sense of unease throughout the piece, perhaps exemplifying the unease of Nazi occupation in Germany while he was writing this piece. The second movement is best described as an aching cry for help of the people of Germany. The movement comes to a climax in the middle, creating a tragic mood throughout the rest of the piece. The third movement has often been called a sarcastic march. Hindemith told a class of his that the inspiration for this movement came from a time in 1936 when he had been assigned a basement room to teach in, whose tiny window faced a courtyard where a Nazi marching band often practiced. Behind Hindemith's Sonata for Flute and Piano comes a greater meaning beyond the bare notes of the piece.