

26 April | Monday

See Rui Yang

Flute Senior Recital

See Rui Yang, *flute*
Matthew Mak, *piano*

PROGRAMME

GEORG PHILIPP TELEMANN
12 Fantasies for Solo Flute, No. 11 G major, TWV 40:12

ANDRÉ JOLIVET
Flute Concerto
I. Andante Cantabile
II. Allegro Scherzando
III. Largo
IV. Allegro Risoluto

– Intermission (10 mins) –

FRANZ SCHUBERT
Variations on “Trockne Blumen” for Flute and Piano, Op. post. 160 D802 4

FRANCOIS BORNE
Fantaisie Brilliante on Themes from Bizet’s Carmen

PROGRAMME NOTES

Telemann 12 Fantasies for Solo Flute: No.11 G Major, TWV 40:12

Georg Philipp Telemann (1681- 1767) was a German Baroque and multi-instrumentalist. He is one of the most prolific composers in history and his music stands as an important link between the late Baroque and the early Classical styles. This Fantasie No.11 in G-Major has four parts, Allegro-Adagio-Vivace-Allegro. It is meant to be delight in playing, freedom in its form, in the time and in the key structure emphasise the improvisatory character of the works. The mosaic-like gaiety of the colours, along with the rugged architecture and a tendency to clearly-defined forms illuminate the antitheses, which are peculiar to his genre. With regard to the melody, Baroque emotions alternate with rococo-like delicacy.

Flute Concerto, André Jolivet

Jolivet had two different style-writing periods for the flute, the “magical music” and conventional lyricism. After the World War II, the fusion of these two styles became his new compositional style. His “magic period” came earliest when his compositions became more atonal and modernistic after being greatly influenced by Schoenberg and Varèse. Jolivet believed that he wanted write music of original meaning that has magical and incantation charm of religious and ancient human civilisation. After WWII, the composer reverted back to more tonal and lyrical compositions; hence this constituted his “conventional lyricism” phase.

The 1st movement of this concerto, Andante Cantabile, already exhibits this fusion quality. It is not rhythmically complex but the melody and harmony worked together to give a very solemn, devastating and dramatic effect altogether. He used stable half notes and triplets to give the movement a sense of freedom in spacing and time, which makes it even more mysterious. Later in the movement, the textures get thicker as more hemiolas are happening between the flute and string orchestra. Dynamics and melodic range gets higher to create heightened intensity toward the end of the movement.

The second movement, Allegro Scherzando, Jolivet has written counter-intuitive dynamics where the low notes are in forte and high notes in piano dynamic. The composer also incorporated elements of blues music into this Scherzando movement. And he uses 4 against 3 polyrhythmic technique to throw the listeners off even though the accompaniment is playing a strict tempo of 3/4.

The third movement, Largo, brings back the motif from the first movement after the contrasting $\frac{3}{4}$ time signature of the second movement. This 2-3 bars solo phrase occurs twice in this movement. We can easily imagine that this was largely influenced by Jolivet’s recognition of the flute as a suitable instrument to imitate the shakuhachi flute. Its sonority in the flute timbre, spirits given by breath gives the most imagination to human nature, mysticism

and ability to evoke images of the past. We can see how conventional lyricism and mysticism are incorporated into the first and third movement of this concerto.

The fourth movement: Allegro Risoluto. The *shakuhachi* ornamental language influenced Jolivet to write these grace notes attached to the beginning of the half notes. This phrase is also a good example of “primitivism” where the melody sounds very ancient and primitive chants just like how primitive societies use these chants for religious purposes. “Primitivism” is a technique he uses for his other compositions, for example, ‘*Chant de Linos*’.

Variations on “Trockne Blumen” for Flute and Piano, Op. post.160 D802

While nothing is known about Schubert’s immediate reasons for composing this piece, perhaps the most significant work in the nineteenth-century literature for flute. It may conceivably have been proposed, and its composition supervised, by a flautist among Schubert’s circle of friends, for example by Ferdinaand Bogner.

Schubert, for his variations on “*Trockne Blumen*” (*Withered Flowers*) took one of his own lieder as the basis for this piece. “*Trockne Blumen*” is the eighteenth lied in his song cycle “*Die schöne Müllerin*” (D795) written in autumn of 1823. In January 1824, even before the “*Müllerin*” cycle had been published, Schubert wrote a set of variations in E minor on this lied for flute and piano, prefacing it with a large-scale introduction.

Trockne Blumen

Ihr Blümlein alle,
Die sie mir gab,
Euch soll man legen
Mit mir ins Grab.
Wie seht ihr alle
Mich an so weh,
Als ob ihr wüsstet,
Wie mir gescheh’?
Ihr Blümlein alle,
Wie welk, wie blass?
Ihr Blümlein alle
Wovon so nass?
Ach, Tränen machen
Nicht maiengrün,
Machen tote Liebe
Nicht wieder blühen.
Und Lenz wird kommen
Und Winter wird gehen,
Und Blümlein werden
Im Grase stehn.
Und Blümlein liegen
In meinem Grab,
Die Blümlein alle,

Withered Flowers

All you flowers
that she gave to me,
you shall be laid
with me in the grave.
How sorrowfully
you all look at me,
as though you knew
what was happening to me!
All you flowers,
how faded and pale you are!
All you flowers,
why are you so moist?
Alas, tears will not create
the green of May,
nor make dead love
bloom anew.
Spring will come,
and winter will pass,
and flowers
will grow in the grass.
And flowers will lie
on my grave –
all the flowers

Die sie mir gab.
Und wenn sie wandelt
Am Hügel vorbei,
Und denkt im Herzen:
„Der meint' es treu!“
Dann Blümlein alle,
Heraus, heraus!
Der Mai ist kommen,
Der Winter ist aus.

that she gave me.
And when she walks
past that mound
and ponders in her heart,
'His love was true.'
Then, all you flowers,
come forth, come forth!
May is here,
winter is over!

Fantaisie Brillante on Themes from Bizet's Carmen, Francois Borne

François Borne (1840 - 1920) was an expert on flute design and playing and used this specialized knowledge to write works ideally planned to display every bit of the player's virtuosity. One of the best of his works is this Fantaisie Brillant on themes from Bizet's famous opera. In about 12 rapidly paced minutes, Borne runs through many of the great themes from this most popular opera. He has the most fun with the Habañera, which he not only sets brilliantly but pauses to add a pair of increasingly flashy variations.

The fantasy begins with the music of Carmen's first entrance in the opera, goes to the "fate" theme, the cigarette girls' song from Act I, the Habañera, and then builds up in excitement for the Gypsy Dance. Just as the piece seems ready to close, Borne trumps all that has come before with a triumphant statement of the one famous theme that has been missing in action so far, the Toreador Song.

Programme notes by See Rui Yang.