



SCHOOL OF MUSIC

Presents

Derek Smilowski, flute
Jasmine Ong, viola
Dr. Cecilia Lo-Chien Kao, piano

Saturday, April 20, 2024

1:00 pm

Van Cliburn Concert Hall at TCU

Program

Duo for Flute and Piano

I. Flowing

II. Poetic, somewhat mournful

III. Livley, with bounce

Aaron Copland

(1900-1990)

Le Folies d'Espagne

Marin Marais

(1656-1728)

Sonata No.2 in D Major

I. Moderato

II. Alegretto scherzando

III. Andante

IV. Allegro con brio

Sergei Prokofiev

(1891-1953)

Prélude, Récitatif et Variations

Maurice Duruflé

(1902-1986)

This recital is given in partial fulfillment of the requirements for a Master's of Music in Flute Performance. Mr. Smilowski is a student of Dr. Shauna Thompson.

The use of recording equipment or taking photographs is prohibited.

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

Copland's Duo for Flute and Piano was commissioned by a group of pupils of the late William Kincaid who for many years was the principal flutist of the Philadelphia Orchestra. This work can be credited as one of the first major American works for flute and piano. While many works composed for these two instruments put the flutist to the fore and the pianist as accompanist, Copland's Duo treats both instruments as equals throughout the work. The opening movement begins with a solo flute melody in a Copland like Americana folk song/lullaby. The piano then joins in giving the listener a waltz feel before the musical character evolves as the movement progresses. The second movement is marked mournful, and the listener can hear the tolling of bells as the flute floats on top in an almost threadbare, plaintive manner. The third movement interrupts the end of the second with a joyous, lively theme that is passed between the two instruments. The piece closes with in a flurry of notes with juxtaposed rhythms in mixed meter from both flute and piano. Copland's Duo for Flute and Piano was premiered on October 3, 1971, at Settlement Music School in Philadelphia, Pennsylvania.

Marin Marais was a French composer and viola da gamba player who studied composition with Jean-Baptiste Lully, and often conducted some of his operas. This work, *Les Folies d'Espange*, is based on one of the oldest remembered European musical themes in music history and is outline by the chord progression: i-V-i-bVII-bIII-bVII-i-V-i-V-i-bVII-bIII-bVII-i-V-i. Sources indicate that it was Lully who was the first composer to formalize this chord progression, yet this theme can be seen in musical history before the term "Folies" was applied to it. In 1701 in an advertisement for the second book of *Pieces de Violes*, Marais wrote that he composed these variations from this theme with the intention that they could be performed by any instrument of the time - including the flute.

The Sonata in D Major is a staple of the flute repertoire. This neo-classical sonata is in four movements and was completed in 1943 and first performed in Moscow, Russia that December. The Sonata for Flute and Piano in D Major is Prokofiev's only work for flute. Prokofiev uses a conventional four-movement format, with the first movement in a sonata form, the second a minuet and scherzo, the third a slow movement in a ternary form, and the fourth a rondo. Prokofiev described the sonata's composition: "I wanted to write a sonata in delicate, fluid classical style." This is clear in the structure of the movements; however, the flute explores a wide variety of colors in each of the movements, with occasionally biting motives and some deeply tender moments. The challenging flute part, which is filled with intriguing melodic themes, as well as the demands placed on the ensemble, has led to the sonata's reputation as among the most difficult and revered in the flute repertoire. After the initial performance, violinist David Oistrakh requested that a version be adapted for violin and piano. Prokofiev happily obliged and made a few small changes to the solo violin part before it was performed.

Maurice Duruflé was a French composer, organist, and teacher. After graduating from the Paris Conservatoire, he was named the assistant organist at Notre Dame cathedral in Paris and then moved on to the church of Saint Etienne du Mont where he stayed for the remainder of his career. It was here that Duruflé premiered Francis Poulenc's Organ Concerto. Despite living into his eighties, he does not have a huge repertoire of music he published (only 14 major works), much of this due to self doubt. His music Prelude, Recitatif et Variations for flute, viola, and piano is a rare example of his chamber work. The work was written in 1928 and is dedicated to the memory of French publisher Jacques Durand. The prelude is marked *lent et triste* ("slow and sad") and begins quietly. The recitative (a style of singing speech) is a dialogue between the flute and viola. The theme presented by the flute with its sparse accompaniment reflect on Duruflé's interest in medieval plain chant which then becomes the material used throughout the remaining variations.