

Hamburger Sonata in G Major, Wq. 133 Carl Philipp Emanuel Bach (1714-1788)

Allegretto

Rondo (Presto)

Carl Philipp Emanuel was the second surviving son of JS Bach and possibly the one who became most distinguished as a composer in his own right. He entered the service of King Frederick the Great at the Berlin court, where he stayed for almost thirty years. Frederick himself was a flute player and CPE's duties included the composition of music for his relatively conservative flute-playing majesty to perform; hence much of CPE's output from this time is music for flute in various combinations. CPE was only partially happy in Berlin with Frederick so in 1768 he succeeded his godfather Telemann as Kantor of the Johanneum in Hamburg. The flute works of the Hamburg period, intended for the public, are less baroque, lighter and simpler. The blind flutist Ludwig Dulon, whom CPE met in 1782/83 probably inspired some of the Hamburg sonatas. CPE's sonatas are important not so much for formal innovation as for expressive innovation: the characteristic sigh motifs; the change in mood within a single movement; the vocal melody, in which ornamentation was an integral part; and an extension of range.

Sonata for flute and piano (1957) Francis Poulenc (1899-1963)

Allegro malinconico

Cantilena

Presto giocoso

Poulenc premiered his Sonata for flute and piano with flutist Jean-Pierre Rampal on June 18, 1957 at the Strasbourg Music Festival. Poulenc's composition, which was dedicated to Elizabeth Sprague-Coolidge, one of the most important American patrons of new music, is filled with charming harmonies and graceful elegance. It is a work that immediately won the hearts of performers and audiences alike, being one of the greatest works (and most frequently performed) from the modern French literature for flute and piano.

The first movement is in simple three-part form. The main theme's rather pensive character is contrasted with a middle theme that has an early-Debussy sweetness, and both melodies have nothing in common temperamentally with a brief flute outburst that occurs near the beginning of the movement and never returns. The song-like middle movement is beautifully Parisian-caféish. Having sung his tender song, Poulenc devises a virtuosic finale. The main theme is as frivolous as possible and the movement is shot through with a very brief snatch of Bach's Badinerie (from the Suite No. 2), and quotes of the first movement's main and secondary themes.

Poulenc can be, among other things, suave, sensuous, and slapstick; the Flute Sonata is a three-movement confirmation of this character description.

Flute Concerto (1993)**Anthony Ritchie (b. 1960)***Allegretto**Lento**Allegro*

This work was written for Alexa Still (the former Principal Flute of the NZSO) in 1993 while Ritchie was Composer-in-Residence with the Dunedin Sinfonia, a position funded by Creative NZ. Anthony is now Professor of composition at Otago University, and combines his interest in composition with a passion for teaching and mentoring young composers.

The first movement is energetic in style, with a bubbling first theme. This is contrasted by a darker and slower second theme, exploring the lower register of the flute. The music accelerates back to the main theme before heading into a percussive middle section. The flute then presents a lyrical idea that is related to earlier themes, and this leads to a cadenza. A brief recapitulation drives the music to a forceful ending.

The slow second movement is lyrical and improvisational in style. A warm and gentle theme appears, followed by a short cadenza for flute. The music builds to a climax where the main theme returns in a contrapuntal version, again fading into the anxious chords. A brief and mysterious coda contains references back to the opening cadenza, and the movement ends unresolved.

The third movement is like a sequence of dances with different characters, bound together by a buffeting crotchet rhythm. After a flourish from the orchestra, the flute introduces a sprightly theme, followed by a quirky, subsidiary idea. The buffeting rhythm from the start is transformed into a pop-styled ostinato pattern, and the flute plays a lyrical melody above it. This theme was inspired by the composer attending a performance by The Muttonbirds, a well-known NZ rock group. The quirky theme returns in a more subdued setting, the music slows, and unexpectedly becomes a dreamy and child-like waltz. This distraction is swept away by a loud chord, and the main theme returns with renewed purpose, leading to an exciting conclusion in which all the elements of the movement are combined.

INTERVAL**Suite for Flute and Jazz Piano (1973)****Claude Bolling (b. 1930)**

A prodigy jazz pianist at the age of 14, Claude Bolling became the leader of a small group which won first place in the jazz polls of Europe for five consecutive years. He first recorded at the age of 18 and continued his music "underground" during the WWII, since Jazz was forbidden by the Nazis. This experience paid off toward the end of the war when many jazz musicians came to Paris. He quickly became the most sought-after pianist for concerts and recordings, and he finally had the opportunity to meet the musician he admired most, Duke Ellington. Through the years, Bolling made friends with many classical musicians who asked that he compose music for them.

This suite was written in 1973 for the renowned flautist Jean-Pierre Rampal. After hearing one of Bolling's early compositions combining classical and jazz styles for the piano, Rampal asked him to write a piece contrasting the classical style of the flute with a jazz

accompaniment. In the Baroque era, a suite was an instrumental collection of dance movements. In the Suite for Flute and Jazz Piano, however, the term is used in its modern application, signifying an instrumental composition with a number of contrasting movements. There is also great fluctuation of mood within the movements caused by the constant dialogue between the jazz and classical elements which seem to fight, stimulate, mimic and interrupt each other. The Suite has seven movements, but only a selection of them are played this evening.

Suite Modale (1956) Ernest Bloch (1880-1959)

Moderato

L'istesso tempo

Allegro giocoso

Adagio – Allegro deciso

Ernest Bloch was a composer, conductor, music educator and violinist. Although Swiss-born he is known as an American composer. Like his contemporaries Stravinski, Schönberg and Bartók, his musical language developed and changed throughout the course of his life. The Baal Shem Suite for violin and Schelomo, a staple of the cello repertoire, are perhaps Bloch's best known works and reflect both his passionate Jewish heritage and his talents as a string player. Both are quite chromatic, dense and have great intensity of expression. A late work, the Suite Modale uses a contrasting style, being written in a neo-Renaissance variety of modal harmonic language – slightly piquant and surprising, expressive and gently lyric. The free fantasy of the opening gives way to a more structured melody in the second movement. The Allegro giocoso is a happy gigue with a 'B' section shift into 2/4. In the final movement the composer sums things up by giving us glimpses of the previous themes and moments which leaves us with a pleasant state of nostalgia as the work comes to a close.

Concertino (1902)

Cécile Chaminade (1857-1944)

Born in Paris, Chaminade enjoyed a long and fruitful musical life. She studied at first with her mother, then with several professionals, but not officially, since her father disapproved of her musical education. She started composing at eight. At sixteen she embarked on a highly successful career as a concert pianist, traveling extensively at home and abroad. In 1913, she was awarded the Légion d'Honneur, a first for a female composer. Although she wrote several larger works of considerable merit, she is mostly noted for her short and charming pieces for piano.

The Flute Concertino was commissioned by the Paris Conservatoire in 1902 (presumably as an examination piece for flute students) where the celebrated French flutist and teacher Paul Taffanel, to whom the Concertino was dedicated, taught. Concertino was originally composed for flute and piano, but a flute and orchestra version was made by the composer two years later. Possessing a memorable melodic theme, the piece tests the performer through the unending phrases, virtuosic flourishes and the resultant nimble fingerwork required. The structure is clearly identifiable through the themes that mark each of the sections: the lyrical melody that opens the work, the exciting *piu animato* that ends with a

demanding cadenza, and the final recapitulation that is followed by a cheeky and vivacious codetta that brings the work to a dramatic close. Since the work displays such thorough knowledge and appreciation of the expressive and technical qualities of the flute, it is natural that it has remained one of the great standards of the instrument's literature.

Bridget Douglas

Dunedin born, Bridget completed her undergraduate music studies at Victoria University of Wellington studying flute with Alexa Still. She was 3rd place getter in the Gisborne International Music Competition and a finalist in the National Concerto Competition. Bridget went to study in the USA with the assistance of a Fulbright Graduate Award and Creative NZ Music Scholarship. On completion of a MMus at the State University of New York at Stony Brook (studying flute with Samuel Baron) Bridget was a member of the Chicago Civic Orchestra for a season.

While in the USA, Bridget won several competitions including the New York Flute Club Young Artist's Competition and an Artists International Award, resulting in recitals at New York's CAMI Hall and Weill Recital Hall in Carnegie Hall. She was 3rd placegetter in the Tilden Prize in New York and a semi-finalist at the International Flute Competition in Markneukirchen (Germany).

Bridget returned to NZ in 1997 to join the NZSO as Associate Principal Flute and was appointed Section Principal Flute in 2000. She is an Artist Teacher in Flute at the New Zealand School of Music.

She is a member of the harp/flute duo *Flight*, wind quintet *Zephyr* and the contemporary ensemble *Stroma*. Bridget is actively involved in performing and commissioning new NZ music and has released four CD's (with the assistance of Creative NZ), three of which feature NZ works: *Syrinx* French music for flute and piano; *Taurangi* music by New Zealand composers (both with pianist Rachel Thomson on the Trust Records label); *Flight* music for flute and harp with Carolyn Mills and *Zephyr NZ Wind Quintets* (both on the Atoll CD label). Bridget performs regularly as a soloist and chamber musician throughout Australasia and is regularly featured on Radio NZ Concert.

John Van Buskirk has a broad experience of music as an academic and as a practical discipline. A graduate from the Eastman School of Music and the Juilliard School, he completed post-graduate study at the Liszt Academy in Budapest. He is an experienced performer as soloist, collaborator with singers and string players, as a chamber music player and in ensembles. For ten years, John was a Professional Practice Fellow at the University of Otago, lecturing and tutoring in Species Counterpoint and Four-part choral practice and accompanying. He has adjudicated several IRMT competitions, the PACANZ competition, the National Concerto Competition, the NZCT Chamber Music Competition and was an examiner for the New Zealand Music Examinations Board. This happy collaboration with Bridget Douglas follows on from their performances at the IRMT convention (2019) and a *JS Bach and Sons* recital at the University of Otago.