GRADUATE FLUTE RECITAL

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For the degree of Master in Music, Performance

By

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ABSTRACT

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The flute is an instrument that can be both delicately beautiful and aggressively powerful, the expressive capabilities of which can be fully explored in the recital setting. Laura Michele Recendez, a student of Sandra Kipp, performed a Graduate flute recital on Sunday, April 20, 2008 at 5:00 p.m. in the California State University, Northridge Recital Hall, assisted on piano by Liam Viney. The works on the program included the Sonata in B Minor by Johann Sebastian Bach, Suite Paysane Hongroise by Béla Bartók, Waltz by Benjamin Godard, Trio Opus 63 for flute, cello, and piano by Carl Maria Von Weber, and Chant de Linos by André Jolivet. These works represent a variety of styles and genres, each with their own musical purpose and characteristics. This paper will highlight the invaluable experience of the preparation required for such a performance, as well as discuss the musical intent of the composers and historical basis of the works performed. The discussion of the program will include the depth and variety of musical expression required for such a diverse listing of works.
INTRODUCTION

The flute is an instrument that can be both delicately beautiful and aggressively powerful, the expressive capabilities of which can be fully explored in the recital setting. The purpose of this graduate recital in flute given on April 20, 2008 is to display the technical and musical facility of the performer and to delve into the musical intent of the composers and historical basis of the works performed. The years of preparation required for such a performance help the artist to grow intellectually and personally, and are an invaluable part of the graduate experience. The works on the program include the Sonata in B Minor by Johann Sebastian Bach, Suite Paysane Hongroise by Béla Bartók, Waltz by Benjamin Godard, Trio Opus 63 for flute, cello, and piano by Carl Maria Von Weber, and Chant de Linos by André Jolivet. These works represent a variety of styles and genres, each with their own musical purpose and characteristics.

The Sonata in B Minor, BWV 1030, by J.S. Bach (1685–1750) is classified as a work for flute and harpsichord obbligato. This specific instrumentation is also used in the Sonata in A Major and is quite different from the traditional basso continuo setting. In the majority of the Sonata in B Minor, the harpsichord is not treated as a traditional continuo instrument, but is considered an equal partner to the flute in the voicing of the work. Bach wrote seven compositions that are considered standard in the solo flute repertoire. Of the seven works, one is unaccompanied, two are sonatas with a harpsichord obbligato chamber texture, and four are solo sonatas with basso continuo texture. The Sonata in B Minor is one of the few flute sonatas for which an autographed
score has survived. This enables musicologists to conclusively identify the chronology and authenticity of authorship of this particular work. Other works for flute by Bach that can be authenticated include the Sonata in A Major (BWV 1032), the Sonatas in E Minor and E Major (BWV 1034 and 1035), and the unaccompanied Partitia in A Minor (BWV 1013). The earliest surviving partial manuscript of the Sonata in B Minor is the harpsichord part, which was originally written in the key of G Minor. This survives only as a posthumous copy, making it difficult to give a precise date of origin. However, Robert Marshall provides a compelling argument for an approximate dating of the work. He notes that the unique, vocally inspired opening line of the sonata bears a strong resemblance to the opening chorus of Cantata No. 117. This chorus was written between 1728 and 1731. Another similarity between the Sonata in B Minor and the chorus of the Cantata can be observed in the accompaniment of each work. The unusually virtuosic obbligato cello accompaniment in the cantata is strikingly similar to the right hand accompaniment in the harpsichord part of the sonata. It was in 1729 that Bach turned his attention to the composition of instrumental music in his position as the director of the collegium musicum. It is because of this shift in compositional focus that Marshall asserts it is possible to conclude that the G Minor version of this sonata was composed in a time period similar to that of the cantata. As the authenticity of the Sonatas in G Minor, E flat Major and C Major is less clear, it is possible that J. S. Bach was not the true composer of these works. Some historians conclude that the true composer of these


works may have been his son, Carl Philipp Emanuel Bach. Others believe that some other composer, possibly a pupil of Bach, may be to credit. In either case, it is very likely that J. S. Bach was integrally involved in the compositional process.

The unusual voicing of the *Sonata in B Minor* is one of the most important developments in Bach’s many unconventional treatments of the sonata genre and can also be seen in the violin sonatas (BWV 1014–1019) and viola da gamba sonatas (BWV 1027–1029). Other significant manipulations of the sonata genre can be seen in the first movement. The structure of this movement includes the juxtaposition of arioso and concertant styles, both monodic and dialogue passages, and the alternating style of the accompaniment. Both obbligato and continuo styles of accompaniment are present in the first movement. In addition, the second movement disregards the use of obbligato completely, and is composed solely as a true continuo accompanied melody. This is a slightly unusual practice for the time period, but creates a beautiful contrast that enhances the structure of the piece and keeps the listener engaged.

The *Sonata in B Minor* is particularly demanding for the time period in which it was written. The third movement fugue, Presto, and the concluding fourth movement, Gigue, are considered “a tour de force of technical virtuosity.” It is plausible that the unusual difficulty of this work can be attributed to Bach’s relationship with flutist Pierre-

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Gabriel Buffardin (1690–1768). Buffardin was just one of many flutists that inspired Bach’s writing for the instrument. In the case of this particular composition, as well as the concluding Badinerie of the *Suite in B Minor* (BWV 1067), Bach had Buffardin in mind because of the widely known fact that Buffardin’s greatest strength was playing rapid passages. The melodies in the *Sonata in B Minor* require very little ornamentation, with the exception of the second movement. The lack of ornamentation is a compositional characteristic that is unique to Bach in the Baroque period. Most other composers of the time were using longer note values, leaving the execution of the ornamentation up to the performer. In this sonata, Bach frequently bases the melodies on sixteenth, or even thirty-second note values, leaving very little need for extra ornamentation.

*Suite Paysanne Hongroise* by Béla Bartók (1881–1945) is a transcription of *Tizenői magyar parasztdal* (“Fifteen Hungarian Peasant Songs”), a piano set completed in 1918. It was transcribed for flute and piano by French composer Paul Arma and has become a standard in the flute repertoire. Arma studied piano with Bartók at the Budapest Academy of Music from 1921–1924. Like Bartók, Arma was also an ethnomusicologist, and later in his career, he often sought out Bartók’s advice on composition. It was through this mentor relationship that Bartók helped Arma foster a love of folksong and folk tune collection. Bartók held Arma in high regard as a composer and spoke of his experimental work and folksong settings in lectures and speeches. The original work followed a period of time (1908–1911) in which Bartók

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7 Ibid.

8 Vera Lampert, “Arma, Paul,” *Grove Music Online* (accessed [February 27, 2008]).
showed increasing confidence in his setting of folk song material. He was especially fond of old-style Hungarian melodies and used them almost exclusively as the primary material in his compositions after 1907.\(^9\) The *Fifteen Hungarian Peasant Songs* are grouped by genre, a practice that Bartók first employed in the 1910s. The songs are grouped into sections according to their character or origin. In the piano set, the first group is based on “Chants Populaires Tristes”, or “old sad songs.” It is followed by a scherzo and a ballad, and concludes with a group based on old dance tunes. This emphasis of separation according to styles is established in this composition and further explored in a piano set entitled *Twenty Hungarian Folk Songs* in 1929.\(^10\) The *Suite Paysanne Hongroise* is divided into similar sections as the original piano piece, with the exception of the Ballade movement, which is excluded in the transcription. The sections are titled Chants Populaires Tristes, Scherzo, and Vieilles Danses. This transcription for flute and piano was completed in 1956.

Although this arrangement of the piano piece was set posthumously, the composer’s characteristic treatment of the folk melodies remains intact. Bartók used three compositional techniques in his piano arrangement of these folk songs. He describes these as follows: “Where the folk melody is mounted like a jewel, where the melody and accompaniment are almost equal in importance, and where the folk melody is a kind of inspirational ‘motto’ to be creatively developed.”\(^11\) Arma preserves each of the


\(^10\) Lampert, “Bartók’s Choice of Theme for Folksong Arrangement,” 403.

methods in the various sections of the composition. Poignantly pertinent examples of each include Chants Populaires Tristes #4 where the folk song is displayed in a soloistic fashion, Chants Populaires Tristes #2 in which the accompaniment and melody play equal roles, and Vieilles Danses # 3 and 4 where the creative development of a simple motto is clearly presented.

In the first section of *Suite Paysanne Hongroise* for flute and piano, the implications of the title “sad songs” are fully developed in the folk tunes and their harmonic settings. The first and fourth movements of this section are based on old laments.\(^{12}\) The first movement is a dramatic and emotionally charged melody with forceful chords in the accompaniment, while the fourth movement has a more reminiscent and somber quality. As previously stated, the interplay between the flute and piano in the second movement is equally balanced. In addition to the changing of melodic material, the changes in instrumentation also evoke a change in mood. In the Poco Sostenuto section in measure 9, the flute plays a strong and resolute melody. When the piano enters with the same melody in measure 27, the obbligato figures in the flute add a woeful quality to the tune that was absent in its first presentation. With the absence of the Ballade movement (which stands as a solitary movement in the original piano set), a Scherzo section is used as the middle movement in the transcription. It is a brief, light melody that provides a moment of comic relief in an otherwise somber set. The final Vieilles Danses section is based on a series of old dance tunes.\(^{13}\) The first movement in this section is a rustic theme and variations setting. The variation in the flute part in

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\(^{12}\) Lampert, “Bartók’s Choice of Theme for Folksong Arrangement,” 403.

\(^{13}\) Ibid.
measure 27 is far more flamboyant than the original piano development of the theme. This was most likely an addition by Arma in an effort to showcase the technical ability of the flute. Although it is an exciting developmental section, it has been described by some performers as overly dramatic for a Bartók melody. However, the intended emotional build of the variation is retained due to the powerful piano accompaniment figures. The remainder of the Vieilles Danses section builds to an explosive, climactic final movement, in which the flute and piano are equal partners in the development of the dance melody. The melodies in the work are full of character and draw in the listener through their surprising, yet simplistic beauty. In a 1933 essay, Bartók perfectly expressed the effect that these melodies have on both listener and performer:

We must affirm that the melodies in the ancient style are, as music, of far greater value. Their formal differentiation, in every aspect, from the ordinary forms of Western Europe, their sublime simplicity, the exotic features of their melodic lines, all bring them much closer to the soul of the musician in search of "novelty", who, in this field as in many others, will discover the "new" amid the relics of the past.\textsuperscript{14}

Benjamin Godard (1849–1895) showed early promise as a violinist at the Paris Conservatoire and was frequently compared to Mozart due to his display of talent at such a young age. By the age of nineteen he was regarded as one of the most important young French composers of his day.\textsuperscript{15} Despite his early success, his later works did not show as much development, and he is frequently disregarded by music historians as a peripheral Romantic era composer. Godard composed works of many different genres. His most


\textsuperscript{15} Richard Langham Smith, "Godard, Benjamin," \textit{Grove Music Online} (accessed [February 26, 2008]).
popular large-scale work is the *Berceuse* from the opera *Jocelyn*. His style was greatly influenced by Weber and also by Beethoven, whom he idolized.16

It is the chamber music of Godard that has enjoyed the most lasting success. He was known for his talent in writing salon and chamber music. English critic Arthur Hervey refers to Godard’s chamber music as “full of charm” and notes that “the best that was in him was perhaps expressed in works of small calibre, songs and pianoforte pieces.”17 The *Suite de Trois Morceaux* was written in 1890 for French flutist Paul Taffanel (1844–1908). Taffanel was the founder of the modern French school of flute playing, which cultivated a worldwide following and is popular even in present day schools of thought.18 He was both a soloist and orchestral player with the Société des Concerts du Conservatoire and the Paris Opera. It was Taffanel’s creation of the Société de Music de Chambre pour Instruments à Vent in 1879 that stimulated a flow of new chamber music repertoire for wind instrumentalists, including the *Suite de Trois Morceaux*.19 It is a short piece in three movements. The Allegretto and Idylle movements are elegant and reflective, while the Waltz is exciting and virtuosic. It is common practice for the Waltz to be performed independently of the preceding two movements, as is the case on this program.

16 Ibid.

17 Ibid.


The Waltz, Opus 116, is written in a clear ternary form and ends with a short codetta. The teasing first theme is full of whimsical musical phrases and cadential flourishes. The second theme, which begins in measure 52, is more lyric in nature, and flows seamlessly into the transition into the B section. The middle section, beginning in measure 114, is characterized by spinning melodic figures that end in a short, jubilant cadenza, which moves into the second transitionary section. A slightly longer cadenza occurs at measure 202 and finishes with the return of the A section. It is almost a literal repeat of the first and second themes, in which theme 2 is truncated by approximately 16 bars due to the sudden interruption of the Codetta. This section is the most technically challenging portion of the piece, and can be attributed with the work’s great charm and popularity. The technical, running triplet arpeggios in the Codetta sound effortless and flowing, and the virtuosic display provides an immensely exhilarating end to this charming composition.

Carl Maria von Weber (1786–1826) is best known for the overwhelming success of his popular opera Der Freischütz. Despite the tremendous reputation of his large-scale compositions such as operas, his exploration of other genres must not be overlooked. His contributions to choral music, piano music, and chamber works were highly regarded by his contemporaries. His influence in the 19th century extended to composers such as Mendelssohn, Liszt, Wagner, and Berlioz. The *Trio for Flute, Cello, and Piano Op. 63* was written during his years in Dresden and was completed in 1819 as part of a commission for Schlesinger that included several other chamber works. It is written in

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four movements, Allegro Moderato, Scherzo, Shepherd’s Lament, and Finale, and contains equally soloistic parts for all three instruments.

The *Trio in G Minor* is a poignant example of Weber’s compositional style. Like the majority of his work, the *Trio* is mainly homophonic. He makes exceptions to this texture by using note-against-note passages, most frequently in fast tempos.\(^{21}\) Examples of this technique can be seen numerous times in the first movement of the trio. In measure 61, the flute and piano have an extended figure in this style that is continued in the cello and concludes in measure 73. This occurs again in measure 104, varied by pairing the flute with the cello in running sixteenth note motives. This piece also displays Weber’s characteristic use of diatonic melodies. He often adorned such melodies with embellished appoggiaturas and chromaticism, both of which are prevalent throughout the work.

The Scherzo movement of the trio is an example of Weber’s love of dance rhythms and compound meter. Weber’s compositional output often makes reference to contemporary dance music. He also transformed dance music such as the polonaise into works for concert performance, as in his *Aufforderung zum Tanze* for solo piano.\(^{22}\) The material in the middle section of the Scherzo lends itself to a dance-like, waltz rhythm. The light and frivolous nature of this G Major section is contrasted by an abrupt modal


\(^{22}\) Ibid.
shift in measure 81. Sudden harmonic shifts near the conclusion of a piece were a common compositional device of the composer, often employed for climactic effect.²³

Harmonically, Weber pushed the conventional tonal practices of the time by using sudden key changes through the use of diminished seventh or augmented sixth chords.²⁴ In the lyric melodies of the Shepherd’s Lament movement, Weber uses such harmonies to engage the listener and enhance the semplice theme in measures 22-24. Most importantly, Weber preserves his ideals for composition throughout this piece. In all his work, Weber was most concerned with maximizing the technical and expressive forces of both the instrument and the music.²⁵ The Trio is very technically challenging for all three instruments, especially the cello. Weber’s search for new techniques and sonorities led him to push the boundaries of an instrumentalist’s traditional athleticism. He employed all of the typical virtuoso techniques, as well as unconventional effects such as multiphonics (in the Concertino for Horn).²⁶ Although Weber has not pushed the flute, cello, or piano to the ultimate extent of their abilities in this composition, his melodic lines and style of part writing certainly requires a group of highly trained performers.

André Jolivet (1905–1974), a prominent French composer, was influenced early on by the works of Debussy, Dukas, and Ravel at the Pasdeloup concerts in 1919.²⁷ He


²⁴ Ibid.

²⁵ Ibid.

²⁶ Ibid.

began his formal musical studies at the age of 22 with Paul le Flem. When Jolivet heard *Amériques* by Varèse, he exhibited great enthusiasm for the composition. In response to this, le Flem introduced Jolivet to his future mentor, Edgar Varèse. During his time with Varèse, Jolivet took part in acoustic research, practiced non-tonal methods, studied the relevance of astronomical laws to musical structures, and became very involved in the application of metaphysical thought to musical compositions. Another composer who acted as a mentor to Jolivet was Oliver Messiaen. The two composers had very similar opinions and views on music. In Messiaen, Jolivet found an “artist equally involved in spiritual and religious matters, equally engaged in widening the scope of technical and expressive means, and one who had also managed to escape the influence of both French neo-classicism and Central European Expressionism.”

The *Chant de Linos* was commissioned by the Paris Conservatoire in 1944 as a final exam piece and was the piece for which Jean-Pierre Rampal, one of the most renowned flutists in history, received his first award at the Conservatoire. Rampal was said to have “transfixed the audience and jury with his performance” and Jolivet expressed great respect for his interpretation despite the fact that it was substantially different from what Jolivet had originally intended. Jolivet’s affinity toward the flute stemmed from the instrument’s historical links with ritual, magical powers, and metaphysical forces. The programmatic aspect of the piece also reflects Jolivet’s interest

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29 Ibid.


in the application of metaphysical thought to music. The inspiration for Chant de Linos is grounded in Greek mythology and the story of the Song of Linus. Linus was son to the musician Calliope and was assigned to instruct Hercules in the field of music. When Linus attempted to correct Hercules in a lesson, Hercules struck him with his lyre and killed him. The lament song that the gods used to grieve the tragic death of Linus became known as the Linus Song, and was subsequently used at other funerals.\textsuperscript{32}

The Chant de Linos is written in a rondo form. The lament theme first presented at letter A serves as the returning rondo theme that unifies the structure of the work. The striking introduction in measures 1-16 is designed to evoke the Greek mythological setting and metaphysical mood set by the composer. The restatement of the lament theme occurs at letter C. Dramatic and intense material is used to break up the return of the lament theme. The majority of this material is incredibly technically challenging, and the figures have been described as “musical cries.”\textsuperscript{33} The programmatic nature of this material may represent the violence of Linus’ death or the intensity of the grief that the gods expressed after the killing. A transitional cadenza at letter E leads into a pulsing, rhythmic dance in \( \frac{7}{8} \) meter. When the lament returns at letter L, it is varied by an integration of themes from the dance section, lending it a more driving character than the first presentation of the funeral song material. A true restatement of the original theme with “musical cries” occurs at letter R. The composition ends in a final dance section at letter T. It is noticeably less dissonant than the first dance section and centers around the pitch center of D while utilizing Dorian and Aeolian modes.

\textsuperscript{32} Ibid.

Although the structure of the work is clear, the melodic material can be overwhelmingly chaotic at times. Jolivet unifies this work by composing it in a manner that shows precise formal consistency and by using techniques to create an architecturally strong composition. The ostinato figures in the piano accompaniment help to create a ritualistic quality as well as form a solid rhythmic pattern within each section of the work. The use of similar material in both the flute and piano parts is another way that the composer solidifies the work both texturally and melodically. It is through the use of such devices that Jolivet creates a more accessible tone for the listener, even within a modal or non-traditional tonal context.

Preparing a program of this caliber helps a musician to grow in all aspects of performance. It is an opportunity to expand a performer’s knowledge base of instrumental repertoire and of the historical significance of their instrument and works. The investigative research process made the pieces more meaningful to perform. It also aided in the preparation of the program by providing a significant body of knowledge to bring to the rehearsal setting. The experience of investigating the repertoire of the flute in a meaningful capacity was as equally rewarding as the performance of the program. The depth and variety of musical expression required for such a diverse listing of works takes years to achieve and is a constantly evolving skill. The technical demands of the program are numerous, and must be solidly grounded in a firm foundation of study and practice. The opportunity to perform a recital at the graduate level was a life changing experience. The focus, drive, and discipline required of this recital aided in attaining confidence in the performance process. This is a valuable asset to a performance career that can only be accrued through meaningful labor and experience.
Laura Michele Recendez, a student of Sandra Kipp, performed the following program in a Graduate flute recital on Sunday, April 20, 2008 at 5:00 p.m. in the California State University, Northridge Recital Hall, assisted on piano by Liam Viney.

Sonata No. 1 in B minor, BWV 1030
  Andante
  Largo e Dolce
  Presto
  Gigue

  Justin Dubish, cello

Suite Paysanne Hongroise
  Chants Populaires Tristes
  Scherzo
  Vieilles Danses

Waltz, Op.116

Intermission

Trio in G minor, Op. 63
  Allegro Moderato
  Scherzo
  Shepherd's Lament
  Finale

  Justin Dubish, cello
  Anna Grinberg, piano

Chant de Linos

Johann Sebastian Bach
  (1685-1750)

Béla Bartók
  (1881-1945)

Benjamin Godard
  (1849-1895)

Carl Maria Von Weber
  (1786-1826)

Andre Jolivet
  (1905-1974)
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