



Donald F. Cook Recital Hall
M.O. Morgan Building
Sunday, 19 March 2000 at 7:30 p.m.

Sarah Smith, flute

Leslee Heys, Kristina Szutor, and Brian Way, piano

Concerto in D minor for flute and piano

C.P.E. Bach
(1714-1788)

- I *Allegro*
- II *Un poco andante*
- III *Allegro di molto*

Sonata for Flute and Piano

Lowell Liebermann
(1961-)

- I *Lento con rubato*
- II *Presto energico*

INTERMISSION

Sonatine pour flute et piano

Pierre Sancan
(1916-)

Sonata Latino

- II *Rumbango*
- III *Salsa Montunata*

Mike Mower
(1958-)

Presented in partial fulfilment of the requirements for Music 445B



Memorial
University of Newfoundland

Program notes

One of the most important musical centers during the 18th century was the Prussian court of Frederick the Great. **C.P.E. Bach** was employed by the court from 1740 to 1768. During this time he wrote several works for the King. Many of these works were written for the King's instrument of choice, the flute. One such work is Bach's *Concerto in D minor for flute and strings* written around 1747.

In this concerto Bach follows the form traditional to the Germanic concerto style: quick-slow-quick. His allegro movements offer an abundance of opportunities for virtuoso display, while the slower movement, in the tonic major, is a rhythmically elaborate cantabile with sudden contrasts in dynamics, typical of the "empfindsamer stil" or sensitive style.

Lowell Liebermann was born in New York City in 1961. He received his Bachelor's, Master's and Doctoral degrees from the Julliard School of Music. Liebermann has received several awards for his compositions including the Charles Ives Fellowship from the Academy and Institute of Arts and Letters and was the winner of the Newly Published Music Composition of the National Flute Association in 1989 for his *Sonata for Flute and Piano*.

Sonata for Flute and Piano was composed in 1987 and commissioned by the Spoleto Festival Chamber Music Series. The opening movement begins with an atmospheric flute melody which floats over an almost hypnotic piano ostinato. After some development of this theme, it is momentarily interrupted by a sudden burst of energy from both the flute and piano. This section soon subsides and after a grand pause, a new more mysterious flute melody rises from the depths of the flutes register up into another energetic outburst. The first movement ends with the return of the mysterious melody. In the second movement, *Presto energico*, both piano and flute take flight in a flurry of sound covering the entire range of the instruments. This highly rhythmic movement passes back and forth between compound and simple meter. As a contrast to this, there are several small sections which feature a flowing flute melody floating over a rumbling piano. In the closing section of this piece, the piano ignites the flute into an explosion of sound bringing this sonata to its conclusion.

Pierre Sancan was born in 1916 in Mazamet, France. He studied piano, conducting and composition at the Paris Conservatorie and has performed throughout Europe, North and South America.

The Paris Conservatorie has had a great influence on the style of flute playing and flute repertoire. In the late 19th century the conservatory began to commission works for flute and piano for the annual competitive examinations. *Sonatine pour flute et piano* was published in 1946 and was used that same year as an examination piece. Most test pieces open with a slow lyrical section to display musical expression and then move into a "tour de force" where the performer's technical ability is showcased. Sancan departs from the traditional French test pieces by having three inter-linked sections (Moderato- Andante espressivo - Anime) and by using the 20th century technique of "flutter tongue." Although this duo for flute and piano has many modern characteristics, it still very much a part of the Paris Conservatoire tradition.

Mike Mower was born in Bath, England in 1958. At a young age he began studying flute and later the saxophone. In 1993, Mower began his own publishing company, "Itchy Fingers Publications". He has written and published several works for various ensembles, particularly for flute and saxophone. In his pieces he often incorporates a variety of popular styles aiming to bridge the gap between classical and jazz music.

In the second movement, *Rumbango*, Mower begins with the seductive style of the tango revealing the darker side of this mostly upbeat sonata. This somber mood is then interrupted by a more upbeat rumba rhythm, adding a little zest to the seriousness of this movement. The first movement, *Salsa Montuntate*, opens with solo flute introducing a clave rhythm. When joined by the piano, a Cuban salsa groove develops with the flute floating over top. Mower's use of different Latin styles and rhythms result in a challenging but very tuneful and enjoyable piece.