

THE UNIVERSITY OF BRITISH COLUMBIA  
SCHOOL OF MUSIC  
Roy Barnett Recital Hall  
Sunday, March 12th, 2023  
5:00 p.m.

**DIPLOMA RECITAL\***  
**JOYCE WONG**  
**with**  
**Eddie Park, Piano**

Flute Sonata in E minor, BWV 1034  
*Adagio ma non tanto*  
*Allegro*  
*Andante*  
*Allegro*

J.S. Bach  
(1685-1750)

Aria, Opus 27

Jacques Hétu  
(1938-2010)

Concertino for Flute and Piano, Op. 45

Victor-Alphonse Duvernoy  
(1842-1907)

~ INTERMISSION ~

Flute Sonata, Op.94  
*Moderato*  
*Scherzo*  
*Andante*  
*Allegro con brio*

Sergei Prokofiev  
(1891-1953)

---

\* In partial fulfillment of the requirements for the Diploma in Flute Performance.  
*We acknowledge that the University of British Columbia is situated on the traditional, ancestral,  
and unseeded territory of the Musqueam people.*

### **Flute Sonata in E minor, BWV 1034**

This sonata is dated to be about 1724, after Bach's move to Leipzig in 1723 for his appointment as Cantor of the Thomasschule at Thomaskirche. It provides an interesting example of how Bach treats the genre of the Sonata, interweaving features from *Sonata da Chiesa*, or "Sonata for the Church." This type of sonata usually consists of 4 movements that alternates fast and slow tempi, with the second movement tending to be fugal, while at least one movement imitates the Italian concerto (in which Bach was particularly interested). Instead of three movements and three obligato parts (violin, transverse flute, and viola de gamba) as seen in Bach's numerous compositions for this genre, the E Minor sonata stands out in its four movement structure, composed for only two obligato parts (transverse flute and basso continuo). The reduced instrumentation makes the second movement particularly challenging for the performer in bringing out its Italian concerto structure.

### **Aria, Opus 27**

Jacques Hetu was a Canadian educator and composer. Born in Trois-Rivières, Quebec, he first began learning piano in his early years. In 1955, he studied music at the University of Ottawa in 1955, then was accepted into the Montreal Conservatory. Whilst there, he won the premier prix in composition in 1961 and continued studying in Paris after his graduation from the Conservatory. He gained many prizes for his works, including SOCAN's Jan V. Matejcek prize of which he won seven times, a Western Music Award and a Juno award in 2004 for the recordings of *Jacques Hetu, Concertos*. His repertoire of around 70 works include a variety of symphonies, concertos, opera, chamber and choral music. *Aria, Op. 27* is likely to be written throughout the 1990s, when he was composing works for flutist Robert Cram in 1991.

### **Concertino for Flute and Piano, Op. 45**

A French pianist and composer, Duvernoy studied piano at the Conservatoire de Paris from 1886 with François Bazin, Antoine François Marmontel, and Auguste Barbereau. There he became professor of piano and a piano virtuoso. His works include symphonic and chamber works, operas, and piano music, winning the Grand Prix de la Ville de Paris in 1900 for his 1880 symphonic poem, *La tempête*, after William Shakespeare's "The Tempest." *Concertino, Op. 45* is a dramatic and technically challenging piece. It became standard in the flute repertoire after it was composed in 1899 for the Paris Conservatoire's yearly examination for flute students.

### **Flute Sonata, Op.94**

"I had long wished to write music for the flute, an instrument which I felt had been undeservedly neglected, I wanted to write a sonata in delicate, fluid classical style," Prokofiev wrote in the *Soviet Bureau of Information* in 1944. Despite this, it did not gain immediate popularity amongst flutists, perhaps because of its failure to win a prize at an audition set up by the State Prize Committee. On the other hand, violinists flocked to it, particularly David Oistrak, who helped Prokofiev revise it into a violin sonata. By the time the flute version was available for sale, the

violin version had been premiered on June 17, 1944 (after he completed the flute version in 1943 during world war 2), violinist Joseph Szigeti performed it in Boston at at Jordan Hall in November 26, 1944, and listeners had become familiarized with the violin version.

The first movement of the flute sonata contains elements from Prokofiev's neoclassical style. It also appears in *Cinderella* as well as his Piano Sonata No 5 of 1923 (which in turn was inspired by Poulenc's 1956 flute sonata). The second movement, scherzo, is accompanied by a sardonic piano part. The third movement increases this sense of disquietude, with the bluesy elements hinting at Prokofiev's admiration of jazz. A lively finale ends the piece.