



Petro-Canada Hall
M.O. Morgan Building
Saturday, 26 March 2005 at 2:00 p.m.

Johanna Jabora-Scott, flute
Brian Way, piano

Fantasie No. 7 for Solo Flute in D major, TWV 40:8
Largo - Allegro - Largo - Presto

Georg Philipp Telemann
(1681-1767)

Deuxième Sonate (1924)

II Andante

III Assez vif

Philippe Gaubert
(1879-1941)

Lookout (1989)

Robert Dick
(1950-)

Sonatine for flute and piano (1943)

Allegro - Andante - Animé

Henri Dutilleux
(1916)

Presented in partial fulfilment of the requirements for Music 440B.



Memorial
University of Newfoundland

Georg Philipp Telemann (1681-1767)

Fantasia No. 7 for Solo Flute in D major, TWV 40:8

Telemann, a German composer, demonstrates a number of international styles within this work. The opening is in the French Overture style, which leads into a fugue, characteristic of string writing. The fugue is particularly interesting in its ability to make the flute sound like multiple players, playing different lines.

Philippe Gaubert (1879-1941)

Deuxième Sonate (1924)

Philippe Gaubert, a French composer, was an important French flutist during his lifetime. Gaubert dedicated this particular sonata to Marcel Moyse, another important French flutist. This sonata displays many colours, both in harmonies and melodic lines. This work is very impressionistic, much like the works of Debussy and Ravel. This sonata is part of a group of three sonatas; the first dedicated to Paul Taffanel, and the third dedicated to Jean Boulze.

Robert Dick (1950)

Lookout (1989)

Lookout was commissioned by *The National Flute Association* in the United States of America. Like the *Fantasia No. 7*, this piece is for solo flute. Both are expressive flute solos with a vast range of differences. *Lookout* is a "tonal, melodic rock flute solo" which uses extended techniques, including singing, playing and multi-phonics.

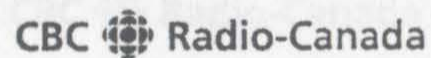
Henri Dutilleux (1916)

Sonatine (1943)

Dutilleux, another French composer, wrote the *Sonatine* in close proximity to Gaubert's *Deuxième Sonate*. Despite these similarities, the two works are anything but similar. Dutilleux makes this piece intriguing with flexible meter, modal mystery, and vast use of colour. *Sonatine* was written as a test piece for the Paris Conservatoire examinations.

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