

SARA SMITH, Flute

PAMELA KNIGHT, Piano and Harpsichord

Sonata in B minor, BWV 1030

J.S. Bach
(1685-1750)

Andante
Largo e dolce
Presto

Fantaisie (1913)

Georges Hüe
(1858-1948)

intermission

Etching - the Vollard Suite

Harry Somers
(1925-)

from The Picasso Suite for small orchestra (1964)

Sonata in D major, Op. 94

Sergei Prokofieff
(1891-1953)

Andantino
Scherzo: Allegretto scherzando
Andante
Allegro con brio

*Presented in partial fulfillment of
the requirements for Music 455B.*

Sonata in B minor, BWV 1030

Bach

The authenticity of many of J.S. Bach's flute sonatas has been disputed. The Sonata BWV 1030, however, was almost certainly written by Bach in Cöthen between 1718 and 1723. Although this version has not survived, there is evidence that it was for a different instrumental combination. In 1729, Bach rewrote the sonata for flute and obbligato harpsichord, but in the key of G minor; this version has also not survived in its entirety. The B minor version that is played today was later prepared by Bach for a performance either in Leipzig or Dresden, probably by the French flute virtuoso Pierre Gabriel Buffardin.

This work illustrates Bach's mastery of polyphonic writing as seen in the Baroque trio sonata, for the right hand of the obbligato harpsichord serves as a second treble instrument interacting with the solo flute line. The opening movement is a particularly complex web of themes shared primarily by these two parts, while the relatively short Largo casts the flute more as the lyric soloist with accompaniment. The final movement is really in two sections: a fugue for all three voices is followed by a lively gigue-like dance, marked Allegro in some sources.

Fantaisie (1913)

Hüe

Born in Versailles, Georges Hüe studied organ and composition at the Paris Conservatoire with Paladilhle, Franck and others, winning the Prix de Rome in 1879 for his cantata *Médée*. The *Fantaisie* for flute and piano or orchestra was composed in 1913 as a *Morceau de Concours* for the Conservatoire National de Musique de Paris. It follows the typical two-part slow-fast structure of these competition pieces with two expressive and contrasting themes in the slow movement followed by a virtuosic "très vif".

Etching - the Vollard Suite

Somers

from The Picasso Suite for small orchestra (1964)

Canadian composer Harry Somers was born in Toronto where from 1945-49 he studied composition with John Weinzweig, followed by a year of studies in France with Darius Milhaud. In 1964 he wrote the music for the CBC-TV film *Picasso*, which became the *Picasso Suite* for small orchestra. *Etching - the Vollard Suite* is for solo flute and refers to the hundred etchings and engravings commissioned from 1927-37 by art dealer Ambroise Vollard. While Pan and his flute appear in some of these art works, many are concerned with mythological beasts such as the Minotaur, and others testify to Picasso's love for Marie-Thérèse Walter. All these images may have contributed to Somers' musical depiction of Picasso's work.

Sonata in D major, Op. 94

Prokofieff

While the *Sonata Op. 94* was completed by the end of the summer of 1943, Prokofieff had been interested in writing such a work for flute years before, after hearing the "heavenly sound" of French flutist Georges Barrere. It was destined not to remain solely within the flute repertoire, however, for soon after the first performance on December 7, 1943 at the Moscow Conservatory, Prokofieff arranged this work as the Sonata no. 2 for violin.

The "sunniest and most serene" of his wartime compositions, this Sonata reflects the simplicity of the classical instrumental style in a contemporary musical idiom, combining "gentle lyricism and capricious merriment". The first movement contrasts a strongly lyrical theme with moments of great energy and even a militaristic drum motif. The scherzo is dominated by a playful mood, even in the contrasting and more melodic trio. Jazz elements appear in the sedate slow movement, reserving for the finale a statement of great optimism.