COLLEGE OF MUSIC

University of North Texas College of Music

Master's Recital | Saturday, November 8, 2025 | 12:30 p.m.
Paul Voertman Concert Hall

Anna McCombie, piano and harpsichord*

Flute Sonata in A Major BWV 1032 (1736)*.....Johann Sebastian Bach (1685–1750)
I. Vivace
II. Largo e dolce
III. Allegro

Josh Diaz, flute
Maddy Dykhouse, cello

Première Rhapsodie for Clarinet and Piano (1910) ..... Claude Debussy (1862–1918)

Ayuna Sumi, clarinet

Sonata for Cello and Piano No. 3
in A Major, Op. 69 (1809) .....Ludwig van Beethoven (1770–1827)
I. Allegro, ma non tanto
II. Scherzo, allegro molto
III. Adagio cantabile
IV. Allegro vivace

Maddy Dykhouse, cello

Program one hundred seventy-nine of the 2025–2026 season
Photography and videography are prohibited

Program Notes

Johann Sebastian Bach (1685–1750)

Sonata in A Major, BWV 1032

Johann Sebastian Bach, widely recognized as the master of counterpoint and culminating composer of the Baroque era, wrote prolifically across nearly every genre of his time, from monumental choral works and keyboard compositions to intimate chamber music. Among his chamber works, a small but significant group of sonatas for flute and keyboard have long been favorites of performers and scholars alike. While questions remain about the authenticity of some of these works, it is generally accepted that at least six of Bach's flute sonatas survive today.

The *Sonata in A Major* occupies a special place among them not only for its musical character, but also for a mystery surrounding its incomplete state. The autograph manuscript was originally written on the lower staves of another work's autograph, Bach's *Concerto in C minor for Two Harpsichords*, BWV 1062. At some point, the bottom portion of these pages was cut away, resulting in the loss of about forty-six measures from the first movement. Because the sonata's surviving material displays strong thematic coherence, editors and performers have since reconstructed the missing passage using Bach's own motivic material and contrapuntal techniques as a guide.

Even without the intrigue of its missing bars, the *Sonata in A Major* stands out for its unusual form and expressive range. The first movement, marked *Vivace,* resembles a Baroque concerto, with virtuosic flute passages alternating with ritornello-like interjections in the keyboard. The second movement, marked *Largo e dolce*, adopts a more graceful, almost *galant* character, reflecting Bach's awareness of changing musical fashions. The lively final movement, an *Allegro* in 3/8 time, unfolds in a "free rondo" form: its recurring theme continually transformed through sequences, modulations, and contrapuntal interplay.

Claude Debussy (1862–1918)

Première Rhapsodie for Clarinet and Piano

Claude Debussy was one of the most innovative and influential composers of his time and is well-known for his distinctive harmonic language and evocative sound world. Although today his music is often linked to the Impressionist movement, Debussy himself preferred to describe his music as *realist*, an art focused on capturing the essence of color, light, and atmosphere through sound. His compositions captured this style through the careful use of articulation, tone color, fluid rhythm, and nontraditional scales. The *Première Rhapsodie pour Clarinette et Piano* is exemplary of these characteristics.

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Debussy composed the *Première Rhapsodie* in 1909–1910 as a competition piece for clarinet students at the Paris Conservatoire while serving as a member of the conservatory's *Conseil supérieur*. Upon hearing it performed, Debussy remarked that it was "one of the most pleasing pieces I have ever written." He later orchestrated the piano part, further exploring the work's subtle coloristic possibilities.

Unlike many competition works of the era, which mostly favored dazzling technical display, Debussy's *Rhapsodie* emphasizes nuance, lyricism, and expressivity. Its single movement unfolds freely, moving from dreamy, atmospheric passages to moments of brilliant energy and back again. The music resists rigid form, instead flowing spontaneously and organically to an exciting and triumphant end.

Ludwig van Beethoven (1770–1827)

Sonata for Cello and Piano No. 3 in A Major, Op. 69

Ludwig van Beethoven stands as one of the most pivotal figures in Western classical music and his compositions remain standard in performance repertoire today. Bridging the Classical and Romantic eras, he expanded the expressive and structural boundaries of almost every common genre of his time. His music, at once dramatic and deeply human, continues to shape our understanding of artistic individuality and emotional depth. His five sonatas for cello and piano are keystone pieces for cellists and pianists alike and distinctly mark the evolution of the cello as a solo instrument.

By the early nineteenth century, the structural design of the cello had evolved into a more resonant and versatile voice, bringing the cello out of its almost exclusive role as a continuo instrument. Composers such as Boccherini, Haydn, and Mozart had begun to explore this new expressive range, paving the way for Beethoven to further establish the cello as a true solo instrument. His *Sonata for Cello and Piano in A Major, Op. 69* represents a milestone in this development, combining expressive depth with Beethoven's hallmark intensity and structural clarity.

From the very first bars of the opening movement, where the cello begins alone and unaccompanied, Beethoven firmly establishes the instrument as an equal partner to the piano. In the lively and good-natured *scherzo*, the two instruments trade melodies and share accompanimental roles, showcasing the cello's versatility and range. The lyrical third movement allows the cello to reveal its expressive, *cantabile* character before leading seamlessly into the energetic and celebratory finale.

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