

GRADUATION RECITAL

REBECCA HALL, flute
Sally Rowsell, piano

Three Leider
Gute Nacht
Der Linderbaum
Ständchen

F. Schubert
(1797-1828)

Sonata in e minor, BWV 1034
Adagio ma non tanto
Allegro
Andante
Allegro

J.S. Bach
(1685-1750)

Poem

C. Griffes
(1884-1920)

INTERMISSION

Concerto
Allegro moderato

C. Nielsen
(1865-1931)

Pièce

J. Ibert
(1890-1962)

Grand Polanaise, Op. 16

T. Boehm
(1794-1881)

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

PROGRAMME NOTES

The three Schubert Lieder were part of a set of six songs transcribed by Theobald Boehm as pedagogical tools. Through their presentation of the themes and variations, Boehm sought to teach the art of melodic interpretation to his technically-oriented students. **Gute Nacht** (Good Night) tells the story of a man who must leave his true love and whose sorrow is reflected in the mournful melody. **Der Lindenbaum** (The Lindentree) is a song of reminiscence on the home and country the singer has left. **Standchen** (Serenade) is a song of longing for a past love, as the words exclaim "Dearest, come back to me!"

The period in which Bach wrote his flute sonatas was a time of great change for the instruments. The composers of the era began to write for the flute, as opposed to the recorder. The flute of this time had one key and sharp keys for compositions were technically more successful. The **Sonata in e minor, BWV 1034** frequently exploits the dark qualities of the flute's lower register.

Poem, by the American composer Charles T. Griffes was written for flute and orchestra in 1919. Griffes, known for his exploitation of colour, uses a pure, almost transparent tone for the first haunting melody of the piece. This melody is intensified by increases in tempo and variations of both theme and rhythm until the work climaxes at the presto section. After this impassioned burst of energy, the work reverts to its simple, melodic opening.

Carl Nielsen's **Concerto for flute and orchestra** is one of the standard twentieth century flute concertos. The work begins with a dramatic, declamatory statement which leads into a pastoral, tranquillo section. This alteration between the dramatic and pastoral is the pattern for the entire movement.

Jacques Ibert, like Charles Griffes, exploited the individual colours of the flute registers. In his **Pièce** (1936), Ibert uses these register changes and their inherent colour variations to create a plaintive lyrical melody. This melody, in turn, is contrasted with a central section of virtuosic display, framed by a return to the lyricism of the opening.

Although Theobald Boehm was best known as the developer of the modern flute, he was also an avid composer and flutist. Indeed, Boehm used his works to illustrate the technical merits of his flute design. His compositions were extremely difficult, if not impossible on any flute model but his own. The **Grand Polonaise, Op. 16** (1831) is a work in two sections. The highly ornamented introduction is followed by the Polonaise, in which short sections of highly virtuosic finger technique are held together by a central theme. The bravura style of this composition is typical of the nineteenth century audience's demand for lavish embellishment and extreme virtuosity.