

Le lundi 25 mars 2024 – Monday, March 25th, 2024
Natalina Scarsellone – MMus Recital
Classe de / Class of Joanna G'froerer

These program notes are written by the student performing and are presented by the student in partial fulfilment 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.

Lyric Sonatina (1978)
Jean Coulthard

Born on February 10th, 1908, in Vancouver, British Columbia, Jean Coulthard was a prominent 20th-century Canadian composer and music educator. Coulthard studied composition at the Royal College of Music in London, England on a scholarship from the Vancouver Women's Music Club. As a faculty member of the University of British Columbia, Coulthard was committed to developing a uniquely Canadian style of composition and promoting Canadian music, along with teaching many composers who would later continue to shape Canadian classical music.

The exposure to European musical traditions, coupled with her Canadian roots, greatly influenced Coulthard's compositional style. Her music often reflects a deep connection to the Canadian landscape, drawing inspiration from the vast and diverse geography of the country.

Jean Coulthard's *Lyric Sonatina* is a three-movement composition that exemplifies the composer's ability to infuse musical lyricism with thoughtful craftsmanship by using all the capabilities of the flute. Composed in 1978, this piece stands as a testament to Coulthard's unique artistic voice and her skill in creating music that resonates emotionally while maintaining structural integrity.

The first movement, "Moderato," opens cantabile, setting the stage for the melodic richness that characterizes the entire work. The flute, in dialogue with the piano, unfolds a lyrical theme that is at once poignant and introspective.

In the following movement, "Poco Lento," Coulthard explores the expressive capabilities of the flute, allowing the instrument to sing with a lyrical beauty. The piano provides a sensitive and supportive backdrop.

The final movement, "Caprice – Allegro ma non troppo," introduces a playful and animated character. The lively exchanges between the flute and piano create a sense of whimsy and joy. Coulthard's rhythms and pacing make this movement a delightful contrast to the rest of the work.

6 Stücke für Flöte und Klavier (1976)
Fikret Mashadi Jamil oghlu Amirov

Fikret Amirov, born November 22nd, 1922, in Ganja, Azerbaijan, was a prominent 20th-century composer, known for being an Azerbaijani classical music pioneer.

Amirov grew up surrounded by Azerbaijani folk music and this upbringing deeply influenced his music. He successfully integrated Azeri folk melodies into his classical compositions, blending both Eastern and Western musical traditions. He grew up listening to his father who was a famous mugam singer and tar (lute) player. Amirov then attended the Ganja Music College and continued his studies at the Azerbaijan State Conservatoire (now known as the Baku Music Academy).

Amirov's *6 Stücke für Flöte und Klavier*, translated to *Six Pieces for Flute and Piano*, was written in 1976. It showcases Azerbaijan in six short and contrasting movements.

The first movement is named "Bardenweise," meaning "Song of the Ashug." An ashug is a musician who improvises songs to their own accompaniment. This is also a reference to mugams like his father, who are improvisational musicians like ashugs but utilize a modal system.

The second movement is named "Wiegenlied," meaning "Lullaby." It sounds like a soothing lullaby but has modal aspects that remind us that we are placed in Azerbaijan as if Amirov is singing himself.

The third movement is called "Tanz," meaning "Dance." This movement very clearly exudes its title by having a lilting feeling with accents. It is very fun and lighthearted, jumping around different octaves and motifs.

The fourth movement is named "In den Bergen Aserbaidshans," meaning "In the Azerbaijan Mountains." This movement invokes a feeling of being immersed in the mountains, as stated in the title. The musical material is very folk-like, showing us Amirov's roots.

The fifth movement is named "An der Quelle," meaning "At the Spring." This movement ebbs and flows just like natural spring water. It picks up in the middle of the movement and ends with a calm cadenza, showcasing the varying ways in which spring water flows.

The final movement, "Nocturne," evokes the night. It is very delicate and calm but maintains the influence of Azeri folk music that Amirov was raised with.

Joueurs de flûte, op. 27 (1924)
Albert Charles Paul Marie Roussel

Born in Tourcoing, France, on April 5th, 1869, Albert Roussel was an early 20th-century French composer who bridged romantic and modernist traditions. Before becoming a composer, Roussel spent seven years in the French Navy. He then became one of the most prominent French composers of the interwar period (1918-1939). While Roussel's music is rooted in the French tradition, his travel with the Navy and the countries visited did influence his compositions.

Joueurs de flûte, op. 27, translated to *The Flute Players, op. 27*, is a set of four movements for flute and piano. Written in 1924, each movement is named after a flute player from literature, and each is dedicated to a flutist of Roussel's time. In this piece, the flute acts as a musical storyteller, so one can listen along to hear the four stories presented in a semi-sonatine form.

The first movement, "Pan," is named after the half-goat, half-man god of nature in Greek mythology, who is depicted playing the flute, and after whom the pan flute is named. The piece employs the Dorian mode (flattened thirds and sevenths) that was used in ancient Greece. Roussel captures the essence of Pan's playful and mischievous character through lively and rhythmic figurations, capturing Pan's essence. "Pan" is dedicated to Marcel Moyse, a renowned French flutist who helped to create the 'French style' of flute playing. He also taught many of today's great flutists and authored books that flutists still use today.

The second movement, "Tityre," is named after the lucky shepherd in Virgil's *Eclogues*. 'Tityre' is dedicated to Gaston Blanquart, a flutist who taught at the Conservatoire de Paris. The first words of Virgil's *Eclogues* read "You Tityrus", referencing the shepherd relaxing under a tree. Tityrus was known to captivate audiences with his wooden flute, hypnotizing listeners like a snake charmer. It is a quick but pastoral and contemplative movement as if Tityre himself is captivating the listener.

The third movement, "Krishna," is named after the Hindu god who played the flute, mesmerizing both people and animals alike. Roussel uses a typical North-Indian musical scale to help evoke Krishna. "Krishna" is dedicated to Louis Fleury, to whom Claude Debussy dedicated *Syrinx*. The flute weaves intricate melodic patterns against the backdrop of the piano, resulting in a spiritually resonant movement.

The final movement, "Monsieur de la Péjaudie" is named after the protagonist of a novel by Henri de Régnier, titled *La Pécheresse*, translated to *The Sinful Woman*. M. de la Péjaudie is a fantastic flute player but is more interested in playing women than the flute. This movement is dedicated to Philippe Gaubert, a flutist, conductor, and composer who mainly wrote for the flute. This movement exudes a playful charm, featuring interplay between the flute and piano. The music, filled with rhythmic vitality, reflects the spirit of the individual it honours.

Sonata in D major for Flute and Piano, op. 94 (1943)
Sergei Sergeyevich Prokofiev

Born on April 27th, 1891, in Sontsovka, Ukraine, Sergei Prokofiev was a 20th-century Russian composer, pianist, and conductor. The *Sonata for Flute and Piano*, op. 94 is Prokofiev's only work for the flute and was written during the Second World War. When the war began, he was relocated from Moscow to Alma-Ata in Kazakhstan for safety and protection. While in Alma-Ata, Prokofiev composed many works and decided to write for, in his words, "the neglected flute." With this piece, Prokofiev's goal was to write abstract music void of political meaning.

Prokofiev's *Sonata for Flute and Piano*, written in 1943, has an interesting history with Soviet authorities. Prokofiev did not care for politics; therefore, he did not care about the limitations that the Soviet Union placed on him regarding composing music. He chose to stay in Russia instead of leaving because the Soviet regime had no impact on him. Eventually, in 1948, this lack of political stance did affect him. The Communist Party denounced Prokofiev for formalism, meaning his works were found to be incompatible with the Soviet ideal. This resulted in his works, including this Sonata, being banned.

While Prokofiev states the work is apolitical, one can imagine the following scenario. In the first movement, "Moderato," one can hear the story of a town and its consequent invasion. In the opening, there is an introduction to the town. Then transported to a river, a drunkard tells the tale of the princess of the town. The following theme represents the aforementioned princess. After this section, the invasion occurs with a very militaristic presence where the flute sounds like a snare drum. The rest of the movement returns to the three main themes: the theme of the town, the theme of the river, and the theme of the princess. They are all ornamented and expanded upon with an increase in drive, tension, and passion. The movement comes to a solemn end after having told a large tale.

The second movement, "Scherzo: Presto," is very fast paced. It begins ambiguously, as no key is established, and the rhythm and meter clash against each other. This is a fun movement that throws both the performer and the audience around. This movement encapsulates childish play and has a constant drive to move forward. It displays joyfulness, elusiveness, sneakiness, curiosity, exhaustion, childish dramatics, and more. The middle section marked "Poco meno mosso," provides a contrasting episode before the return of the lively scherzo.

The third movement, "Andante," is brilliant and simple. The exchanges between the flute and piano create an interesting and bewildering texture. This movement encapsulates a solemn and perplexing recollection or dream.

The final movement, "Allegro con brio," is one of grandeur and flourish. It is very athletic and contains leaps and jumps of technical flexibility to encapsulate the mood of euphoria and jubilation. It then contains a section filled with tender melodies to re-introduce the rest of the anticipation-filled piece. It ends with a release of anticipation and a finale of grandeur.