

Sonata in E-flat Major, BWV 1031 by Johann Sebastian Bach

Johann Sebastian Bach was born on March 21, 1685. He was orphaned at the age of 10 and went to live with his older brother, Johann Christoph Bach. His first job was as a violinist at the court of Duke Ernst in Weimar in 1703. He left there after a short time, and worked at Arnstadt and Mühlhausen before returning to Weimar in 1708 as an organist. In 1717, he accepted a job with Prince Leopold at Cöthen, but he had a very hard time leaving Weimar, and at one point was jailed for trying to leave his job there. He remained at Cöthen until he took a position at Leipzig as Cantor and Director of Music in 1723, where he stayed until his death. He also held the position of Collegium Musicum while at Leipzig. He died of a stroke on July 28, 1750. The authenticity of the *Sonata in Eb Major*, *Sonata in g minor*, and *Sonata in C Major* are somewhat questionable, and some believe they were actually written by Carl Philipp Emanuel Bach. This particular sonata is considered to be very similar in style to the *Sonata in g minor*, and is thought to have details that point to the style of the generation after him, such as the simpler accompaniment, shorter phrases, and lighter melodies. However, the extensive use of counterpoint in this sonata suggests that Johann Sebastian was the composer. The *Sonata in Eb major* is more often thought to be written by J.S. Bach in his later style of the 1730s, while the *Sonata in g minor* is often thought to be written by C.P.E. Bach. There is a surviving manuscript that was copied by Carl Philipp Emanuel, who also wrote many flute works, however both surviving copies of the *Sonata in Eb major* also identify J.S. Bach as the composer, further supporting that it is an authentic sonata.

Chant de Linos by André Jolivet

André Jolivet was born in 1905 to a family of artists, with his father being a painter and his mother being a pianist. Although his parents encouraged his love of music, they discouraged a career in it, so it was not until he was 22 and had already taught at various Paris schools that he began serious music studies. He started studying with Paul Le Flem, director of the Chanteurs de St. Gervais, and then in 1929 he was introduced to and began studying Edgard Varèse, whom he studied with until 1933. He credits Varèse with helping him to understand how to use music as a means of magical and ritual expression. His studies with Varèse also furthered his fascination with magic, something that came from his uncle in his childhood. In 1945 he was appointed director of the Comédie Française, a position that he held until 1959. While in this position, he wrote works for the theater and traveled to Africa, Egypt, and the Far East. The most common story of *Chant de Linos* is based on the story of Heracles and Linos in Greek mythology. Linos was a musician and Orpheus's teacher, and while he was teaching Heracles, Heracles received a criticism poorly and killed Linos with a blow to the head using his lyre. The gods lamented his death, and this lament song later became known as the Song of Linus at following funerals of fallen heroes. The note at the top of the part translates to "The Song of Linus in Greek antiquity was a form of threnody: a funeral lamentation interrupted by cries and dances." This piece was written for the yearly examinations at the Paris Conservatoire, the Solo de Concours, in 1944. Jean-Pierre Rampal, who was a student at the Conservatoire at the time, learned and memorized this piece in one month and won first prize on it. This piece is characterized by very challenging technical passages broken up by slower sections, most often representing the funeral cries and the lament, respectively. The piece explores the full range of the flute as well as most dynamics in most ranges. There is also a small section of flutter tonguing at the beginning of the piece. There are three main styles of the piece – the funeral cries, the lament, and the dance. Dr. Richard E Rodda says about the piece, "The form of Jolivet's *Chant* mirrors the legend which the composer inscribed upon the score. An accompanied cadenza for the flute, with its wide-ranging wails based on an exotic, gapped-scale mode, establishes the mood of the work. The dirge-like song of mourning then begins, but it is interrupted by the piercing cries of the flute. The grief subsides, and the plaint continues, but it is broken off again by the flute's cry. The funerary dance

follows, and it proves to be an exercise of considerable intensity. As a summary of this musical ritual, the threnody returns, as does the piercing cry, but the last gesture is allotted to the life-renewing dance.”

Trois Pieces by Eugène Bozza

Eugène Bozza was born on April 4, 1905 in Nice and died on September 28, 1991 in Valenciennes. He was a very successful student at the Paris Conservatoire, winning First Prize for violin in 1924, conducting in 1930, and composition in 1934, as well as winning the Grand Prix de Rome in 1934. He was the conductor of the Opéra-Comique until 1948 when he became head of the Conservatoire in Valenciennes. Although he wrote many compositions, he is most known for his chamber works. In the first movement of *Trois Pieces*, there are small solo phrases in each part interspersed throughout the movement that often lead to a new section or a change in who has the melody. This movement often alternates between similar and contrary motion in the two parts. The second movement is in a moderate 6/8 and starts with a small flute solo. It is characterized by a dotted eighth-sixteenth-eighth figure that happens often, and it seen in both parts together and separately. The third movement is in an upbeat 6/8 with the theme starting in the flute and coming back in both instruments throughout the movement.

Charanga by Michael Colquhoun

Michael Colquhoun was born in 1953 and is currently the Adjunct Professor of Music at Canisius College. He received his Ph.D. in Composition from the State University of New York at Buffalo. He has studied under Robert Dick, Morton Feldman, Cheryl Gobbetti-Hoffman, Lejaren Hiller, and Leo Smit. He draws from both classical and jazz traditions in his compositions, and often used both composed and improvised elements. This piece is characterized by several extended techniques, including multiphonics, air attacks, singing and playing, slides, and flutter tonguing. The air attacks that return throughout the piece are generally either the same theme or a fragment of the original theme. There are several themes are repeated and altered throughout the piece. The heavy influence by jazz and other cultures can be seen in the syncopations and different techniques used.

“*Salsa* is a popular Hispanic American urban dance music with deep African and Cuban roots. *Charanga* is a style of Salsa which was popular from the 1920’s through the 1970’s. What made Charanga unique was that along with the usual percussion section (congos, bongos/cowbell, timbales, maracas/guero and clave) there was a string section and a *flute* lead. When the music was *cocinando* or “cooking” the percussion, piano, bass and strings would play a powerfully swinging, polyrhythmic pattern over which the Charanga flutist was free to improvise complex and intricate riffs. These days, while Salsa is as popular as ever, the Charanga as a separate entity is rare. The flute, however, continues to be an important solo instrument in Latin Jazz. This piece is a cubist portrait of Charanga, and is dedicated to all the great Latin Charanga flutists.” – Michael Colquhoun

Fantaisie Pastorale Hongroise by Albert Franz Doppler

Albert Franz Doppler was born in what is modern-day Lvov, Ukraine, in 1821. His father, who was a composer and oboist at the Warsaw Opera, taught both him and his brother Karl a strong musical foundation. Franz made his debut in Vienna at 13 before he appeared with his brother in a flute duo. In 1838 he became principal flute in the German theatre in Pest before taking a similar job at the Hungarian National Theater three years later. Around this time, he made his debut as a composer. In 1853 he was part of the establishment of the first Hungarian symphony orchestra. Eventually Franz became principal flute at the Court Opera in Vienna in 1858. He began teaching at the Vienna

Conservatory in 1865, and died in 1883 from a stroke. Both he and his brother played on a wood flute throughout their lives and never picked up the newer Boehm flute. As a composer, Franz tended to use frequently Hungarian themes as well as collaborate with his brother. In addition to composing, performing, and conducting, Franz was also known as a great orchestrator, having arranged Franz Liszt's *Hungarian Rhapsodies* for orchestra. *Fantaisie Pastorale Hongroise* was originally written as a chamber piece for two flutes and piano, and was later revised for solo flute with piano accompaniment. It was one of the first pieces to use harmonics, and is easily accessible by the audience. The flute spends a significant amount of the piece in the low register, something that was fairly uncommon for the time this piece was written during. There are several short cadenzas throughout the piece in the flute part as well as many technical passages. The Hungarian influence can be seen through the use of the augmented second interval and the long opening section that eventually grows into a dance that is similar to a czardas, a two-step dance from Hungarian culture.