

The University of Michigan-Flint
Department of Music
presents

Morgan Page, flute
Daniel Schmit, piano
in
Junior Recital

April 1, 2020, 7:30 pm, French Hall 164

Program

- Sonata for Flute in e minor*, BWV 1034 (1724) J.S. Bach (1685-1750)
I. Adagio ma non tanto
II. Allegro
III. Andante
IV. Allegro
- Flute Concerto No. 1 in G Major*, K. 313 (1778) Wolfgang Amadeus Mozart (1756-1791)
I. Allegro Maestoso
II. Adagio ma non troppo
III. Rondo
- Sonatine for Flute and Piano* (1946) Pierre Sancan (1916-2008)
- Sonata for Flute and Piano* (1961) Robert Muczynski (1929-2010)
I. Allegro deciso
II. Scherzo
III. Andante
IV. Allegro con moto

In partial fulfillment of the Bachelor of Music in Performance
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) is recognized as one of the greatest composers in the history of Western music. Bach, a skilled organist and violinist, composed music in almost every genre of his time. He was born to a large family of musicians in Eisenach, Germany, where he received early musical training on violin from his father. After his father passed when Bach was around age ten, he studied organ with his older brother. Bach then went on to hold many positions as a church organist and court musician, until he was appointed music director of the St. Thomas School in Leipzig. By the time of his death, he had composed over 1128 pieces, including over 200 cantatas and solo works for organ, strings, and flute.

The *Sonata for flute and basso continuo in e minor* was originally composed for solo traverso flute, a relatively new form of flute at the time, with viola da gamba and harpsichord accompaniment. The piece is believed to have been composed between 1717 and 1723 when Bach was employed by Prince Leopold of Cöthen. The sonata features four movements that alternate fast and slow tempos. The first and third movements present pleasant melodies in flute with drifting harmonies in the piano. The second and fourth allegro movements describe a dialogue between flute and bass in the keyboard's left hand, with harmony and decoration in the keyboard's right hand. The second movement provides a difficult challenge for the flutist, as Bach wrote over 100 consecutive sixteenth-notes without a break or breath indication. The fourth movement takes the form of a canon and the voices are often seen closely imitating one another. The piece showcases both the flutist's and composer's skill in the musical art.

Wolfgang Amadeus Mozart (1756-1791) was well known for his incredible compositions and performances. Mozart was born in Salzburg, Austria, where he was trained musically by his violinist father Leopold. Mozart was discovered to have perfect pitch by age three, and by seven he already begun composing. By the time he turned eighteen, Mozart had composed thirty-four symphonies and over 100 varying works. Despite Mozart's great success as a child, he struggled later on in his life to find steady and good-paying work. From 1772 to 1780, Mozart held the position of third concertmaster at Archbishop Coloredo's court in Salzburg, though he was unhappy with the position and later moved to Vienna, where he attempted to make a living through teaching and composing. Mozart's works were influenced by famous composers before him, such as Bach, Handel, and Haydn. Mozart had a respect for highly sophisticated works, and treated the genre of the symphony with great respect. Mozart began to add much greater demands on the players with harmonically and rhythmically complex ideals. He also spent time composing operas and piano concertos. Unfortunately, Mozart died a rather sudden and early death at the age of 35.

His works remain incredibly popular, including his *Flute Concerto No. 1 in G Major*. The piece was commissioned in 1777 by Dutch flutist Ferdinand De Jean. The original commission requested four flute quartets and three concertos, though only two concertos were completed.

The piece features three movements and is accompanied by string orchestra, two oboes, two flutes, and two horns. The first movement features a balance between the clear outlines of a traditional sonata and the dramatic flair of a concerto. The adagio movement describes a hesitant wandering that is pleasant and delicate. The final rondo movement shows flashes of virtuosic musical character, though it often returns to the lifting opening melody.

Pierre Sancan (1916-2008) was a French composer, pianist, and conductor. Sancan was a major figure among French musicians in the mid-20th century during the transition of modern to contemporary eras, though he was not well-known outside of France. Sancan was born in Mazamet, France, and began his musical training in Morocco and Toulouse. He attended the Paris Conservatoire, where he studied piano, conducting, and composition. In 1943 Sancan won the Prix de Rome with his cantata *La Légende de Icare*. He began teaching as the head of piano faculty at the Conservatoire in 1956. On piano, Sancan was most prominently seen as accompanist to the cellist André Navarra and was praised for his recordings of concertos by Ravel and Mozart.

Sancan's most popular composition is his *Sonatine for Flute and Piano* (1946), though few of his other compositions are known. The *Sonatine* was written to be used as a yearly examination piece for flute students at the Paris Conservatoire. The form of the work is less traditional and consists of three brief, contrasting sections. The first section features a flowing rhythm overtop delicate harmonies. Dramatic gestures in the piano introduce the second section where the mood shifts to a gentle romantic feel. The piece concludes with an exciting urgency in the third section, clearly showcasing the colors and abilities of the flute.

Robert Muczynski (1929-2010) was a well-established pianist and composer, who is best known for his works for flute, piano, and saxophone. Muczynski studied piano and composition at DePaul University with Alexander Tcherepin, and then went on to teach at the University of Arizona in the 1960s while also pursuing a career in composition. His compositions, mostly for solo and small chamber groups, focused on a modern American neoclassic style. They featured energetic rhythms with a great deal of character. Muczynski highly valued authentic musical expression and shunned overpowering virtuosity, and as a result, his pieces tended to be shorter than other composers. His piece *Sonata for Flute and Piano* showcases these compositional ideals with its shorter yet still impactful movements. The sonata was premiered in 1961 at the Academy of Music in Nice, France, and was awarded the Concours International Prize. The piece was described as "too difficult, few will choose to play it" by a flutist friend of Muczynski. Muczynski decided to stray away from the usual serene and sweet melodic texture of most flute compositions, and instead showcase the instruments ability to play with strong and sharp colors. The first movement begins with an urgent syncopated rhythm that creates an ongoing dialogue between flute and piano. The second movement is a chattering Scherzo, describing a whimsical headstrong character. It provides a drastic contrast from the third movement, which is instead intimate and expressive with its soaring melodies overtop subdued harmonies in the piano. The

fourth and final movement, composed in rondo form, resumes the urgent character described in the first movement with added chaotic melodies and rhythms in both the flute and piano.

Studying this sonata has been a difficult yet enjoyable challenge for me, as this piece is very unlike any other flute composition I have performed. The piece is tough to play alone, and when mixed with the equally challenging piano part, an intense focus is required. I find this piece highly enjoyable to play for this reason, as it has forced me to dedicate both concentration and consideration to the art of playing music. One of my favorite aspects of this piece is the differing characters it describes, perhaps multiple characters or one of schizophrenic sorts. The melodies are jarring in nature and jump from angry to serene in unexpected places, and I feel this makes it all the more exciting, as the listener never can be sure of what to expect. Overall, I feel this piece has encompassed what I have learned throughout my journey as a music performance major.