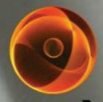


flute junior recital
*Viktoriya
Klyukina*



YST
Yong Siew Toh
Conservatory
of Music



Bach, Bozza, Tsybin

piano: Matthew Mak

23 NOVEMBER 2020 • 4:30PM
LIVESTREAM FROM YST CONCERT HALL

23 November | Monday

Viktoriya Klyukina

Flute Recital

Matthew Mak, *piano*

PROGRAMME

JOHANN SEBASTIAN BACH
Flute Sonata in E Minor, BWV 1034
I. Adagio ma non tanto
II. Allegro
III. Andante
IV. Allegro

EUGENE BOZZA
Image

VLADIMIR TSYBIN
Concert Allegro No. 1 with Cadenza

About The Performer

Viktoriya Klyukina was born in 1999 and started her musical journey in Republic Special Music Academic Lyceum named after Uspensky in 2006 in Tashkent, Uzbekistan. During her study at Lyceum, she took part in many national and international competitions. She performed as a soloist with orchestras, as performances of Bizet-Born Fantasia on the themes of Carmen and Reineke Flute Concerto with a symphony orchestra. She also played Variations on Alyabiev Rossignol with a wind band. As an additional education, she developed herself in visual art and theatre performance. In 2018, she was accepted to the YST Conservatory of Music where she continued to master her flute and musical skills. She continues to be active in the participation of conservatory life in different projects and recitals. During her time in Singapore, Viktoriya also did several own projects in Uzbekistan and continued to bring new music back to her home country and inspire the young generation for better achievement in their musical career. To escalate her musical level, Viktoriya took master classes from various famous flutists such as Alanko Petro, Andrea Griminelli, Karl-Heinz Schulz, Jasmine Choi, and others. During summer 2019, she visited Sibelius Summer Academy where she could find a lot of new inspirations.

Programme Notes

JOHANN SEBASTIAN BACH

Flute Sonata in E Minor, BWV 1034

I. Adagio ma non tanto

II. Allegro

III. Andante

IV. Allegro

Johann Sebastian Bach wrote this sonata for wooden transverse flute, which in the early eighteenth century began to replace the recorder as the dominant wind instrument. Bach composed the sonata in Leipzig, where he spent the last twenty-seven years of his life as cantor of Saint Thomas's Church. The Sonata in E minor for Flute and Basso Continuo is dedicated to flutist Michael Gabriel Fredersdorff, an employee of Frederick the Great who was also an accomplished flute player. However, Bach himself did not prepare the manuscript with this dedication. Furthermore, there exists an early copy of the sonata without any indication of a dedication. It is possible, then, that either Bach did not make the dedication, or he merely revived an older work for Fredersdorff's use, appending a dedication as a formality.

The sonata is constructed in the Baroque *sonata di chiesa* ("church sonata") format, that is, a slow-fast-slow-fast order of movements. Though marked *Adagio*, the first movement has a persistent forward momentum though

with a touch of sorrow. The following *Allegro* begins with lilting melody in the flute set over a descending bass line. The flute then indulges in rapid figurations while the bass takes up parts of the melody. The *Andante* third movement begins with a six-measure introduction for the continuo. In G major, the calming opening measures lead to a tender melody in the flute. The continuo departs little from its simple bass line, leaving the flute free to sing its enchanting song. The *Allegro* last movement is energetic and dark. Soloist and continuo engage in imitations and full-fledged counterpoint throughout the movement. Finally, the movement comes to a flashy close with a final statement of the melody.

EUGENE

Image

Eugène Bozza (1905-1991) enrolled three times at the Paris Conservatory, studying violin first, and then conducting, and lastly composition. In 1934, he won the prestigious Prix de Rome for his opera *La légende de Roukmāni*. Winners of this award were chosen by the French government, and then sent to study at the Académie de France at the Villa Medici in Rome, Italy.

Bozza's *Image*, Op. 38, for solo flute was first published in 1940, although some scholars believe it may have been written as early as 1936 during his time in Rome. It was dedicated to Marcel Moyse, Professor of Flute at the Paris Conservatory. The work is written in ternary (three-part A-B-A') form with a slow, fantasy-like introduction. The outer A and A' sections are fast and technically demanding, while the B mid-section is slower and more lyrical. Each of the sections is linked together by free-flowing cadenzas.

VLADIMIR TSYBIN

Concert Allegro No. 1 with Cadenza (1921, first edition Muzgiz, 1950)

Vladimir Tsybin was called Russian Taffanel because he had everything: an unusually beautiful, light sound and boundless virtuoso technique—a technique that has no restrictions either in legato or staccato. Mastery of sound and virtuoso technique gave Vladimir Tsybin the opportunity to perform highly artistic works with extraordinary depth and integrity.

As a composer, Vladimir Tsybin was a follower of traditional methods and rules of musical writing. Before the revolution, he was considered a follower of the ideas of Rimsky-Korsakov—far from fashionable modernist tendencies—as well as Kalinnikov partly Glazunov and, of course, Tchaikovsky, as if they served as sources of inspiration for Tsybin. In the 1920s, it happened to feel like the time period prevented Tsybin from standing out with an artistic worldview, which clearly was a character of lyric-romantic writing.

Programme notes by Viktoriya Klyukina.