

Date du récital/Date of recital: **May 11<sup>th</sup> 2018 at 5pm** (11 Mai 2018, 17:00h)

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Classe de/Class of: **Jocelyne Roy**

*These program notes are written by the student performing, and are presented by the student in partial fulfillment of the requirements of their course.*

*Ces notes de programme sont écrites par l'étudiant-interprète et sont présentées en tant que réalisation partielle des critères de leur cours.*

### **J.S. Bach: Partita in a minor for solo flute BWV 1013**

A partita is a multi-movement instrumental piece, like a suite or sonata, traditionally containing baroque dance movements. Although the year of composition is unknown, J.S. Bach's Partita for solo flute (BWV 1013) resembles his famous suites for solo cello as well as the violin solo sonatas and partitas written during Bach's Cöthen period (1717-23). It was during this period that Bach became acquainted with the traverso flute. This partita for solo flute contains four dance movements: Allemande, Corrente, Sarabande and Bourrée Angloise.

The *allemande* is a slow German dance in quadruple time, in the case of this flute Partita the allemande functions similarly to a prelude. It takes the listener on a harmonic journey through continuous sixteenth notes characterized by strong and weak beats with a flowing, imitative character. This movement would have proven quite treacherous on the wooden one-keyed, conical flute of the baroque era and is often described as violinistic rather than flutistic, as it does not contain any rests to facilitate breathing. The second movement, *corrente* comes from the Italian meaning "to run" and is characterized by short bursts of running sixteenth notes. The third, a *sarabande*, is a slow dance in triple meter containing a series of musical peaks and valleys forming a wonderful and expressive landscape. The final movement is a *Bourrée*, a traditional French dance, in this case marked Angloise, meaning English. This juxtaposition of cultural inspirations, here a French dance in an English style, provides a more animated quality to the traditionally heavy, foot-centric dance.

### **Fauré: Fantasia op. 79**

Gabriel Fauré (1845-1924) was a prolific French composer, conductor and organist in the late nineteenth and early twentieth century. He was a faculty member at the Paris Conservatory and later became the director of the school in 1905. His Fantasia (op. 79) for flute and piano was written for the Concours of 1898 and, like many of the flute concours pieces, is dedicated to the esteemed flute professor, Paul Taffanel. A Fantasy, or fantasia, is an imaginative

instrumental composition that distorts, exaggerates, or departs from traditional styles and forms. This fantasy follows the typical form of the Conservatoire contest pieces with a slow introduction followed by a fast virtuosic Allegro or Presto. In this case, the opening is an Andantino in 6/8 time, in a style reminiscent of a baroque siciliano, not unlike the sicilienne from Faure's beloved *Pelléas et Mélisande*. The second part is a vibrant Allegro in duple meter. This flashy and virtuosic movement was meant to showcase a student's abilities in technical facility by displaying a gamut of expression markings, dynamic contrasts and articulations. At the Conservatoire, a flute student's graduation was dependant on a stellar performance of these contest pieces.

### **Carl Nielsen: Flute Concerto, I: Allegro moderato**

One of the most notable Danish composers of the twentieth century, Carl Nielsen (1865-1931) first established his music career as second violinist, and later as conductor, with the Royal Chapel Orchestra in Copenhagen. This work provided him with an intimate knowledge of the orchestra and gave him personal connections with many great musicians in Denmark. His work with the Copenhagen Wind Quintet spawned the creation of his now beloved Quintet and also provided the inspiration for five new wind concerti. Unfortunately, Nielsen died after only completing two, one for flute in 1926 and the other for clarinet in 1928. The goal for these concerti was to characterize and match each concerto with the individuals for whom they were written, namely the members of the Copenhagen Wind Quintet. The flute concerto is comprised of two movements: a contrapuntal and symphonic Allegro moderato, as well as a volatile and sarcastic Allegretto.

In the opening movement, the flute is paired in many conversational dialogues with members of the orchestra including the clarinet, the timpani and a particularly argumentative interaction with the bass trombone. This movement fluctuates between dramatic symphonic moments, romantic motives, intimate dialogues, conversational cadenzas and concludes with a soft and peaceful cadence in G-flat major.

### **Gilles Tremblay: Envol, *Alléluia pour flute seule***

Gilles Tremblay (1932-2017) was a Canadian composer, pianist and academic. Originally from Saguenay Quebec, he attended the Conservatoire de Musique du Québec à Montreal and later went on to the Paris Conservatory where he studied with Olivier Messiaen, Iannis Xenakis and Pierre Boulez. He also attended Stockhausen's summer courses, where he developed and pursued his interest in electro-acoustic techniques. Beginning in 1962 he turned his attention towards teaching composition at the Montreal Conservatory and in 1991 was made an Officer of the National Order of Quebec.

Envol was written as a commemorative piece celebrating the 850th anniversary of the Abbey of Notre-Dame de Sylvanès in southern France, where it functioned as the prologue to a larger Tremblay work, the Vêpres de la Vierge for chorus and orchestra. In English, the title translates to mean in flight, but could also be interpreted as taking flight, or launching. Tremblay's son, Jean-François, premiered the work in Montreal in 1984 and again in Paris two years later. Envol was also the first piece heard at the inaugural concert of Maison symphonique, in 2011. This piece features many extended techniques including harmonics, white noise, pizzicato, whistle tones, multiphonics and several launching gestures which contribute to an eclectic variety of sonorities.

### **Prokofiev: Sonata for Flute and Piano Op. 94**

Sergei Prokofiev (1891-1953) was a Russian composer, conductor and pianist. The Sonata for Flute and Piano (op. 94) was written in 1943 during World War II, when Prokofiev was forced to flee the Nazi occupation of the Soviet Union. He fled to Almaty (then known as Alma-ata) Kazakhstan where he spent a summer in the serenity of the Ural Mountains. This bright, melodious work eludes to pre-war times, when the world seemed happier and at peace.

The Sonata is divided into four movements, each with their own distinct character. The opening Andantino is simple, displaying the gorgeous purity of expression and line that is perhaps most vividly expressed through the sonorous tonal qualities of the flute. This peaceful mood is rudely interrupted by outbursts of militaristic rhythms and a series of explosive arpeggios leading to D7, the cries of war. A lively, sarcastic Allegretto Scherzando provides stellar contrast to the broad, lush nature of the opening movement. This fast movement in triple meter, has a waltz-like feel that is distorted through many hemiolic motives. The third movement, a tranquil Andante, contains a smattering of chromatic triplet sixteenth notes which create tonal ambiguity and instability that, when coupled with slow intervallic melodic figures, provide a sense of lonely uneasiness fitting for the war-era Sonata. The final movement is a daring and extremely virtuosic Allegro con Brio; this movement, in D major, provides a climatic and joyful ending to the passionate work. It has a triumphant atmosphere that could be associated with the strength of the human spirit that led to victory at the end of World War II.