



SCHOOL OF MUSIC

Presents

Lydia Marshall, flute
Dawen Li, piano

November 8, 2020

1:00 PM

Program

Sonata No. 4 in C Major for Flute and Continuo, BWV 1033

J.S. Bach (1685 - 1750)

- I. Andante - Presto
- II. Allegro
- III. Adagio
- IV. Menuetto I & II

Image pour flûte seule, Op. 38

Eugène Bozza (1905-1991)

Snowsounds (2012)

David Loeb (b. 1939)

- I. Lento
- II. Scorrevole
- III. Allegretto
- IV. Lento assai

Hypnosis (1994)

Ian Clarke (b. 1964)

To the Nth Degree... (2012)

Matt Smith (b. 1984)

This recital is given in partial fulfillment of the requirements for a Bachelors of Music Education degree. Ms. Marshall is a student of Dr. Shauna Thompson.

Program Notes

Sonata No. 4 in C Major for Flute and Continuo, BWV 1033

J.S. Bach (1685 - 1750)

Johan Sebastian Bach, composer, violinist and keyboard virtuoso, was born on March 21, 1685 in Eisenach, Germany. In 1695, when he was just nine years old, his parents died and he was sent to live with his brother, Johann Christoph, an organist. While living with his brother, he learned how to play the keyboard and studied composition on his own. He worked as an organist and court composer at Cöthen (now Köthen) before he served as musical director at St. Thomas's church in Leipzig. While in Leipzig, he produced hundreds of choral and instrumental works, as well as thousands of pages of handwritten parts. Bach's preludes and fugues for keyboard are one of the landmarks of western classical music. For each major and minor key of the twelve notes of the scale, there is a free-flowing prelude followed by a tightly-constructed fugue, totalling twenty-four preludes and twenty-four fugues. He wrote two such sets, making forty-eight in all, often referred to by the more general title *The Well-Tempered Clavier*. Today, he is known as one of the most famous composers of the Baroque Period in music (1600-1750).

Sonata No. 4 in C Major for Flute and Continuo, BWV 1033, is a work in four movements, including a pair of minuets that make up the final movement. The work is believed to have been written around 1736 by J.S. Bach, but some scholars believe he originally wrote it for unaccompanied flute and the figured bass was added years later by his second oldest son, Carl Philipp Emmanuel Bach. In the baroque period, it was common practice for the composer not to add any articulation markings and leave it up to the performer to add their own. Additionally, if any part of the piece is repeated, it was common practice for the performer to add their own ornamentation, which could include trills, suspensions, added notes, or varied articulation and dynamics.

Image pour flûte seule, Op. 38

Eugène Bozza (1905-1991)

Eugène Bozza was born in Nice, France in 1905 to a French mother and an Italian father. At the age of ten, he followed in his father's footsteps and moved to Italy where he studied the violin. He enrolled three times at the Paris Conservatory, first studying violin, then conducting, and finally composition. In 1934, he won the prestigious Prix de Rome for his opera *La légende de Roukmāni*. Winners of this award are chosen by the French government and sent to study at the Académie de France at the Villa Medici in Rome, Italy.

Image for solo Flute, Op. 38, is one of Bozza's most famous pieces. It was first published in 1940, although some scholars believe it may have been written as early as 1936 during his time in Rome. Bozza dedicated this piece to Marcel Moyse, who was the Professor of Flute at the Paris Conservatory at the time. The work is written in a three part, or ternary, form with a slow, fantasy-like introduction. The outer sections are fast and technically demanding, while the middle section is slower and more lyrical. The sections are linked together by two challenging, free-flowing cadenzas.

Snowsounds (2012)

David Loeb (b. 1939)

David Loeb (b. 1939, New York) attended the Mannes College of Music, studying composition with Peter Pindar Stearns. He began teaching at Mannes in 1964, and has continued ever since. For forty years, he has composed extensively for early instruments and Japanese instruments, and these experiences

have noticeably influenced his compositions for more conventional media. Many of his compositions have been recorded, including six anthologies that have been released by Vienna Modern Masters.

Snowsounds is a composition from David Loeb showcasing the lyrical side of the piccolo and was inspired by his time living in Japan. Originally composed in 2009 for the dizi, a Chinese transverse flute made out of bamboo, *Snowsounds* was premiered on piccolo by Dr. Christine Beard at the 2014 National Flute Association Convention in Chicago, Illinois. This piece is written without bar lines, leaving timing and interpretation up to the performer. With its free-flowing melodies, *Snowsounds* brings the beauty of the piccolo to life and allows the performer to tell a peaceful, whimsical, and haunting story with its melodies.

Hypnosis (1994)

Ian Clarke (b. 1964)

Ian Clarke was born in 1964 in the small town of Broadstairs, England. At the age of ten, he began teaching himself how to play the flute. It was not until age sixteen that Clarke began studying privately with professional flutists Simon Hunt and Averil Williams at the Guildhall School of Music & Drama in London.

Clarke was heavily influenced by rock music during his younger years, which led him to starting his own band. In 1986, his band was offered the opportunity to record their first breakthrough instrumental album, titled *Environmental Images*, which was recorded in 1987. The album consisted primarily of new-age music that utilized flute sounds and somewhat structured improvisation. Clarke began concentrating on the sounds that the members of his band were producing on their guitars and synthesizers, both instruments that were capable of pitch bending, and then attempted to imitate those sounds on his flute. With this experimentation, he discovered a number of new, interesting timbres capable of being produced by the flute. Clarke's music is acknowledged as a new and interesting repertoire for the flute, incorporating an extensive use of extended techniques as well as traditional classical structures that contain beautiful, lyrical melodies. His use of extended flute techniques includes multiphonics, singing and playing, breathy tone, note-bending, timbral trills, and flutter tonguing.

Hypnosis lies in the category of pieces that are re-workings of tracks originally co-written by Ian Clarke with David Hicks and Simon Painter when they worked together as a performing rock group. It was one of the most popular tracks in live performance alongside a more conventional set of rock songs. This hauntingly beautiful piece evolved as a structured improvisation over numerous gigs between 1986 and 1988, and Clarke arranged it for flute and piano in 1994. Many of the sixteenth note motifs heard in the piano were added by Clarke in his new arrangement, while the original opening bass line can still be heard in the piano. There are no required extended techniques in this piece and it does not require open-holes or a B foot joint, however there is an optional bend to the last note that would require an open hole design. There are easier alternatives for some of the runs, an optional high D climax, and the less virtuosic runs are marked as the principal option while the more difficult runs are marked as the ossia, or alternative, runs.

To the Nth Degree... (2012)

Matt Smith (b. 1984)

Matt Smith graduated from the Guildhall School of Music and Drama in London, England in 2007. While there, he studied flute with Ian Clarke, Phillipa Davis, and Sarah Newbold, piccolo with Sharon Williams, and composition with Adam Melvin. Before starting at the Guildhall, he attended Queen Elizabeth's School, Barnet where he studied flute with Simon Walton. His first work for piccolo

and piano was published in 2005 by UMP, and since then, his compositions have been performed all over the world. He has enjoyed being composer in residence at festivals in the US and in the UK.

To the Nth Degree... is the third of five piccolo sonatas written by Smith and is one of his most successful pieces. In 2013, it was awarded 1st place in the prestigious Jan Gippo International Piccolo Composition Competition. This fiery, exciting, and challenging piece for piccolo and piano was commissioned by Dr. Michael R. Beard as a present for his wife, the world-renowned, virtuoso piccolo player, Dr. Christine Beard.

“The title of this piece was conceived while having dinner with my brother. He has a way of taking a joke or phrase ‘to the Nth degree...’, so much so that what was originally funny starts to get more and more annoying. This piece tries to convey some of the amusement and annoyance that I feel when Dan does this. *To the Nth Degree...* is intended as a show piece for the piccolo which in the faster sections is quite often battling against the piano. A moment of calm in the middle of the piece allows some intake of breath while the cadenza nudges at the two previous sonatas I have written for piccolo and piano. The ending should be played as fast and as energetically as possible.” - Matt Smith