21 November 2022

Minjin Lee

Flute Junior Recital

Program

 S. Karg-Elert 30 Chaconne Op.107, No.30

 J.S. Bach Flute Sonata in e minor BWV 1034

1. Adagio ma non troppo
2. Allegro
3. Andante
4. Allegro

 V. Tsybin Concert Allegro No.1 with Cadenza

Biography

Minjin Lee was born in Seoul, South Korea in 2000. She started to play the flute when she was 10 years old. She graduated SunHwa Arts Middle School and SunHwa Arts High Schol. During the high school, she liked to play chamber music and orchestra. In addition, she attempted many competitions as well and the result was 2nd prize of SunHwa Arts High School chamber compettion, and 3rd prize of SungJung competition. Currently she is studying in Yong Siew Toh Conservatory of Music under the Flute professor, Evgueni Brokmiller and Dr. Cheryl Lim.

 Program Notes

 <S. Karg-Elert 30 Chaconne Op.107, No.30>

Sigfrid Karg-Elert composed his 30 Caprices for Flute between 1915 and 1918.

The German composer wrote them specifically for Carl Bartuzat, a flautist bound for service in the war. These short exercises were designed to challenge linear one-staff thinking and, in short, keep the friend from becoming bored. They are now a standard set of technical, dynamic, and phrasing exercises for flute students all over the world.

The Chaconne, a form taken from the baroque era, is the last and most challenging of the thirty caprices. It is based on a ground bass (“Basso ostinato”) of four notes: F, Eb, Db, C. Karg-Elert takes this baroque concept and combines it with a late-romantic chromatic style to produce a work that tests both the flutist’s technical ability as well as musicianship. Karg-Elert is today most widely known for his works for harmonium.

< J.S. Bach Flute Sonata e minor BWV 1034>

Johann Sebastian Bach wrote the e minor sonata for the 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. Flowing phrases in the flute part over a gently moving bass pervade the first and third movements. The contrapuntal interplay between the flute and keyboard, evident in the virtuosic second and fourth movements, is a hallmark of Bach's style during his later years. Typically, the basso continuo is performed by a harpsichord and another instrument capable of sustaining the bass line, in most cases a string instrument such as a cello or viola da gamba, but a bassoon is not uncommon. 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, with its consistent duple coupling of sixteenth notes, 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. Following this, the flute 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.

<V. Tsybin Concert Allegro No.1 with Cadenza>

Vladimir Tsybin was called russian Taffanel because he had everything. For example, his pieces had 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 period prevented Tsybin from standing out with an artistic worldview, which clearly was a character of lyric-romantic writing.