

Le vendredi 10 mai 2024 – Friday, May 10th, 2024

Jayden Lee – MMus Recital

Classe de / Class of Joanna G'froerer

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Sonata in F Major

Frantisek « Franz » Benda, born in 1709 in the Czech Republic (then Bohemia), was a composer who mainly worked in the court of Frederick the Great. He was surrounded by music, growing up in a very musical family. His compositions allowed instrumentalists to sing, while also being very decorative. Through his life while working in the court, as and concertmaster of the Royal Orchestra in Germany, Benda composed a multitude of works, including 17 concerti for violin, 17 symphonies, as well as other sonatas for flute, violin, oboe, and bassoon. His music is not as well known as that of other classical composers, but as more and more of his works are discovered, his name is becoming increasingly popular today.

The Flute Sonata in F Major was written during his time working in the court. The first movement is lush and cantabile, allowing the flutist to play expressively to the fullest extent. A lot of room was left for ornamentation, although recent versions include edited ornamentation suggestions. The second movement, titled Allegro, gives a nod to baroque-era sonata second movements, such as Bach's Flute Sonata in E Minor. Jolly in nature, it allows the player to showcase their technical ability in a fast-paced setting. The third movement is in $\frac{3}{4}$ time, a common practice during classical third movements. Titled Vivace, this movement brings a cheerful close to the sonata. Almost a combination of the first two movements, not only are technically challenging passages present, but the player is allowed to sing as well. Though the piece is short, it's sure to leave the listener feeling happy and fulfilled.

Sonata for Flute and Piano, Op. 23

Lowell Liebermann, born in 1961, is an American composer and pianist. Having written over 140 works for a variety of instrumentations, many of his works have become a part of the standard repertoire for students and professionals. The Sonata for Flute and Piano was written in 1987 as a commission by the Spoleto Festival. Performed in South Carolina at the festival for the first time by Paula Robison and Jean-Yves Thibaudet, this award-winning work has impressed listeners for decades.

The first movement moves calmly through the first phrases, the flute and piano speaking through a series of legato rises and falls. Liebermann writes several contrasting sections, full of powerful

forte cries combined with moments of piano tranquility. The second movement highly contrasts the free first movement. The ever-charging piano voice complements the ferocity of the flute line, sometimes leaning into more lyrical sections but ending in a flurry of notes in an electric finale.

Piano Trio No. 1, Op. 49 (IV. Finale. Allegro assai appassionato)

Felix Mendelssohn was a German composer known just as much for his passagework as for his lyricism within his pieces. Writing works for orchestras, instrumentalists, as well as vocalists, Mendelssohn is known as one of the great composers of the Romantic Era. Born in 1809 in Hamburg, Mendelssohn was a pianist and conductor in addition to his composing, which he started at a very young age. He had an admiration for the music of W.A. Mozart, which can be heard in his early works. His style became more romantic as his career progressed, bridging the Classical and Romantic era. Some of his best known works include the Incidental Music for A Midsummer Night's Dream, his first violin concerto, and his fourth symphony, the *Italian*. His works were well received, and fellow composer Robert Schumann named him as "the Mozart of the 19th century".

Mendelssohn's Piano Trio No. 1 was written in 1839. Though he has written two piano trios, the first is the more popular among the two. Some feel that this is due to its simple and lyrical nature, rather than being harmonically complex. The trio is not as challenging as some other composers have written, however, it is still a challenge for the ensemble. While the violin and cello voices do have intense moments, it's the piano which takes on the brunt of the work, the part filled to the brim with rushing notes and powerful hits. The fourth movement, titled *Allegro assai appassionato*, while ferocious in nature, is the setting for one of the most longing melodies in classical music, possibly the most memorable portion of the piece. The piece ends with an extravagant finale from all voices, bringing the fire of the movement to its peak.

Sonatine pour flûte et piano

Born in Paris in 1903, Claude Arrieu was a prolific French composer who was able to communicate her wit and intelligence through her writing. Originally named Louise-Marie Simon, Arrieu worked not only as a composer, but as a producer and assistant head of sound effects for a French studio. However, she wrote a multitude of works for the stage, concerts, and films. She won the first prize for composition at the Conservatoire de Paris in 1923. Though instrumental works were well received, her vocal works are what shot her to stardom. She had an exceptional talent to express emotion through music. This is clear in this short but colorful Sonatine written for flute and piano.

The sonatine was written in 1944 and premiered by Jean-Pierre Rampal. This three movement work begins simply with the first movement marked *Allegro moderato*. The flute is soft and light throughout, giving a feeling of joy and images of spring. The second movement feels sweeping

and lush, reminding the listener of a stroll through a garden on a summer day. The third movement contrasts the previous two, beginning with a fiery snap from the piano into a swift skittering theme. Arrieu interlocks these quick moving themes with lyrical freedom, adding many ebbs and flows before finally coming to a rushing conclusion as the accelerando reaches its peak.

Sonata for Violin and Piano in A Major (arr. Flute)

César Franck, born in 1822 in Liège, Belgium, was a composer and organist of the 19th century. He grew up as a talented child and eventually went on to study in Paris, winning awards for sight reading transposition, fugue, and organ. However, his father removed him prematurely from the Conservatoire, wanting him to focus on professional engagements. He performed various showpieces, but around 1840, began to focus more on the organ and compose more serious works. He began work as an organist and was later appointed as professor at the Conservatoire, years after his departure. His most famous works were only completed in the last ten years before his death, including his Symphony in D Major, his Piano Quintet in F Major, and the Sonata for Violin and Piano in A Major.

The Sonata for Violin and Piano is an explicit example of romanticism. Franck's music is well known for its broad melodies and evocative harmonies. The sonata was inspired by Eugene Ysaÿe's marriage to his wife Louise Bordeau. Ysaÿe played this sonata often on tour, which boosted Franck's popularity as a composer. Because the piece lacked many techniques that make it unique to a string instrument, the flute has been able to become a champion of the piece as well. The flute edition has been edited numerous times, the first one being announced in 1910 by the publisher of the original violin sonata, Julien Hamelle, after the death of the composer. However, a copy of this original transcription has yet to be located. The most famous transcription of this piece is by french flutist Jean-Pierre Rampal; along with pianist Robert Casadesus, this flute and piano version was offered to the world. Other than some minor octave changes to adjust the violin part to the range of the flute, the original music remains almost untouched. The first movement is marked Allegretto ben moderato. Though this has been the marking since the publication, Ysaÿe preferred the tempo faster than what Franck originally intended, which caused the composer to deliberately add "ben moderato" to his original Allegretto. The movement transitions from soft and delicate moments to a soaring climax and often returns back to its dolce quality. The second movement can be described as aggressive and pressing, and though isn't in three, can be seen as a "scherzo" to some listeners, complete with lyrical sections that pose as "trio" portions. The third movement, named Recitativo-Fantasia, opens with piano chords and continues with a dramatic melodic line, beginning intensely but quickly calming as the piece moves forward. The theme in the second portion of the third movement acts as foreshadowing for what is to come. The fourth movement begins in a very dolce manner. The player must create a smooth and continuous line going through various registers. Franck writes a canon between the piano and the melodic line, always keeping one

repeating after the other. The movement ends with a finale that continues to grow until the pressure finally breaks, moving swiftly until its final declarative A in unison.