

B37
1986
11-22

Louise Buzzy

*** PROGRAM NOTES ***

Carl Philipp Emanuel Bach (1714-1788)

C.P.E. Bach was a notable keyboard performer and a prolific composer who held an important post at the court of Frederick the Great of Prussia. Frederick was considered a fine flutist and he often performed with his teacher, Johann Quantz, who was also a famous flutist. Bach wrote this Trio Sonata for them while he accompanied on the harpsichord.

This piece will be performed on modern Boehm system flutes with wooden baroque style head joints. The combination produces a tone very similar to baroque instruments. This performance will be in the nature of an experiment and is being essayed for the first time in tonight's performance.

Carl Reinecke (1824-1910)

Reinecke had a long and successful career as a pianist, conductor and composer in Leipzig, Cologne and in the court of Denmark. Early in his life he was associated with Mendelssohn and Schumann who greatly influenced his musical style. He was esteemed as a master of the orchestra, a profound interpreter of the classics and a musician of great breath and culture, all of which are reflected in his music. The Concerto, Op. 283, is a poised and graceful work, filled with lyricism usually associated with the violin or cello. It is one of the most elegant works in the flute repertoire.

Aaron Copland (1900-)

Copland began composing at the age of 15. He then traveled to Paris and was the first American to study with Nadia Boulanger. After returning to the U.S. in 1924, he began to develop his own style by integrating national American idioms such as jazz, pop, folk song and dance tunes with elements of neo-classicism, serialism and dissonance. He offers the following comments about the Duo; "...It is a work of comparatively simple harmonic and melodic outline, direct in expression and meant to be grateful for the performer. The first movement opens with a solo passage for flute. Before long the music picks up momentum and, after what might be termed a development of the fast section, returns in reverse order to the music of the opening passages. The middle movement is the least complex. I think it came off well because it has a certain mood that I connect with myself - a rather sad and wistful mood, I suppose. The last movement, in free form, is in strong contrast, because it is lively, bright and snappy.

André Jolivet (1905-1974)

8:06 -
8:21
8:22 -
8:43
⊙
Jolivet studied with Varese and was strongly influenced by Bartok, Stravinsky and Schoenberg. He sought to 'rehumanize' the art of twentieth-century music which had often become too dry and abstract. He sought to preserve the elementary nature and expression of man, using the primordial forces of human dance and the magical incantatory expression in the religions of different human communities. He occasionally made reference to exoticism, Indian music, Arabic chant and the magic arts of equatorial peoples. The flute holds an important place in his compositions- the instrument that has a revered role in primitive music.

Ascèses No. I, is part of 5 pieces inspired by quotations of Max-Pol Fouchet, Pierre Teilhard de Chardin and an inscription on ancient Egyptian papyrus. They are ascetic pieces- austere and expressing a form of spiritual self discipline. The French translation for Ascèses No. I has been interpreted as follows:

In order that secrecy remain
we will hush until silence.

8:55
Jules Demersseman (1833-1866)

9:10 -
9:14
Not much is known about this young French composer other than he lived a wild life of wine, women and flute and that he died at the age of 33. The Sixième Solo de Concert is also known as the Italian Concerto because of its Neapolitan song in the second movement and the tarantella-like finale.

9:15
Louise Bardy received her Bachelor of Music Degree at the Chicago Musical College. She studied at the Académie Internationale in Nice, France with Jean Pierre Rampal and Maxence Larrieux. Her teachers include Brabara Jacobson, Jean Berkenstock and Richard Graff. She has attended and performed in masterclasses throughout the country and has performed professionally in a flute and guitar duo and currently in the Puget Sound Flute Quartet. She is completing her Master of Music Degree in December under professor Felix Skowronek.

Lisa Bergman received degrees at the University of Washington, the University of New York at Stonybrook and Julliard. She has performed extensively on the east and west coasts including appearances at Carnegie and Alice Tully Hall. Currently she is coaching the U.of W. opera and has served as the official accompanist for the Northwest Regional Metropolitan Opera Auditions. She also lectures on the art of accompanying at local colleges and universities.

Felix Skowronek graduated from Curtis Institute where he studied with William Kinkaid. He was the principal flutist with the St. Louis, Seattle and Puerto Rico symphonies. He is the founding member of the Soni Ventorum Quintet, the founding president of the Seattle Flute Society and has just finished a term as president of the National Flute Society. Through his interest in wooden flutes, he has become an authority on the use of new foreign and domestic hardwoods for flute manufacture. He has been professor of flute at the U. of W. since 1968.