

Date du récital/Date of recital: *May 14<sup>th</sup>, 2024*

Nom/Name: *Kristopher Williams*

Classe de/Class of: *Albert Brouwer*

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.

### Flute Sonata in G minor, Op.3, no. 5a - Michel Blavet

Born in the year 1700, French flutist and composer Michel Blavet was well-regarded by contemporaries such as Quantz and Telemann for his impeccable technique, intonation and tone. Currently, he is most known for his two collections of flute sonatas which show the first time the flute was used as the leading voice in French-style sonatas as opposed to the violin.<sup>1</sup> While the first collection has a style more influenced by French dance suites and Corelli, the second collection, from which this sonata is from, breaks away from the older, stricter forms and comes from a style more eager to please the listener.<sup>2</sup>

### Flute Sonata *Undine*, Op. 167 - Carl Reinecke

Carl Reinecke was born in Germany in 1824 and was well known as a pianist and composer. He did not write for flute much until near the end of his life when we wrote a flute concerto, ballad, and this sonata. This sonata, being one of the only romantic sonatas in the flute repertoire, was given the title *Undine* because of all the musical references to the story of the same name by Friedrich de la Motte Foqué.<sup>3</sup> This story follows the water spirit on a journey to experience love. As she experiences the highs and lows of love, Reinecke mimics her journey through the music, culminating in a tragic but reminiscent end to the piece.

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<sup>1</sup> Neal Zaslaw, "Blavet, Michel" in *Grove Music Online*. Accessed 22 Oct. 2023. <https://doi.org/10.1093/gmo/9781561592630.article.03262>.

<sup>2</sup> Daniel Hertz and Bruce Alan Brown. "Galant." *Grove Music Online*. 2001; Accessed 8 Dec. 2023. <https://doi-org.proxy3.library.mcgill.ca/10.1093/gmo/9781561592630.article.10512>.

<sup>3</sup> Kyle J. Dzapo, *Notes for Flutists : A Guide to the Repertoire*. (New York: Oxford University Press, 2016), 56

### *Histoire du Tango* for flute and piano - Astor Piazzolla

When it comes to tango, the composer you may hear about the most is Astor Piazzolla. Born in Argentina, Piazzolla spent a large part of his childhood in New York City, where he was exposed to classical music and was also immersed in the jazz culture. Piazzolla eventually travelled to Europe to study and met composer and educator Nadia Boulanger who encouraged him to find his style between the tango, classical and jazz influences that he grew up with. This is the style that Piazzolla is now well known for and is showcased beautifully in *Histoire du Tango*.<sup>4</sup>

In this piece, Piazzolla uses the flute as a medium to show a timeline of tango's evolution from the brothels of Argentina to the concert halls of today. Tango originated in the late 1800s as a two-person dance in Buenos Aires.<sup>5</sup> The first movement evokes tango's origins as a dance and the atmosphere of the spaces they were heard in. The second movement shows how tango has become more harmonically complex and "romantic" as people listen to the tango instead of dancing.<sup>6</sup> We see a fusion of tango and bossa nova elements in the third movement before the last movement gives an example of today's tango and even the tango of the future.

### *Wish* Sonatine - Valerie Coleman

Valerie Coleman is one of the most celebrated composers and flutists of African descent in this era of classical music. When Coleman was commissioned for this piece, she came across a poem by Fred D'Aguiar called "Wish" which heavily influenced this work. In this poem, the persona speaks about the arrival of European ships on the coast of Africa, the Middle Passage, and how they wish to turn back time.<sup>7</sup> Coleman's tone poem of the same name reflects the feelings of D'Aguiar's poem and evokes the immense pain, defiance and determination felt by victims of this slave trade.<sup>8</sup>

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<sup>4</sup> Astor Piazzolla, *Histoire du Tango*, arr. Dmitriy Varelas, (Paris: Lemoine Editions, 2005)

<sup>5</sup> Diego Lerendegui, "Tango: Argentinean Musical Emblem." *IEEE Pulse* 1, no. 1 (July/August 2010), 20-24, <https://doi.org/10.1109/MPUL.2010.937255>.

<sup>6</sup> Piazzolla, *Histoire du Tango*, ii

<sup>7</sup> Fred D'Aguiar, "Wish," *The Rose of Toulouse*, (Manchester: Carcanet, 2013), 37

<sup>8</sup> Valerie Coleman, *Wish* Sonatine, (Malvern: Theodore Presser Company, 2015)

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