



COLLEGE OF MUSIC

University of North Texas College of Music

GAC Recital | Tuesday, October 28, 2025 | 6:30 p.m. | Paul Voertman Concert Hall

Chen-Yu (James) Lee, flute

Gabriel Sanchez, piano

from Bostonian Scenes (2022) Valerie Coleman
I. Promenade Along the Charles River (b. 1970)

Sonatine (1943) Henri Dutilleux
(1916–2013)

from Partita in A minor, BWV 1013 (1723) Johann Sebastian Bach
I. Allemande (1685–1750)
II. Corrente

-INTERMISSION-

Chant de Linos (1944) Andre Jolivet
(1905–1974)

Concerto in D Major, K. 314 (1778) Wolfgang Amadeus Mozart
I. Allegro Aperto (1756–1791)
II. Adagio non troppo
III. Rondo. Allegretto

Program Notes

Valerie Coleman, Bostonian Scenes:

Commissioned by Celebrity Series of Boston for Neighborhood Arts for their 2022 Solo(s) Together commissioning project program, this 5-movement collection of four flute solos and a quartet takes the listeners on a journey through Boston's most iconic scenes and old haunts of the composer during her studies in Boston. The work is influenced by the paintings of Boston-based African American artist, Allan Rohan Crite. His works, "Tire Jumping in Front of My Window", "Cambridge, Sunday Morning" and others that depict the African American experience in Boston were used as inspiration.

The Promenade Along with the Charles River brings the audience to the waterfront of the Charles River, watching the rolling waters surrounded by the cities of Boston and Cambridge. Originally a gentle introduction to the city of Boston as well as the commissioned collection, the ebb and flow of the Charles set the tone for the rest of the recital.

Henri Dutilleux, Sonatine:

Henri Dutilleux's Sonatine for Flute and Piano is one of the cornerstone pieces within the flute repertoire. Originally composed in 1943 by commission of the director of the Paris Conservatory, Gaston Courelle, the piece pushed conventional boundaries and fully explored the range of the modern flute. The opening of the piece starts with piano in 7/8, creating a distinct ambiance that draws out the flute entrance. The parts dance around each until finally culminating in symbiotic collaboration. As a test piece, the sonatine demands the performer to execute with a crystal clear image, as well as flawless understanding of timbral and technical fundamentals.

Johann Sebastian Bach, Partita in A minor, BWV 1013:

J.S. Bach is a figure in classical music that needs no introduction. The most prolific composer/musician of the Baroque period, he is the father of systems that served as a foundation for music as a whole. During the 18th century, the baroque flute was becoming one of the most popular instruments among amateurs as well as virtuosos. The Partita in A Minor, as well as his six sonatas for flute, were most likely written for virtuosos at the time. The performer is required to colligate the melody and harmony with a single voice instrument, which pose great difficulty even to the more advanced modern transverse flute. The movement names, Allemande, Corrente, Sarabande, and Bourrée Angloise, are nods to the French origin of the instrumental dance suite. Although the Allemande was no longer danced in the 17th century, it serves as an introductory movement.

Andre Jolivet, Chant de Linos:

Chant de Linos (Song of Linus) is yet another Paris Conservatoire test piece, which was performed by that year's first prize winner, Jean-Pierre Rampal. The composition is just one of a number of Jolivet's creations that explores the idea of rituals, which attempts to recover music's "original ancient meaning as the magic and incantational expression of human groups". The flute was a favorite for his vision, as it helped evoke "archaic worlds" thanks to its association with pan pipes. Linos is a figure that appears in Greek mythology and is often associated with Apollo and Orpheus. Stories vary between Linos being the son of Apollo and the teacher of Orpheus, to the rival of Apollo who later slays him after a musical challenge. The common theme from these stories often has Linus dying young and has dirges sung to him after funeral sacrifices. The piece is a lament for the dead, interrupted by cries and dances. Distinct sections of the piece directly correlate with the ideas of Lament, Cry, and Dance.

Wolfgang Amadeus Mozart, Concerto in D Major, K. 314:

It is common knowledge that Mozart's "Flute" Concerto in D Major was originally composed as an Oboe concerto. After Mozart failed to complete Dutch amateur flutist Ferdinand Dejean's Commission for four flute quartets and three flute concerti (He has only completed three quartets and one flute concerto), he rearranged the oboe concerto he has written a year earlier with changes to make it seem for "flute like". Dejean understandably did not pay Mozart for this "composition". The beauty of the concerto still stays in tact, with Mozart's signature flair and lightheartedness shining through. The first movement starts out with an operatic trick, a long held D that is a common vocal ploy that wows audiences. Afterwards, a variety of virtuosic figurations, interjected by a developmental section ends the movement with a cadenza followed by familiar themes. The second movement is a masterclass in operatic aria writing. Mozart's ability to use chromaticism to bring forth a sense of somber thoughtfulness draws out an empathetic connection between the performer and audience. The concerto ends with a charming rondo, the dance-like main theme sticks around in Mozart's compositions as it is utilized later in an aria in the opera *Die Entführung aus dem Serail*.