



COLLEGE OF MUSIC

University of North Texas
College of Music

GAC Recital | Wednesday, April 9, 2025 | 6:30 p.m. | Choir Room

Chen-Yu (James) Lee, flute

Sonata in A minor (1747)..... Carl Philipp Emanuel Bach
I. Poco Adagio (1714–1788)
II. Allegro
III. Allegro

Zinfandel (2010) Reena Esmail
(b. 1983)

Fantasie (1913)Georges Hüe
(1858–1948)
Hyunjin Wang, piano

-PAUSE-

Eclogues (1965).....Mario Castelnuovo-Tedesco
I. Andantino quieto (1895–1968)
II. Allegro con spirito
III. Lento-Elegiaso
IV. Allegretto vivace, con spirito

Ayuna Sumi, clarinet
Yuzuki Kondo, guitar

Pièce (1936)..... Jacques Ibert
(1890–1962)

Sonata for Violin and Piano (1917).....Claude Debussy
I. Allegro vivo (1862–1918)
II. Fantasque et léger
III. Très animé
arr. Denis Bouriakov

Hyunjin Wang, piano

Program five hundred ten of the 2024–2025 season
Photography and videography are prohibited

Program Notes

Sonata in A minor (1747) | Carl Philipp Emanuel Bach (1714–1788)

C. P. E. Bach, born in Weimar in 1714, was the second son of Johann Sebastian and Maria Barbara. Having studied law at the universities of Leipzig and Frankfurt, he entered the service of Crown Prince Frederick of Prussia in 1738. When the latter ascended the throne in 1740, Bach was appointed Court Chamber Harpsichordist in Potsdam. In 1768 he succeeded Georg Philipp Telemann as Director of Music in Hamburg, where he lived until his death in 1788.

The Sonata in A minor for solo flute was composed in Berlin in 1747, belonging to a period during which Bach wrote or revised a relatively large amount of chamber music with flute. These works include the trio sonatas for flute, violin and bass and the soli for flute and bass, all of which likewise date from 1747.

The sonata for solo flute is a perfect example of the composer's use of a speech-oriented, declamatory style, particularly in the opening movement, the "Poco Adagio". The work also explores new areas of the flute's technical repertoire. Bach makes use of rapid changes of register, dynamic contrasts linked with tone colour and combined with so-called Mannheim suspensions and extreme leaps.

In the context of its own time, this sonata was quite literally an experimental composition, and still today we find studying the work a rewarding undertaking.

– Just Flutes

Zinfandel (2010) | Reena Esmail (b. 1983)

One of my very first pieces of music was a solo flute piece called Chardonnay, written in 2000. Ten years later, when the commission came for this piece, it was with the stipulation that it be called Zinfandel. At this rate, I'm hoping to write a solo woodwind piece every ten years, named for a wine (yes, I already have the names picked out!)

More seriously, though, this piece was written at an inflection point in my life: I had just begun my journey into studying Indian classical music, and this piece was one of the first ones in which I tried to get a sense of this incredible music that ultimately became a major influence on my style. The beginning section just starts to bend towards the idea of a raag, both in its unique, characteristic pitch collection and in its development of melody, just barely hinting at a Hindustani aalap.

While writing the fast section, I held an image in my mind: a glimmer of light reflecting and refracting off the surface of the dark, rich wine. It reflects in one place, pauses momentarily, then flits asymmetrically to appear in another place. The liquid is silent and still, but the surface is moving very delicately.

This piece was commissioned by Bruno and Norma Repp for bassoonist Tariq Masri. It was premiered on February 17, 2015 at the Alabama Symphony Chamber Series at Samford University.

– Reena Esmail

Fantasia (1913) | Georges Hüe (1858–1948)

Georges Hue's Fantasia is one of the most famous pieces in the flute repertoire. Fantasia was one of the many compositions commissioned as an end-of-year-exam piece at the Paris Conservatory. Georges Hue was a prominent composer in Paris in the early 20th century and was asked to compose a piece for the 1913 exams using the new technical and expressive capabilities of the Boehm flute. His Fantasia contains no formal boundaries, but has distinct sections: an opening cadenza-like passage, a section marked by a beautiful, lyrical melody in compound meter, and a fast and intricate finale. It is dedicated to legendary professor of the Paris Conservatory, Paul Taffanel.

–Hilary Janeysek, Carolyn Nussbaum

Eclogues (1965) | Mario Castelnuovo-Tedesco (1895–1968)

Mario Castelnuovo-Tedesco of Florence (1895 - 1968) is one of the most prolific composers of the twentieth century. His was a Muse favoring intimacy, melody, and charm. In his large catalog, music for chamber groupings predominates, and the guitar is especially well represented. It is by guitarists, among the general population of musicians, that he is particularly well remembered.

An Eclogue is a form of poetry in Classical Latin literature. The designation referred to a type of short poem, and eventually to poems with pastoral imagery.

Accordingly, Castelnuovo-Tedesco's Eclogues are gentle, flowing pieces with a sense of the idyllic countryside life that city literati from Roman times down practically to our own time habitually ascribed to shepherds. The composer sought to evoke a pastoral sound in his orchestration, in which each of the three modern instruments takes on a role suggesting an instrument that might be played by these idealized shepherds: The guitar represents the Shepherd-King David's instrument the "harp" (more likely the lyre), the English horn the shepherd's reed pipe, and the flute its more ancient counterpart.

The tone of the 11-minute suite is very gentle, and Castelnuovo-Tedesco aims at the simplicity and style of popular music in the form of stylized dances. The four movements are: Andantino quieto; Allegro con spirito (Tempo di Saltarello); Lento-Elegiaco; and Allegro Vivace, con spirito. The second movement is in the form of a Saltarello, an old "leaping" dance, and the third is called an Elegy, but the emotions of these pieces, as elsewhere in the suite, remains calm, similar to the music of Castelnuovo-Tedesco's countryman and fellow film composer Nino Rota and that of the Spanish Joaquín Rodrigo, who is also famous for his guitar music.

This piece was originally composed for Flute, English Horn, and Guitar. The English Horn part has been transcribed as a Viola part, and now played on the Clarinet.

– All Music

Pièce (1936) | Jacques Ibert (1890–1962)

Composed in 1936 by Jacques Ibert (1890-1962), a neoclassical composer who won the Prix de Rome in 1919, Piece for Solo Flute was premiered by Marcel Moyse. This publication was written in three movements in two contrasting themes. The first theme is a slow lyrical melody compared to the second one which is much faster. The third movement of Piece for Solo Flute brings back the first theme again but with more ornamentation this time.

– Carolyn Nussbaum

Sonata for Violin and Piano (1917) | Claude Debussy (1862–1918) | arr. Denis Bouriakov

The Sonata for Violin and Piano in G minor was Claude Debussy's last completed composition. It was written in 1917 at a time when the composer suffered from terminal cancer. Europe was plunged into the bleakness and devastation of the First World War, bringing food and coal shortages and economic hardship to Paris. Exhausted and watching the prewar world he had known slip away, Debussy wrote to a friend,

"I only wrote this sonata to be rid of the thing, spurred on by my dear publisher. This sonata will be interesting from a documentary point of view and as an example of what may be produced by a sick man in time of war."

Yet this brief, three-movement work, with all of its steadily-shifting moods, breaks free into a transcendent world of vibrant rhythm, shimmering color and nostalgia. At moments, there are hints of Gypsy fiddling, perhaps influenced by the violinist Béla Radics, whom Debussy heard in a Budapest nightclub. Overall, the Violin Sonata has the atmosphere of a quietly autumnal farewell work.

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The first movement (*Allegro vivo*) develops out of two serene and simple chords in the piano. Moving from G minor to C major, each of these chords seems to come from its own distinct, expressive "universe." Taken together, they seem to suggest openness and endless possibility. With the entrance of the violin, the piece's thrillingly unpredictable and mercurial drama begins to unfold. We move abruptly from turbulence to celestial serenity and back again.

The second movement (*Intermède: Fantasque et léger*) blends the capricious and vivacious feeling of a scherzo with moments of haunting introspection. In the final bars, notice the way the music gives us a perfectly convincing resolution in C major, only to slide down to G major for the true resolution. As with the two open-ended chords which started the first movement, there is a magical sense that harmony, itself, is floating through an ephemeral sea.

The final movement (*Finale: Très animé*) opens with a return to the main theme of the first movement. Filled with mystery, the theme now seems to be opening the door to a new, transcendent world. In a letter, Debussy described the Violin Sonata as "filled with tumultuous joy." In this final movement, we get a sense of the true meaning of this statement. In the final moments, listen for the extraordinary passage in which a motivic fragment in the violin spins off into a new episode, culminating in three chords in the piano which rise like triumphant pillars.

The French violinist Renaud Capuçon told *Strings Magazine* that Debussy's Sonata is "one of those pieces where you recognize the composer after a few bars...His sense of melody, his sense of harmonies, and his way of being very compact is quite clear."

– The Listeners' Club