

Program Notes

**Amanda Crocker, flute**

**Leslee Heys, piano**

**Matthew March, cello**

Partita in A minor for Solo Flute, BWV 1013 Johann Sebastian Bach (1685-1750)  
*Allemande*  
*Corrente*  
*Sarabande*  
*Bourrée Angloise*

Trio in D major for Flute, Cello, and Piano, Hob 15, No.16 Joseph Haydn (1732-1809)  
*Allegro*  
*Andantino piuttosto Allegretto*  
*Vivace assai*

Sonatina for Flute and Piano (1948) Eldin Burton (1913-1979)  
*Allegretto grazioso*  
*Andantino Sognando*  
*Allegro giocoso quasi fandango*

Presented in partial fulfilment of the requirements for Music 440B

## Program Notes

Among the various compositions **Johann Sabastian Bach (1685-1750)** wrote during his lifetime, many of his instrumental works were written during the years he spent as Kapellmeister to Prince Leopold at Cöthen from 1717 to 1723. One of these works is the **Partita in A minor for unaccompanied flute BWV 1013**. Written in 1718, this work is believed to be the first piece that Bach composed for the transverse flute. Reasons as to why Bach decided to write for this medium suggest the influence of the famous French flautist Pierre-Gabriel Buffardin, whom he met first in 1712 when he taught Bach's youngest brother, Johann Jacob, and later in 1715 when Buffardin joined the Dresden court orchestra.

Unlike many of his other compositions for flute, **Partita in A minor for unaccompanied flute** remains in the tonic key throughout, and consists of four movements that reflect on the classic Baroque dance suite. Out of the four movements, the first three, the *Allemande*, *Corrente*, and the *Sarabande*, are from the classic dance suite form, while the last dance, *Bouree Anglaise* replaces the expected *Gigue*. It is interesting to note that the four dances reflect different cultural styles as well. The *Allemande*, for example, is a dance that originated from Germany, while the *Corrante* is a dance that originated from Italy.

What is also interesting about this piece, is the similarity in Bach's idiomatic way of writing for solo violin. This is due to the fact that there are hardly, if any places to rest or breathe which can be a major challenge for the performer.

**Joseph Haydn (1732-1809)** is regarded as one of the most prolific composers during the eighteenth century. Although he is best known for his string quartets and symphonies, Haydn excelled in almost every musical genre of his time. One of these genres is the piano trio, which next to the string quartet makes up the largest percentage of his chamber music compositions. One of these works is **Trio in D major for Piano, Flute, and Cello, Hob15, No.16**, which was written in 1790. During this time, Haydn was serving his last months as an employee of the Esterhazy family, which is where he had worked as a composer for most of his career.

Although the piano dominates throughout the work, the flute and cello receive many important roles. While both help create texture, color and rhythmic definition, the flute often supports and shadows the piano's melodic activity, and the cello often serves as a sustaining instrument for the harmony. Throughout this three-movement work, the style of the piece is very light suggesting that it was probably composed for a private concert or as parlor music.

**Sonatina for Flute and Piano** by American composer **Eldin Burton (1913-1979)** made its first premiere in 1949 after becoming the prize winning composition of the New York Flute Club Contest in 1948. Written as a composition assignment while completing his studies at the Juilliard School of Music, Burton had originally wrote this three movement work for solo piano. However, after recommendations by various people, Burton decided to arrange the work for flute and piano, and dedicated the work to Samuel Baron, who is one of the most influential North American flutists today.

The style of the piece reflects a traditional harmonic structure with lush melodies that are sometimes Romantic or French in style. However, the final movement, which is marked "fandango", is very Spanish in flavor reflecting the light Spanish dance of the same name.