

Fourth-year Student Recital at Barnett Hall

March, 23, 2025

4:30 p.m.

Gregor Gasovic-Varga – Flute

Sonata in E Major

- i. Adagio ma non tanto
- ii. Allegro
- iii. Siciliano
- iv. Allegro assai

Johann Sebastian Bach
(1685-1750)

Connor Page, Harpsichord

Introduction and Variations

Franz Schubert
(1797-1828)

Eddie Park, Piano

~ intermission ~

East Wind

Shulamit Ran
(1949)

Flute Concerto

- i. Allegro
- ii. Andante
- iii. Allegro Scherzando

Jacques Ibert
(1890-1962)

Eddie Park, Piano

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

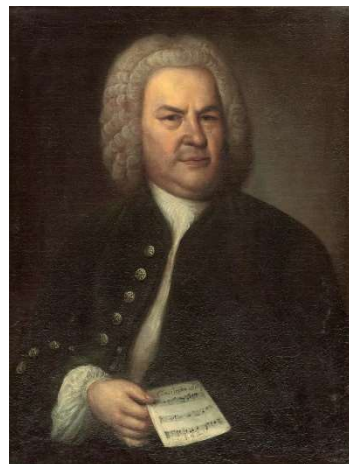
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ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.*



Program Notes

Sonata in E Major by Johann Sebastian Bach

Referred to as the “greatest architect of sound”, Johann Sebastian Bach is the most celebrated composer of the Baroque era. He produced thousands of masterpieces in the categories of church and incidental music, and his works are praised for their innovative harmonies, intricate counterpoint, and emotional depth.



Bach’s Flute Sonata in E major was composed in 1741 upon a visit to the court of Frederick the Great in Potsdam. It is here where the first performance of the work is believed to have taken place, with Frederick the Great on flute, and Carl Philip Emanuel Bach on harpsichord. J.S. Bach’s original manuscript for his Flute Sonata in E major was later found in the library of Frederick the Great.

This sonata features four distinct movements, each with unique characters. The first and shortest movement functions as a prelude, with its free and flowing style. The second movement is presented as a rigaudon - a bright, energetic Baroque dance. The third movement is a *Siciliano*, featuring swaying rhythms and a melancholic character in C-sharp minor. The finale is elegant and optimistic, decorated with trills and rapid finger-work, bringing the work to a captivating close.

Introduction and Variations by Franz Schubert

Schubert was an Austrian composer who showed talents in violin and piano, quickly exceeding his family's musical abilities at an early age. Schubert primarily composed works for voice, piano, chamber ensemble, and orchestra during the late classical and early romantic periods, with influence from Haydn, Mozart, and Beethoven. By the age of 20, he composed over 300 solo songs, five symphonies, four singspiele, seven string quartets, and several smaller works. Schubert lived a short life of 31 years before passing from illness, leaving behind many works composed during his lifetime. He only wrote one chamber work for flute, *Introduction and Variations*, which was composed in his early stages of illness.



Schubert’s piece, *Introduction and Variations*, is based off his own song cycle: *Die schöne Müllerin* which was composed a year prior. The theme is taken from his cycle’s 18th song: *Trockne Blumen*, with seven variations based off the theme. The first six variations use both E

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major and E minor while the seventh variation is entirely in E major. Ferdinand Bogner, a friend, flautist, and professor at the Vienna Conservatory commissioned this piece, and its high difficulty matched the skills of Schubert and Ferdinand. Schubert had many corrections made to this work; the fifth variation was completely reworked to better suit the capabilities of the flute. The original variation, while not performed often, is still available today. This piece was written in 1824 and published after his death in 1850, and quickly became a staple in flute repertoire.

The story of *Trockne Blumen* unfolds with a wanderer who falls in love with a miller's daughter, only to have her attention stolen by a hunter. Facing rejection, the wanderer is heartbroken and begins to fantasize about death. The poem recounts the wanderer's final moments before taking his own life at the river that first led him to the miller. The translation of the poem is notated below:

No. 18. Dry Flowers

You – all the flowers
That she gave me,
You should all be laid
With me in my grave.

Why do you all look
At me so woefully,
As though you knew
How things are with me?

You flowers all;
Why so wilted, why so pale?
You flowers all,
What has made you so wet?

Ah, tears do not make
The hedgerow green,
They do not make
Dead love bloom again.

And spring will come,
And winter will depart,
And flowers will grow
Among the grass,

And flowers lie
In my grave,
All the flowers
She gave to me.

And when she wanders
Past the hill,
And ponders in her heart,
"He was faithful and true"

Then you flowers all,
Come forth, come forth!
May has come,
Winter is over.

East Wind by Shulamit Ran

Israeli-born Shulamit Ran moved to the United States at the age of 14 to study composition and piano at The Mannes College of Music. Her talent in composition earned her many prestigious awards, including the 1991 Pulitzer Prize in composition. In 1990, Ran was appointed by Maestro Daniel Barenboim to the position of composer-in-residence for the Chicago Symphony, where she served until 1997. Ran's compositions are widely respected, performed by reputable orchestras such as the Philadelphia Orchestra, New York Philharmonic, Cleveland Orchestra, and the Israel Philharmonic. (Continued Next Page)



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East Wind was commissioned by the National Flute Association for its annual Young Artists Competition in 1987. This work pushes the bounds of flute playing, presenting a remarkable technical and musical challenge for the performer. The entire range, and beyond, of the flute is explored— from B3 to D#7, and there is no single tonal centre. Extended techniques such as flutter tonguing, key clicks, percussive split tones, and pitch bends are employed, creating a unique soundscape. In regard to the complex rhythmic notation of the work, Ran recommends for performers to learn the piece with an unbending sense of time before temporal and gestural freedom is introduced. The characters of the piece range from tranquil and serene to aggressive and dynamic, with all voices fading into silence at the end.

Flute Concerto by Jacques Ibert

Concerto for Flute and Orchestra is a three-movement piece written by Jacques Ibert in 1932. Ibert was born in France, and started out learning violin and piano from his mother before continuing his studies in composition at the Paris Conservatoire. In 1919, on his first attempt, he won the Conservatoire’s Prix de Rome, allowing him to pursue higher education in Rome. His music is often described as “eclectic” reflecting that he didn’t strictly follow one particular style of classical music.

This concerto was dedicated to Marcel Moyses, a well-known French flutist who premiered the work in 1934. With Ibert’s eclectic approach to writing, there is significant contrast in the piece, and the incorporation of jazz influence. Writing a flute concerto comes with challenges, particularly in balancing the soloist with the orchestra, as the flute does not project well in its lower register. This piece takes the tendencies of the flute in great consideration, using the high register for louder, intense moments and the low register for softer, more delicate sections. As Ibert put it, “In my concertos, I have allotted the instruments the types of themes which correspond to their particular tone qualities and respect their expressive possibilities”.



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