Program Notes (continued)

Francis Poulenc’s *Sonate pour flute et piano* (Sonata for flute and piano) was commissioned by the American Library of Congress in 1956 and is dedicated to the memory of Elizabeth Sprague Coolidge, an American advocate for chamber music. It premiered in June 1957 at the Strasbourg Music Festival, with pianist Robert Veyron-Lacroix and flutist Jean-Pierre Rampal. It is now one of the most prominent pieces in the classical flute repertoire. The piece begins with the wistful *Allegro malincolico* (*Allegro malinconico*, meaning with melancholy, in some additions), which contains a four-bar phrase that consistently reappears in different keys throughout the course of the movement. The second movement, *Cantilena*, is somewhat song-like. Poulenc states that it is inspired by his opera *Dialogues des Carmélites*, The third movement is a joyful *Presto giocoso*, a movement that is technically demanding to both the pianist and flutist.

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And thank you to you - my wonderful audience - for allowing me to share music with you today!
Valerie Coleman is an American composer and flutist, known for many contributions to wind chamber music. She is the founder and former flutist of the Grammy-nominated woodwind quintet Umoja. Coleman is most well-known for her piece Fanmi Imen, originally written for woodwind quintet. The orchestral arrangement was recently premiered with the Philadelphia Orchestra, the first time the orchestra has performed a work by a living woman African American composer. Coleman’s Fanmi Imen is a tone poem that explores different sound worlds from across the globe. The piece gets its title from Maya Angelou’s famous poem “Human Family,” which translates to Fanmi Imen in Haitian Creole. Coleman states that, “Both the musical and literary poems acknowledge differences within mankind, either due to ethnicity, background, or geography, but Angelou’s poetic refrain: ‘we are more alike, my friends, than we are unalike,’ reaffirms our humanity as a reminder of unity.” The piece uses musical material from American, French, Asian, Middle Eastern, Spanish, and African musical traditions. There are sections based off Djembe drum rhythms, and the flute even has a moment where it spells out the word U-N-I-T-Y using morse code. Coleman states that, “The many twists and turns come together to create a sound that symbolizes a beautifully diverse human race. Performers are encouraged to embrace the cultural ‘nods’ through their interpretation.” Fanmi Imen was commissioned by the National Flute Association for the 2018 High School Soloist Competition.

Program

East Wind for solo flute (1988)  Shulamit Ran (b. 1949)
Partita in A minor, BWV 1013 (1722)  Johann Sebastian Bach (1685-1750)
  Allemande
  Corrente
  Sarabande
  Bourrée Anglaise

Intermission

Arcana for flute and recorded sound (2004)  Elizabeth Brown (b. 1950)
Sonata for flute and piano (1957)  Francis Poulenc (1899-1963)
  Allegretto malinolico
  Cantilena
  Presto Giocoso

Program Notes (continued)

Winner of the 1991 Pulitzer Prize in composition, among many other honors, Shulamit Ran has written music for a variety of instrumentations. At the age of fourteen, she immigrated from Israel to the United States to study composition and piano, having received scholarships from both The Mannes College of Music in New York and the American Israel Cultural Foundation. Her music has been performed by major orchestras, such as the Chicago Symphony, the Israel Philharmonic, and the New York Philharmonic. From 1990-1997 she was the Composer-in-Residence for the Chicago Symphony Orchestra. She currently is the William H. Colvin Professor in the Department of Music at the University of Chicago. Ran’s music contains several traits from the New Complexity, which include atonality and microtonality, complex rhythmic notation, and disjunct melodic shaping. Several of these characteristics can be found in East Wind. The title can be related to the “east wind” referenced in the Old Testament. The east wind first appears in the Book of Genesis but appears later in the Book of Exodus as the wind that brings the plague of locusts. Ran writes that, “East Wind’s central image – from within its ornamented, inflected, winding, twisting, at times convoluted lines, a gentle melody gradually appears.” This piece was a commission by the National Flute Association for the 1988 Young Artist Competition and is dedicated in memory of Karen Monson.

Renowned Baroque flutist Barthold Kuijken says, “Today, more than ever before, anyone attempting to understand the background and origin of [Johann Sebastian Bach’s] Solo in A minor BWV 1013 for flute must cope with a multitude of unanswered questions, for only little is known with certainty about this work.” Despite this piece’s mystery, the Partita in A minor is one of the most important pieces in the flute repertoire. It is theorized that this piece was written for a specific flutist in the early 18th century, possibly by Pierre-Gabriel Buffardin, Johann Martin Blockwitz, or Johann Joachim Quantz. Bach adopted the form of the piece from the French Baroque instrumental dance suites, with one dance for each movement. The Allemande is a moderate tempo with a similar motive being transposed throughout; the Corrente is a lively French dance in triple meter; the Sarabande is a slow Spanish dance; and the Bourrée Anglaise, which is in place of the more common Gigue, is an upbeat jig. Modern flutists face the challenge of interpreting Baroque flute music on the modern transverse flute, which has created a wide range of interpretations.

The word “arcana” can be described in several ways, but Elizabeth Brown chose specific definitions when titling her piece Arcana for flute and recorded sound. The front of the score reads: “arcanum: 1. A deep secret; a mystery. 2. Often arcana. Specialized knowledge that is mysterious to the average person. 3. A secret essence or remedy; an elixir.” Arcana was commissioned by Itzhak and Toby Perlman for their daughter, Ariella Perlman, as a twenty-first birthday gift. Brown writes that, in Arcana, “the ghostly voice of the theremin shadows the melancholy and lyrical solo flute through a dark soundscape.” Much of Brown’s music is inspired by shakuhachi flute, a type of Japanese flute, and theremin, an electronic instrument that uses antennas that emit electronic signals to create sound. Brown plays both instruments professionally and uses them often in her compositions. She has performed as a thereminist with the Boston Symphony, on flute with the New York City Ballet Orchestra, and has toured both the United States and Japan performing shakuhachi flute.