



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt
School of Music

presents

Artist Recital
Tim Sauser, flute
with Maeve Brophy, piano

Friday, April 29th, 2022

5:30PM

Harris Concert Hall

Rudi E. Scheidt School of Music
Kevin Sanders, Director

College of Communication and Fine Arts
Anne Hogan, Dean

PROGRAM

Sonata in B minor, BWV 1030
Andante
Largo e dolce
Presto

J.S. Bach
(1685-1750)

Three Romances, Op. 94
Nicht schnell
Einfach, innig
Nicht schnell

Robert Schumann
(1810-1856)

Sonata for flute and piano
Allegretto malinconico
Cantilena
Presto giocoso

Francis Poulenc
(1899-1963)

PROGRAM NOTES

Sonata in B minor, BWV 1030 by J.S. Bach

Among J.S. Bach's works from his monolithic *Mass in B minor* BWV 232 to his hundreds of cantatas, organ works, and several settings of the Passion, his chamber music perhaps receives the most amount of exposure. Just think of Yo-yo Ma and Bach's *No. 1 Cello Suite* BWV 1007 that is both breathtaking and performed ad nauseam. After the cello or the violin, however, the instrument for which Bach wrote the most chamber music is the transverse flute. Among these works is the *Sonata for Flute and Continuo in B minor* BWV 1030 composed around 1736. The most mature of the six sonatas written for Flute by Bach, the piece is comprised of three movements consisting of an *Andante*, a *Largo e Dolce*, and a *Presto*. A haunting melody weaves itself in and throughout the first movement with an almost perpetual motion of grief and sorrow. In the second movement, and a much brighter and sweeter melody is played as a calm before the storm of the third movement's dizzying fugal counterpoint and complex syncopations. Like the other sonatas and works by Bach that truly cement the idiom for the Flute in his time and constitute a massive part of any flutists' repertoire, there is still some doubt over whether Bach composed them, as a definitive manuscript is lacking. Regardless, the traditional attribution to J.S. Bach has significant support. There is even evidence to suggest that Bach composed this sonata for his short-lived son, Johann Gottfried Bernhard Bach

Three Romances, Op. 94 by Robert Schumann

Robert Schumann (1810-1856) is among the most tragic figures of Western Art Music. Now widely believed to have suffered from bipolar disorder, Robert's misfortunes ranged from destroying his virtuosic piano career by an indeterminate illness of his hand, to passing from this life in an insane asylum. This has led to descriptions of the "manic-depressive" nature of his music. His music always contains elements of deeply sharp contrasts between sections of mournful and tender music to harsh and upbeat sections. This is on display in his *Drei Romanzen* op. 94. Originally composed for oboe and piano, this work, comprised of three short movements, was completed in 1849 in Dresden, during what many consider to be one of Schumann's manic episodes, wherein numerous other works were completed. The three movements consist of *Nicht Schnell*, *Einfach innig*, and *Nicht Schnell*. Alternating between A minor and A major, each movement consists of generous interplay between the flute and piano as well as strongly contrasting sections where in the melody changes character on a dime.

Sonata for flute and piano by Francis Poulenc

Francis Poulenc (1899-1963) was a French composer of the 20th century. A member of the neoclassical composer group *Les Six*, among whose member were Germaine Tailleferre and Arthur Honegger, Poulenc is most known for his set of sonatas for woodwinds as well as ballets and some sacred choral works. His *Sonata pour Flute et Piano* was written in 1957 and is one of the aforementioned woodwind sonatas. Like other neoclassical works, Poulenc composed the piece in a conscious nod to the form of Classical music, such as C.P.E. Bach and Joseph Haydn, but with ostensibly 20th century harmonies. A total the three movements, the first movement, *Allegretto Malinconico*, begins with a spritely melody with a more dramatic middle section. Movement II, *Cantilena* is somewhat mournful. Movement III, *Presto Giocoso*, is a delightful and frenetic romp. Poulenc himself was not very happy with the third movement and is reported to have commented during rehearsal with flutist Michel Debost, "Just go as fast as possible..."