

**Katelyn McClain, Flute and
Deanna Buringrud, Flute
Juhyun Lee, Piano**

**Student Recital Series
Recital Hall
March 31, 2018 | 12 pm**

Program Notes:

Jaques Ibert, Flute Concerto for Flute and Piano

Jaques Ibert was born on August 15, 1890 and died February 5th, 1962 in Paris France. Ibert began his musical studies at a young age. In 1910, Ibert began studying music with André Gedulage and Paul Vidal at the Paris Conservatory. When World War one began, Ibert's musical career was put on hold and serves as a naval officer from 1914-1918. Throughout his musical career, Ibert composed a large variety of music, including works for full orchestra, chamber orchestra, opera, ballet, music for films, and choral works. Ibert was unique for his time, believing that specializing in a given area or form of music was limiting one's abilities and the potential for the actual music. Ibert is most famous works *Escales*, for a full orchestra, and *Divertissement*, composed for a small chamber orchestra.

Ibert began composing the Flute Concerto in 1932, which as published in 1934 and originally composed for flute and orchestral accompaniment. It was composed for the flutist Marcel Moyse. Though it was Moyse who asked Ibert to compose a flute concerto, Moyse procrastinated on learning it due to it's difficulty. The concerto was later incorporated into the Paris Conservatory's repertoire for flute. The flute concerto consists of three separate movements. Like many pieces of the Romantic era, Ibert utilizes techniques such as chromatic harmonies. The first movement has two overarching themes that are first established by the soloist flute and echoed by the orchestra intermittently throughout the movement. It opens with a dissonant forte chord in the orchestra, followed by a flurry of running 16th notes that it passes over to the flute in the 5th bar. The flute proceeds to establish the first theme of the pieces, an exciting fast passage of 16th notes that alternate between interval jumps and fragments of scales. While the first

movement aims to excite the audience and engage them in the performance, the second movement begins on a soft, contemplative mood. Once more, the orchestra accompaniment introduces the movement; After two bars, the flute smoothly makes an entrance, blending in with the orchestra. While the second movement does not contain as many dramatic flourishes of notes as the first, it still aims to surprise the audience with a wide range or contrast between dynamics, purposely with-held resolutions, and seamless transitions between phrases and musical ideas. The second movement ends with a sustained pianissimo harmonic tone.

Georges Hüe, Fantasie

Fantasie was written by Georges Hüe for the 1913 Paris Conservatory Exam. Hüe dedicated his composition to Paul Taffanel, an extremely influential flutist, teacher, and composer for the school. The piece, originally composed for flute and orchestra, but to be played with a piano reduction part, displayed the technical and expressive abilities of the Boehm flute for its day. Although there are no official movements in the piece, it is broken up into well defined sections. The opening cadenza-like beginning is very exciting with giant leaps and sequences of descending 16th notes building to a climatic high A. At that point, the flute descends unaccompanied by the piano in a cascade of notes tumbling down. The notes then ascend to trills leading into the second section, a soft, dreamy love song melody, before returning to a reprise of the dramatic beginning. A trill ends the return of both the first section and the second melody and transitions into an energetic 3/8 meter.

The piano starts this lively section with octave leaps before the flute enters with quick dotted rhythms which sound quirky and sneaky. Following this passage is a call and

response between flute and piano which is very playful before turning into a swooping melody alternating with the original tempo of the quirky 16th note passage. The section then repeats in a major key and becomes a progression of descending and ascending flourishes leading to a trill then ultimately to a passage of ascending 16th notes. The last bars are heroic and the music finishes triumphantly.

Paul Taffanel, Andante Pastoral et Scherzettino

Paul Taffanel was born on September 16th, 1844 in Bordeaux, France. In his career, Taffanel became known as a pioneer of western flute playing and is often referred to as the “Father” of the French flute. Taffanel became the professor of flute at the Paris Conservatory in 1883. During his professorship, not Taffanel extended the list of performed repertoire to include foreign composers and newer, more contemporary pieces. He composed several works himself and added them to the repertoire performed at the Conservatory. Taffanel suffered from a physical breakdown in 1901 and passed away shortly afterwards on November 22, 1908.

Shortly before his death, Paul Taffanel composed *Andante Pastoral et Scherzettino* in 1908 for his student Phillippe Gaubert. The piece is divided into two sections: the Prelude and Andante Pastoral, and the Scherzettino. The Prelude and Andante Pastoral are slow, melodic and lyrical to contrast the quick pace of the Scherzettino. The prelude opens with a piano solo alternating between 12/8 and 6/8 bars. The flute enters with running 16th-notes combined with an overarching, beautiful melodic line that introduces the theme of the piece. The piece moves onto the Andante Pastoral taking a swifter pace. In 12/8, the Andante Pastoral contains a lyrical melody that is embellished with sweeping 16th note runs that provide allow the melody to transition freely between sustained

notes The Andante Pastoral contains many drastic dynamic contrast and has several drastic tempo changes to broaden expression and emotion demonstrated by the performer. Like the Prelude and Andante Pastoral, the Scherzettino opens with a piano solo that sets the pace and surprises the audience with the articulation. While no less or more dramatic, the Scherzettino is much more playful than the Prelude and Andante Pastoral.

Bohuslav Martinu, Sonata for Flute and Piano

Bohuslav Martinu, a Czech composer, wrote his ***First Sonata for Flute and Piano*** in 1945 in America during his exile from Nazi-occupied Europe. He entitled the work “first sonata” with the intention of a second which was never written. Martinu dedicated his sonata to Georges Laurent, the principal flutist of the Boston symphony. During his stay in Cape Cod, Martinu was inspired by his surroundings, which are reflected in the music.

The first movement, *Allegro moderato*, begins with a 20 measure piano introduction filled with ascending scales, chords, and the melody written over various time signatures. The flute enters with accented triumphant notes resembling a bell. The exposition of the sonata acts as a duet between the flute and piano as they pass the melody back and forth. The flute aids in the transition to the development of the sonata which the piano expands upon.

‘maya’ for two flutes and piano, Ian Clarke

Ian Clarke’s ***‘maya’*** was written in 2001 for 2 flutes and piano after being rewritten under another name “Passage.” The title, ‘maya,’ means ‘illusion’ rather than referring to the Mayan civilization. Both flute parts play the descending ostinato line and the soaring melody. The piece is recommended for open-

holed flutes because of the finger bends used. The flutists cover part of the key instead of the entire key to get a sound that bends the pitch of the note.

Program

Concerto for Flute and Piano

Jacques Ibert
(1890-1962)

I.

II.

Deanna Buringrud, flute
Juhyun Lee, piano

Fantasia

Georges Hüe
(1858-1948)

Katelyn McClain, flute
Juhyun Lee, piano

intermission

Andante Pastoral et Scherzettino

Paul Taffanael
(1844-1901)

Deanna Buringrud, flute
Juhyun Lee, piano

First Sonata for Flute and Piano

Bohuslav Martinu
(1890-1959)

I. Allegro moderato

II. Adagio

III. Allegro poco moderato

Katelyn McClain, flute
Juhyun Lee, piano

'maya' for two flutes & piano

Ian Clarke
(b. 1964)

Deanna Buringrud, flute
Katelyn McClain, flute
Juhyun Lee, piano