



Music Department  
California Polytechnic State University

Ashlee Chan  
◆ flute ◆

A Senior Recital in Partial Fulfillment of the  
Requirements for a Bachelor of Arts in Music

Susan Azaret Davies, accompanist

February 11, 2011

Friday at 7:30 p.m

Davidson Music Center

Room 218



Sponsored by the Cal Poly Music Department and College of Liberal Arts

# Program

## Senior Recital

### Twentieth-Century Composers

Ashlee Chan, flute

Susan Azaret Davies, piano

*Image pour flute seule* ..... Eugène Bozza (1905-1991)

*Sonata for Flute and Piano*, Op. 14 ..... Robert Muczynski (1929 -2010)

Allegro deciso

Scherzo, vivace

Andante

Allegro con moto

- Intermission -

*Sonata for Flute*, Op. 94 ..... Sergey Prokofiev (1891-1953)

Andantino

Scherzo: Allegretto scherzando

Andante

Allegro con brio

## Program Notes

### **Bozza - *Image pour flute seule***

From child violinist to award-winning composer and conductor, Eugène Bozza has made his mark in twentieth-century music with his flowing French style of melodic fluency. Bozza was born on April 4, 1905, in Nice, France. He came from a musical background, with his father starting him on the violin at age five. Later, he attended the Conservatory in Paris where he studied composition and conducting. Bozza was far from unrecognized, for he won many honors and awards throughout his life. He was a violinist with Orchestre de Pasdeloup and a director of the L'École Nationale de Musique, which opened the door to many opportunities in the musical world. He won the competition of the Prix d'Italia with his comic opera *Beppo*. While very talented in many different genres, brass and woodwind pieces were his forte. His works can be categorized as examples of expressionism, futurism, objectivism, serialism, and minimalism; moreover, jazz had an influence on some of his works. Another characteristic of Bozza's approach was the recycling of similar themes in different pieces. *Image pour flute seule* (Image for flute solo) is an example of Bozza's re-use of similar melodies because his *Pièce Brève* (1955) contains many of the same themes.

Completed in 1939, *Image* creates an impression of a mystical forest with the use of its unconventional leaps and intervals in a light French/Romantic style. It is an unaccompanied, impressionistic twentieth-century piece. The entire work uses improvisation and rubato (the flexibility to move freely within a phrase), which help the melodic lines move and flow freely.

Bozza's melodic fluency is prominent in creating the beauty behind *Image*. The piece contains six contrasting sections that alternate between feelings of mystery and liveliness. The first section introduces the mystery with a swelling of similar runs. Completely contrasting to the first section, the next melody conveys a new playfulness. It is light and fast, with quick, running lines. Mysteriousness returns with the help of silence between bursts of notes that produce suspense until a climax of the phrase is reached. Next, a more fluid and lyrical version of the playful melody returns. Anticipation can be heard through the build-up of soft to loud phrases, providing a rise and fall of intensity. The final section of gaiety makes its last arrival for a big finish. *Image* ends with an accelerated run of notes, finishing with a high punch.

Bozza utilizes many twentieth-century musical elements that shape this into a memorable piece. One of these elements is changing meter. Also, many notes outside the scale help bring character to the piece by providing interesting lines of chromaticism. Most climaxes are achieved by ascending runs up to a held note, which is "thrown" by the player with a quick huff of breath. Some of the melodies use "echoing," in which a phrase is repeated, but in a slightly softer manner. The melodic and rhythmic elements make the piece a challenge to perform, but this piece can leave audiences believing that they themselves have entered a mystical forest full of musical bliss.

## **Muczynski – *Sonata for Flute and Piano***

Many listeners may not be familiar with the name Robert Muczynski. However, due to all his accomplishments and awards, it can be argued that he deserves more acknowledgment as a twentieth-century composer. Recently deceased last May, Muczynski was born on March 19, 1929. He was born in Chicago and comes from a Polish and Slavic background. His main instrument while growing up was piano. It was later, at DePaul University, that he added composition to his musical talents. There, he earned his undergraduate and masters degrees in piano performance. At twenty-five, he was the youngest composer awarded a commission as well as a performance as a soloist with the Louisville Orchestra. Before he was thirty, he made his Carnegie Hall debut with a program of his own solo pieces. In 1959, he was one of twelve composers chosen by the Ford Foundation to work in public schools throughout the country. Some of his works have earned him special recognition, such as his *Concerto for Alto Saxophone and Chamber Orchestra*, which led to a Pulitzer Prize nomination. He made a return to DePaul, this time as a professor in piano, composition, and theory. He also taught at Loras College as well as the University of Tucson, where he was the composer-in-residence. Although he is not as recognized as some major contemporary composers, many of his works are performed regularly throughout the world.

Muczynski's time in Arizona led to today's flute sonata, which was completed in 1960. The piece was dedicated to Harry Atwood, the head of film production at University of Arizona. It received top prize at the 1961 Concours International Competition in Nice, France. While in France, it also attracted the attention of Jean-Pierre Rampal, who started performing it immediately. In 1965, it became the "set piece" for the flute class at Paris Conservatory. It is one of Muczynski's most successful and well-known works today.

Muczynski's flute sonata uses non-traditional rhythms and melodies to create a modern-sounding work for the flute and piano. This flute sonata utilizes the entire range of the flute, making it a spirited and complex work. It contains four movements in a tempo scheme of fast, fast, slow, fast. Staccato (choppy) and legato (fluid) note lengths are important in portraying the different melodies.

The first movement is animated by staccato notes, accents, and syncopated rhythms, driving it with a jittery momentum. The tempo is marked "Allegro deciso," which is fast-paced. The off-beats make this piece a challenge for the combined flute and piano. Muczynski incorporates specific pitches as the center to provide structural balance. It is written in sonata form, in which themes A and B are used throughout the exposition, development, recapitulation, and coda. The A theme implements off-beats, or syncopated rhythms, that range from soft to loud dynamics. The B theme is more frantic, with mostly loud markings. Themes A and B are varied throughout, using imitation as well as diminution, a technique using notes of shorter durations.

With a lighter and flightier feeling than the first, the second movement is labeled "Scherzo" ("lively"). It also uses syncopation, which affects the metrical patterns. However, with the use of more jarring dissonant (unstable) intervals, it also conveys a "blues" feeling. It is set in a fast meter, which produces a galloping effect. Containing three main sections, it can be labeled as ternary form (ABA) with a coda. All three sections contain driving melodies with lots of energy. The piano and flute present varied thematic

fragments, which use different articulations, dynamics, and note values. A “grand pause,” or a sustained silence, lasting to the performer’s liking, builds tension right before the coda. The movement finishes with a *sforzando*, or sudden emphasis, giving a punch to the last phrase.

Marked “*andante*,” or walking tempo, movement three provides a noticeable contrast for the entire piece, containing slow and expressive phrasing. Similar to the second movement, it is also a ternary form with a coda. The flute begins the movement unaccompanied, without the piano. The piano then comes in, imitating the flute. Unlike the previous movements, the third movement contains steady rhythms. *Ostinato*, or a phrase repeated over and over, is often used in the piano part. A surprising minor second, a dissonant interval, completes the movement and prepares the final movement.

The final movement, “*Allegro con moto*,” or “cheerful with motion,” brings enthusiasm and excitement all the way up to the end. In rondo form, the finale contains five different sections (ABACA) with a *cadenza* at the end. Alongside multiple dynamic ranges, the melodies contain crescendos, a swelling of the volume. Once again, the unaccompanied flute starts off the A theme with a fast five-note run. A few measures later, the piano answers with the same exuberance as the flute. The A theme should be played at a steady and quick tempo. The B theme begins with the piano, followed by longer notes from the flute. At the very loud dynamic level of *fortissimo*, the C theme uses quarter notes with accents that emphasize the higher notes. After the final A theme, there is an extended solo *cadenza* that uses motifs from A, B, and C. After performing staggered and offbeat rhythms throughout the entire piece, the piano and flute finally unite on the final note, producing a crisp ring that resonates through the air.

### **Prokofiev – *Sonata for Flute***

The romantic stereotype of a composer is that of a starving artist, struggling for recognition. Sergey Prokofiev, however, defied this stereotype, starting with his birth into a wealthy, privileged family. He was born April 23, 1891, in Sontsovka, a rural estate of the Russian empire. His father was an agronomist and his mother was well educated. His father supervised his general education while his mother taught him in the arts. Being such a well-rounded child, he was able to become one of the best known twentieth-century composers today. He made his way from piano lessons that had started at the age of four into the St. Petersburg Conservatory, where he completed a degree in composition. The rollercoaster of Soviet Union politics influenced many of his works. While Prokofiev was usually a very successful composer, he sometimes found his work to be a rollercoaster too. He did not always find his work to be easy, and some of his pieces he considered to be less notable than others, especially his work in the United States. While Prokofiev may have had periods of struggle, he regained his confidence and went on to create operas, ballets, symphonies, and chamber pieces that are still extremely popular today. He died on March 5, 1953, but sadly this event went almost unnoticed, due to Stalin’s death on the very same day.

Even while composing several other works, Prokofiev managed to complete his flute sonata in the summer of 1943. Prokofiev’s flute sonata was the only work that he wrote for the duo piano and flute. (He later transcribed it for violin and piano in 1944.) The flute version had its debut in Moscow on December 7, 1943.

This sonata is a neo-classical piece, meaning that it mixes twentieth-century techniques with various classical ideas. Prokofiev's flute sonata exemplifies his intricate use of complex runs and driving rhythms, which are also seen throughout his most famous works. One of the most challenging aspects for the player is mastering these runs and chromatic lines. One of the rhythms frequently used is the triplet, which is seen in all four movements. With use of rhythmic and melodic complexity, Prokofiev's flute sonata illustrates excitement at its best.

The first movement starts off the exuberance with a bright and warm theme. One classical aspect Prokofiev uses is a traditional sonata form. The exposition, or beginning, contains two themes. The first theme contains the bright and warm melody. The second theme is more delicate and uses dotted (long-short) rhythms. The development is normally an embellishment of the earlier melodies. However, in this work, he puts a twentieth-century spin on the classical form by introducing a new melody during the development. The new theme begins with short and crisp note lengths, resembling a staccato bugle call. Prokofiev then mixes the themes until reaching a dramatic climax of frantic, climbing arpeggios. The next section, the recapitulation, takes us back to the first bright and warm melody, although with embellishments. The ending is a bit of a surprise, with a feeling of being calm and collected.

Like a mischievous little boy prancing around, the scherzo movement uses light and short rhythms. It is in a quick triple meter, in a light dance-like style. Its offset accents drive the rhythm. The opening scherzo contains two dramatic themes. A light, choppy, melody begins the first theme. The second section features a rapid ascending scale in the flute. Descending scales are the piano's response to the flute. This movement contains a middle section that comprises a sweet and lingering melody, interrupted with abrupt trills and repetitive runs. A variation of the first melody then rises back into action, building up to the last and highest note of the movement.

Providing a nice contrast from the intensity of the other movements, the third movement becomes somewhat of a breather for the audience, as it is *andante* and much slower. This movement is in ternary (ABA) form, in which the piano and flute somewhat echo one another during the first melody. The first theme is slow and lyrical and provides a deep colorful atmosphere. The B theme then introduces chromatic triplets, like a mystical blues-like melody, which becomes "ear candy" for the audience. The first melody then makes a return. The ending of this movement is wispy, fading away into silence.

The final movement is marked "*Allegro con brio*," or cheerful with vigor. This vigor generates the greatest excitement of the four movements. The finale contains five sections and is in rondo (ABACA) form. Theme A brings intensity with lots of ornamentation and runs. The B theme contains many large leaps that produce a big and bright sound. Then there is a repetition of the first theme. The first theme's gradual process of getting faster leaves listeners on the edges of their seats for the next melody. The fourth section ushers in an entirely new melody, C. It is beautiful and lyrical, and its phrases emphasize the lower notes. Then the first melody returns once more, with added ornamentation, resuming the excitement, and leaving listeners with an adrenaline rush not to be forgotten.

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