



SCHOOL OF MUSIC

Presents

Erika Martinez, flute
Diego Torres Reyes, clarinet
Dr. Cecilia Lo-Chien Kao, piano

May 1, 2021

7:00 PM

PepsiCo Recital Hall

Program

Partita in A minor BWV 1013

J.S. Bach (1685-1750)

Allemande
Corrente
Sarabande
Bourrée Angloise

Flute Sonata No. 1 (1918)

Philippe Gaubert (1879-1941)

Modéré
Lent
Allegro moderato

Trois pièces (1922)

Pierre Octave Ferroud (1900-1936)

Bergère captive
Jade
Toan-Yan (La fête du Double-Cinq)

Prélude à l'après-midi d'un faune (1894)

Claude Debussy (1862-1918)

Sonata for Flute and Piano (1997)

Samuel Zyman (b. 1956)

Allegro assai
Lento e molto espressivo
Presto

This recital is given in partial fulfillment of the requirements for an Artist Diploma in Flute Performance. Ms. Martinez is a student of Dr. Shauna Thompson.

The use of recording equipment or flash photography is prohibited.

Please silence all electronic devices including watches, pagers and phones.

J.S. Bach (1685-1750)**Partita in A minor BWV 1013**

The Partita is a baroque dance suite comprised of four movements. The opening movement is in the form of a highly ornamental *Allemande*. Written in binary form, the constant sixteenth notes develop into organic perpetual motion, with large intervals and leaps that create an upper melodic line and a bass line of harmonies. The *Corrente* that follows is a lively, two part movement in a fast triple meter, comprised of a steady stream of sixteenth notes. The stately *Sarabande* is a welcome reprieve from the motion of the first two movements. Bach finishes the Partita with a *Bourrée Angloise*, a popular dance at that time in Europe, with its characteristic short-short-long rhythm.

Philippe Gaubert (1879-1941)**Flute Sonata No. 1 (1918)**

Philippe Gaubert was a French flutist, conductor and composer. While studying under Paul Taffanel at the Paris Conservatoire, he won a premier prix for flute in 1894. He also studied composition and won second prize in the Prix de Rome in 1905. Gaubert not only wrote for flute but composed many operas, ballets and orchestral works. He collaborated with Taffanel on *Méthode complete* a standard technique book used by flutists today.

Flutist Barry Crawford says of Gaubert, "In the Sonata of 1918, Gaubert takes the unusual step of prescribing specific qualities of sound in certain passages. At the beginning of the first movement the flute is to play 'avec une sonorité très claire,' and at the beginning of the second 'avec une sonorité calme et pénétrante.' The opening theme of the Sonata is followed immediately by a pair of graceful arabesques built on the whole-tone scale, an exotic device made more familiar by its deployment in L'après-midi d'un faune. Throughout the work, Gaubert's many meticulously notated manipulations of tempo, phrasing, and dynamics, and his free elaboration and development of his melodic material, give this Sonata, despite its clear forms, a feeling of improvisational freedom and spontaneity. Borrowing a successful device of Cesar Franck, Gaubert brings the work to a satisfying close by paraphrasing, at the end of the last movement, the beginning of the first movement. The piece is dedicated 'à la mémoire de mon cher maître Paul Taffanel,' who had died in 1908. Gaubert had published several works with flute in the intervening years, but perhaps he felt that this fine sonata was his first effort to be fully worthy of his mentor, collaborator and friend."

Pierre Octave Ferroud (1900-1936)**Trois pieces (1922)**

Pierre-Octave Ferroud was a French composer and critic. Born in Chesselay near Lyon on the 6th of January 1900, Ferroud initially studied piano with his mother before going on to study organ and harmony with Edouard Commette. After moving to Paris in 1923, Ferroud gradually won the attention of many prevalent composers of the day including Prokofiev, Poulenc and Stravinsky. Tragically, Ferroud's blossoming career was abruptly cut short; on 17th August 1936, whilst walking in Debrecen on holiday in Hungary, he was decapitated in a road accident. Poulenc, devastated on hearing of his death, dedicated many of his later religious works to his friend.

Trois pieces was composed from 1921-1922, and each movement was dedicated to a different person. The first “Bergère Captive,” which translates to “Captive Shepherd,” was composed in Strasbourg in July of 1921, and dedicated to Henry Malsert. The second, “Jade,” was dedicated to Madame Genevieve Petit and was written in Lyon in November of 1921. The final piece, “Toan-Yan: La Fête du Double Cinq,” was written in February of 1922 in Lyon, and dedicated to a professor at the Strasbourg Conservatoire named Monsieur Krauss. Each of these three pieces demonstrates significant influence from East Asian music, a common trend in early 20th century French music. The first piece, “Bergère Captive,” invokes a plaintive but pastoral mood with a great deal of freedom brought about by fluctuating tempos. “Jade” is very fast and rhythmic, and demonstrates strongly Asiatic influences of pentatonic melodies and pitch bends. “Toan-Yan” depicts a Chinese festival “Double Five,” meaning the fifth day of the fifth month. This piece has extended improvisatory sections, lively melodies, pentatonic influences, and a slower theme in which the player is instructed to imitate a Chinese flute in a chanting style with extreme simplicity and imprecise rhythm.

Claude Debussy (1862-1918)
Prélude à l’après-midi d’un faune (1894)

Claude Debussy was a French composer, pianist and conductor. Debussy strongly rejected the word that most came to be associated with his music: Impressionism. The term was first applied to the visual arts. In the 1870s a French critic used it derisively in response to Claude Monet’s *Impression: Sunrise*, whereupon the painter decided to appropriate the name that came to characterize an entire movement.

Prélude à l’après-midi d’un faune is a tone poem for orchestra by Claude Debussy. The work is considered a quintessential example of musical Impressionism, a compositional style popular at the turn of the 20th century that was influenced by the artistic school of the same name. *Prélude à l’après-midi d’un faune* is a musical evocation of Stéphane Mallarmé’s poem “Afternoon of a Faun,” in which a faun—a half-man, half-goat creature of ancient Greek legend—awakes to revel in sensuous memories of forest nymphs.

Samuel Zyman (b.1956)
Sonata for Flute and Piano (1997)

Samuel Zyman, a long-time New York-based Juilliard faculty member, is acknowledged as one of the leading Mexican composers on today’s international scene. When asked about his primary influences as a composer, Zyman cited the music of Bartók and Prokofiev, as well as Impressionism and jazz. However, he explained that, when composing, he does not consciously try to emulate the specific style of a composer or piece. Zyman’s music is characterized by intense and vigorous rhythmic energy, expressive lyricism and the frequent use of near-jazzy imitative counterpoint.