

Double Concert

15th, July 2006

1. Madrigal: Gaubert

The French flautist, composer, and conductor Philippe Gaubert (1879-1941) was a professor of flute at the Paris Conservatory. Beginning in the late nineteenth century, the Paris Conservatory was a center for flute playing and compositions and is from where many staple pieces of flute repertoire were written. Gaubert's flute music is highly idiomatic because he was a flautist himself. The Madrigal is a short piece whose opening theme recurs throughout. Like all of Gaubert's music, it invites the flautist to play with a wide variety of expressive differences in sound. The madrigal was a musical and vernacular poetic form dating back to the fourteenth century. Madrigals were typically works of love poetry, and Gaubert acknowledges this in this work of poignant simplicity.

2. Sonata for Flute & Piano Mv.I I : Poulenc

Commissioned by the Elisabeth Sprague Coolidge Foundation, the Sonata for Flute and Piano was inspired by Debussy's late instrumental sonatas. Though the work's genesis went back to sketches for a sonata from 1952, the composer, by his own admission, imbued it with the musical spirit of *Soeur (Sister) Constance*, one of the doomed nuns from what was to become his masterpiece, the opera *Dialogues des Carmélites* (1957). This brief sonata, described by the composer as "simple but subtle", contains all the hallmarks of his style; abrupt shifts of mood from malicious to melancholy, incisive rhythms, spicy harmonies, "wrong note" melodies, juxtaposed with tunes that he called his "mauvaise musique".

3. Summertime: Gershwin

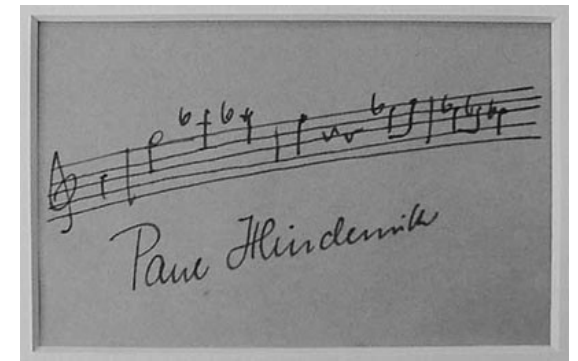
Summertime by Gershwin is probably the most covered song in the world – there are more than 2,600 known covers and every year new covers are recorded. Composed for the opera *Porgy and Bess*, Summertime was the first song Gershwin composed for the work.

4. Liebesträume: G. Bunce

Liebestäume (Love's dream) was written as an eighteenth birthday present for Louise in October 2000. The work is of a romantic style and is arguably monothematic. The main theme is repeated, each time beginning the same, but developing each time in a different direction. The piece was first performed in November 2000.

5. Sonata for Flute & Piano Mv.I I I : Hindemith

The German composer, theorist, and conductor Paul Hindemith was born in Frankfurt in November 1885 and died there in 1963. He was the leading composer of his generation and the central figure in the music composed between the two World Wars. His exceptional instrumental gifts developed rapidly and he became an accomplished performer on many instruments. Despite his fame, the Nazis found ways to discriminate against Hindemith. They boycotted his music calling it "the foulest perversion of German music" and "the most atrocious dissonance of musical impotence." The famous conductor Furtwängler wrote an article defending Hindemith which led to a 20 minute standing ovation during one of his performances. The flute and piano sonata of 1936 is a brilliant example of Hindemith's ability to combine pathos with good humour. This final movement is divided into two sections, the first being a compound-time dance and the second a march.



* * *

1. Introduction & Fugue: G. Bunce

Introduction & Fugue was composed in April 2005 and dedicated to Malcolm Stowell. The piece is based on serialistic concepts although they are not employed strictly.

Introduction:

The Introduction is in a loose ternary form (ABA). The opening idea sets the tone for the movement. This 3-bar idea is treated in two-part counterpoint until the organ pedals take over. Bars 8-16 see the development in the right hand of previous motifs accompanied by a new triplet idea in the left hand. The middle section of the movement begins with rushing semiquavers accompanying a new idea which is in turn developed. The main theme is hinted at before the reprise when it is treated in stretto with the right hand playing it in 4ths and the left hand in 5ths. As the piece comes to a conclusion, motifs from earlier return. The thunderous ending restates the main theme.

Fugue:

The fugue is in four voices. After the entry of the first three voices there is a brief episode before the final voice enters. The middle section is marked by a change of mood. The final section sees a return of the 'answer' with various restatements. The 'fluttering' motifs from the middle appear frequently building to the climax. An abridged version of the subject is played in the pedals before the piece closes by including a quote from the Introduction.

2. Canzona: Herbert Sumsion

3. Contemplation: John E. West

For more information on music heard today, visit www.guybunce.co.uk

Double Concert

St. Mary's Church Slough

15th July 2006.

Flute & Piano Recital

Louise Bunce

Flute

Guy Bunce

Piano



and

Organ Recital Malcolm Stowell

