

University of British Columbia School of Music  
6361 Memorial Road, Vancouver, BC V6T 1Z2 | music.ubc.ca

## Master's Student Recital at Barnett Hall

Saturday, April 8th, 2023

5:00 p.m.

### Yoel Kristian, Flute

Emily Logan, Piano

Suite Modale for Flute and Piano

- i. Moderato
- ii. L'istesso tempo
- iii. Allegro giocoso
- iv. Adagio

Ernest Bloch  
(1880-1959)

Mei

Kazuo Fukushima  
(1930)

Suite for Flute and Jazz Piano Trio

- ii. Sentimentale
- iii. Javanaise
- vii. Veloce

Claude Bolling  
(1930-2020)

Allan Jr. Perpose, Percussion  
Noah Ferrera-Palchinski, Double bass

~ intermission ~

Sonata for Flute and Piano in A Major

- i. Allegretto ben moderato
- ii. Allegro molto
- iii. Recitativo-Fantasia: Ben moderato
- iv. Allegretto poco mosso

César Franck  
(1822-1890)

This recital is in partial fulfillment of the requirements for the  
Master of Music degree with a major in Flute.

*We gratefully acknowledge that we are gathered together for this performance on the  
traditional, ancestral, and unceded territory of the xʷməθkʷəyəm (Musqueam) people.*



THE UNIVERSITY OF BRITISH COLUMBIA  
School of Music



### **Suite Modale for Flute and Piano**

Ernest Bloch, who moved from Switzerland to the United States in 1916, composed Suite Modale in 1956 during the final years of his life. The composition has a distinctly French sound, but also displays Hebrew influences. Bloch is renowned for the Jewish influences present in his music. The title "Modale" pertains to the musical modes, or scales, that were utilized before major-minor scales became predominant. Suite Modale was commissioned by flutist Elaine Shaffer, who requested that Bloch create an orchestral version for flute and strings.

### **Mei**

Fukushima initially included Mei as the second movement of his previous composition, Hi-kyo (flying mirror), which featured flute, piano, percussion, and strings. However, Mei is now recognized as a solo flute piece that was dedicated to flutist Wolfgang Steinecke and Severino Gazzelloni, who premiered the work at Teatro La Fenice on April 23rd, 1962. The preface of Mei describes the Chinese character for Mei as 冥, which signifies darkness, obscurity, and intangibility. In Chinese translation, Mei is associated with the world of death, and some Asian cultures believe that the sounds of a flute can reach this realm. This cultural notion is essential to grasping the piece's significance. Mei incorporates modern extended techniques, including portamento, quarter-tones, flutter-tonguing, key clicks, and multiphonics.

### **Suite for Flute and Jazz Piano Trio**

In the Suite for Flute and Jazz Piano, the term "suite" is used in its modern sense as an instrumental composition with contrasting movements, rather than the Baroque-era instrumental collection of dance movements. The piece features constant interplay between jazz and classical elements that interact in ways that are both stimulating and disruptive, leading to significant mood changes within movements. The Suite consists of seven movements, but only three – Sentimentale, Javanaise, and Veloce – will be played today.

### **Sonata for Flute and Piano in A Major**

The opening theme of Franck's flute sonata features a three-note "generating cell" that is repeated throughout the piece. Franck often changes keys in his compositions, and the first movement of the sonata alternates between two main themes while passing through many different keys. The second movement is structured in sonata form and features two main themes, one of which appears in the final movement as well. The third movement is a Recitativo-Fantasia that sounds improvisatory, with a final section dominated by a theme that also appears in the finale. The finale is notable for its use of exact imitation between the flute and piano, with intervening episodes based on the materials of the previous movements.

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