

Donald F. Cook Recital Hall
M.O. Morgan Music Building
Sunday, 21 March 1993 at 8:00 p.m.

Andrée E. Martin, flute

Sally Rowsell, piano

Partita in a minor, BWV 1013

Allemande

Sarabande

Corrente

J.S. Bach
(1685-1750)

Bilitis

Pour invoquer Pan, diev du vent d'été

Pour que la nuit soit propice

Pour la danseuse aux crotales

Pour remercier la pluie au matin

C.A. Debussy
(1862-1918)

Poem

C.T. Griffes
(1884-1920)

INTERMISSION

Sonata "Undine" Op. 167

Allegro

Intermezzo

Andante tranquillo

Finale

C. Reinecke
(1824-1910)

Ballade pour flûte et piano

F. Martin
(1890-1974)

Presented in partial fulfilment of the requirements for Music 455B.



Memorial

University of Newfoundland

PROGRAMME NOTES

Partita in a minor BWV 1013

J.S. Bach

Unfortunately there exists no original manuscript of this Partita in Bach's handwriting. The only surviving copy dates from the early 1720's under the title, **Solo pour la flute traversière par J.S. Bach**. It has not yet been possible to determine for which instrument the Partita was originally intended. Due to the unbroken chain of sixteenth notes, however, which run from the beginning to the end of the Allemande, scholars have been led to believe that the work was written for a stringed or keyboard instrument.

Bilitis

C.A. Debussy

Claude Debussy based the evocative movement titles of his work **Bilitis** on the lyric cycle published in 1894 by his friend Pierre Louÿs. Louÿs claimed in the publication that the poetry was translated from the Greek. According to his preface, **Bilitis** lived in the 6th century B.C. and the poems were engraved on her tombstone. Shortly after the publication of the work, it was discovered the poems were written by Louÿs himself.

Debussy composed three independent works based on the poems of Louÿs. One of the works entitled **Six Epigraphes Antiques**, was scored for piano for four hands. **Bilitis** for flute and piano is an edition of **Six Epigraphes Antiques**.

Poem

C.T. Griffes

Originally written for solo flute with orchestral accompaniment, **Poem** was transcribed for flute and piano by the eminent flutist Georges Barrère. Barrère premiered the work in 1919, one year after it was composed. Charles Griffes, an American composer, wrote the romantically inspired **Poem** in a period where he was experimenting with the diverse colours and free form which characterized impressionistic music.

Sonata Undine Op. 167

C. Reinecke

Gifted also as a painter and poet, Carl Reinecke was well-known in such musical capacities as a teacher, pianist, conductor, administrator and composer. The **Undine Sonata** for flute and piano tells the story of the water nymph, Undine, who falls in love with a mortal and is granted a human soul. When the mortal deceives her, Undine is snatched back into the waters, returning only to kill him with a kiss.

Ballade pour flûte et piano

F. Martin

In 1938, the Swiss-born composer Frank Martin began composing a series of Ballades for solo instruments (flute, saxophone, piano, trombone and cello) with either piano or orchestral accompaniment. The **Ballade for flute and piano** was written in 1939 and orchestrated 1941. Although this work was begun after the composer's immersion into dodecaphonic composition, one can hear impressionistic and jazz-like elements throughout.