

The University of Michigan-Flint
Department of Music
presents

Kimberly Stewart, flute
Daniel Schmit, piano
in
Junior Recital

March 26, 2020, 7:30pm, French Hall 164

Program

Sonata in g minor BWV 1020 (1734)

J.S. Bach (1685-1750)

I. Allegro

II. Adagio

III. Allegro

Sonatine (1922)

Darius Milhaud (1892-1974)

I. Tendre

II. Souple

III. Clair

Intermission

Ballade for Flute and Piano (1939)

Frank Martin (1890-1974)

Duo for Flute and Piano (1971)

Aaron Copland (1900-1990)

I. Flowing

II. Poetic, somewhat mournful

III. Lively, with bounce

In partial fulfillment of the Bachelor of Music in Performance degree program
The University of Michigan-Flint is a fully accredited member of the National Association of Schools of Music.

Program Notes

Johann Sebastian Bach (1685- 1750) was a German Baroque composer who is considered today as one of the greatest composers of Western music. Bach was a virtuoso organist, keyboard player, a skilled violinist, and composer. He is known for his sacred music, instrumental, choral, and organ compositions. Bach's compositions consist of unprecedented richness through his unique combination of harmony, musical style, and form.

Sonata in g minor is traditionally credited to Johann Sebastian Bach. However, it is suggested that the sonata is falsely credited. Musicologists believe that the sonata is written more in the style of Bach's fifth son, Carl Phillip Emanuel Bach. *Sonata in g minor* was originally written for flute and harpsichord, but is frequently played by violinists, as well. The first movement, *Allegro*, begins with a harpsichord solo that introduces the main theme. The flute enters several measures later and plays the same theme. Both flute and harpsichord play together mostly as a duo for the remainder of the piece. The second movement, *Adagio*, features a gentle and tender melody that is played on flute. The finale movement, *Allegro*, rounds the piece off with a spirited and exhilarating conclusion.

Darius Milhaud (1892-1974) was a French composer, teacher, and conductor. Milhaud is known as one of the most prolific twentieth century composers and was a member of *Les Six*. Milhaud studied at the Paris Conservatory where he was united with some of the group members from *Les Six*. The listener can hear the influence of jazz in Milhaud's over 400 works, and can also notice his innovative use of timbres, textures, and harmony (including polytonality).

Milhaud dedicated the *Sonatine* to flutist Louis Fleury and pianist Jean Wiener holding the first performance of the composition in Paris in 1923. Milhaud's *Sonatine* showcases his originality and innovative use of complex harmonies. The piece also features Milhaud's jazz-like components by using accents on the weak beats or upbeats of phrases. The first movement, *Tendre*, also includes several instances of "blue notes" in the piano throughout the composition. This movement also displays Milhaud's masterful use of counterpoint through overlapping statements called strettos. The second movement, *Souple*, demonstrates Milhaud's influence of jazz and Latin-American music through rhythmic passages and folk-like melody that gives the movement a dance-like quality. The third movement, *Clair*, gives the piece a spirited and exhilarating finale. Near the end of the movement, the main theme from the first movement, *Tendre*, reappears to establish a pleasing conclusion and a sense of unity.

Frank Martin (1890-1974) was a Swiss composer. Martin spent the latter half of his life in the Netherlands where was an active teacher, pianist, and harpsichordist. He developed his own unique style that involved elements of German music and expanded harmonies from early 20th century French composers. Martin composed several orchestras works, instrumental solos, and chamber pieces.

Martin's *Ballade for Flute and Piano* was written for the 1939 Geneva International Competition along with ballades for alto saxophone, cello, piano, trombone, and viola. *Ballade* was originally written for piano and an arrangement for flute, piano, and string orchestra was written a few years later. The piece begins with a quiet and anxious opening theme that gradually accelerates and intensifies throughout the piece. As an artist, *Ballade for Flute and Piano* was quite challenging learning to due its requirements for advance technical skills, instant changes of mood, and changes in time signature and tempo. While studying the music, I felt the desire to study the score and collaborate with the piano to

have a better understanding of the piece. As an artist, *Ballade for Flute and Piano* was quite challenging to learn due to the requirements for advanced technical skills, instant changes of mood, and changes in time signature and tempo. While studying the music, I had to learn how to study the score and collaborate with the pianist to gain a better understanding of the piece.

Aaron Copland (1900-1990) was an American composer who was most notably known for his distinctive American style compositions. Copland was referred to as the “Dean of American Composers” by critics. His music consists of a distinguishing blend of classical, folk, and jazz idioms.

William Kincaid was the first principal flutist of the Philadelphia Orchestra and a teacher at the Curtis Institute of Music. After his death in 1967, Kincaid’s students commissioned *Duo for Flute and Piano* in memory of their teacher. While writing the piece, Copland used sketches from earlier works that helped shape the piece. The first movement, *Flowing*, opens with a solo flute passage that was a sketch from Copland’s *Third Symphony*. The movement then moves to a vigorous technical section and later concludes with its initial mood. The second movement, *Poetic, somewhat mournful*, uses a bell-like sound in the piano to employ a feeling of despondency and sorrow. The third movement, *Lively, with Bounce*, gives the piece an energetic and intriguing conclusion.