

AUDIO

607



The Harid Conservatory
School of Music at Lynn University

Studio Series

From the Flute Studio of
Laura Gilbert

7:30 p.m.
Friday, November 5, 1999

Unauthorized recording or photography is prohibited.

PROGRAM

Partita in A Major (for unaccompanied flute) Johann Sebastian Bach
Allemande (1685-1750)
Courante

Costin Rujoiu, flute

Fantasie Georges Hue
(1858-1948)

Sonata in a minor C.P.E. Bach
Poco adagio (1685-1750)

Jessica Sherer, flute
Elizabeth Holland Tomlin, piano

Sonata for solo flute John LaMontaine
Calling (b. 1920)

Jaunty
Introspective
Rakish
Elizabeth Alvarado, flute

Fantasie Gabriel Faure
(1845-1924)

Sonata in a minor Sergei Prokofiev
Moderato (1891-1953)

Emi Hayashi, flute
Elizabeth Holland Tomlin, piano

Intermission

Sonata for flute and piano Francis Poulenc
Allegro malinconico (1899-1963)

Assez Lent
Presto Giocoso
Laura Gilbert, flute
Elizabeth Holland Tomlin, piano

Quintet (for five treble flutes) J. Boismoitier
Laura Gilbert (1689-1755)
Elizabeth Alvarado

Emi Hayashi
Costin Rujoiu
Jessica Sherer

LAURA GILBERT Flute

Laura Gilbert has performed throughout the United States, Canada, Europe, South America, and Japan, including solo appearances in Carnegie Recital Hall, Kennedy Center, Jordan Hall, San Francisco's Herbst Theatre, and Casals and Suntory Halls in Tokyo. In a recent review, *The New York Times* said: "Her tone is deep, smoothly rounded and alluring, and her manipulation of dynamics and timbre imposed an unusually compelling dramatic shape on Luciano Berio's 'Sequenza' . . . her Haydn offered a fine balance of vibrancy and grace while her Prokofiev sonata was a picture of sensuousness, and Debussy's 'Epigraphes Antiques' had a gentle, introspective glow."

Dr. Gilbert has appeared as a soloist with the Heidelberg Chamber Orchestra, Korea National Orchestra, Colorado Orchestra, Northeastern Pennsylvania Philharmonic Orchestra, Philharmonia Virtuosi, and the Brandenburg Ensemble (of which she is a member). She also toured the United States as a guest artist with "Musicians from Marlboro." She has performed with Jaime Laredo, the Bach Aria Group, Dorian Quintet, Aeolian Chamber Players, Orchestra of St. Luke's, Speculum Musicae, and she had numerous performances with the late Rudolf Serkin. In addition to her solo and ensemble collaborations, she has performed with the Metropolitan Opera Orchestra, Minnesota Orchestra, and New York Philharmonic.

Dr. Gilbert is a member of the ensemble Auréole, which has won numerous international awards, and whose first recording on Koch International Classics was short-listed for three Grammy awards and nominated for one in 1991. Dr. Gilbert has also recorded on the RCA, Angel, Nonesuch, Warner Bros., and Philips labels; she was a member of the ensemble, with soprano Dawn Upshaw, on the 1991 Grammy award-winning disc *The Girl with the Orange Lips*. Dr. Gilbert's solo debut recording with pianist Emma Tahmizian received enthusiastic reviews from *Fanfare* and *American Record Guide*.

Dr. Gilbert attended Sarah Lawrence College, New England Conservatory of Music, and The Juilliard School, and was awarded her doctorate from the State University of New York at Stony Brook in 1993. She serves on the faculties of Mannes College of Music, SUNY-Purchase, CUNY-Queens College, Saint Ann's School, and the Bowdoin Summer Music Festival.

ABOUT THE MUSIC

(program notes made possible by the Lynn University work study program)

Johann Sebastian Bach

(March 21, 1685- July 28, 1750)

Partita in a minor BWV 1013 for solo flute

Although Bach composed a considerable amount of repertoire for flute, he wrote very little for solo flute since the recorder was the more popular of instruments. It has been speculated that Bach knew very few competent flute players, and only had one or two good players at his disposal. Even so, the repertoire he wrote for the flute is among the most challenging, musically and technically, of all the flute repertoire. Bach showed little concern with the problem of breathing in flute playing. He is believed to have written his E-minor Partita for the famous French flutist of the King of Saxony's Orchestra, Pierre Gabriel Buffardin.

Georges Hue

(May 6, 1858 - June 7, 1948)

Fantaisie

Georges Hue, another Frenchman, was born into a family of famous architects. His first music teacher was his mother. While not the most well-known composer, he studied (with the encouragement of Gounod) at the Conservatoire de Paris with Paladilhe, Franck, and Reger. In 1879, he won the Prix de Rome, and in 1881 won the Crescent Prize. Hue was the successor of Saint-Saens at the Beaux-Arts Academy. After traveling to Africa, the Orient, and America, Hue composed music inspired by these new lands.

Carl Phillip Emanuel Bach

(March 8, 1714- December 14, 1788)

Sonata in a minor

While not only a student of music, C.P.E. Bach also studied law in Frankfurt. He was a well respected keyboard player and in 1740 gained the post of harpsichordist at the court of Frederick the Great in Berlin. His duty was to accompany the flutist from the court. He then moved to Hamburg to be a "Kantor" at the Latinschule as the successor to Telemann. He could have been composing for the church, but he preferred to show his talents in a series of concerts where he could display his gifts as an improviser.

John La Montaine

(b. March 17, 1920)

Sonata for solo flute

John La Montaine was an American composer who studied at Eastman, Juilliard, and in France at the Fontainebleau school. From 1950-1954, he served as pianist of the NBC Symphony Orchestra, and taught at Eastman for several years. La Montaine was awarded two Guggenheim fellowships, as well as a Pulitzer Prize. Similar to Hue, La Montaine traveled to Africa, and was deeply influenced by bird and animal sounds, which is apparent in his music.

Gabriel Faure*Fantasia for flute*

(May 12, 1845- November 4, 1924)

Gabriel Faure lived in a transitional period between early and post-romanticism to neo-classicism, impressionism, and atonality. Despite being exposed to these new and contrasting styles, Faure remained a traditionalist and did not stray from the teachings of his primary teacher, Saint-Saens. Winning awards in piano, organ, harmony and composition, he became a famous organist in churches across France. Faure's Fantaisie was commissioned by the Paris Conservatory in 1898 and challenges flutists both technically and musically.

Sergei Prokofiev

(April 23, 1891 - March 5, 1953)

Sonata for flute and piano, op. 94

The flute sonata by Prokofiev is of the classical spirit, apparently inspired by his high regard for the great French flautist Georges Barrere. The classical influences are clear from the start in the first movement, the way Prokofiev respects all the rules of form and key relationships. The second movement is a swift scherzo, rather than a merry one. He then introduces a strange atmosphere where we can hear references to his thoughts of the Central Asian lands. Typical for Prokofiev is the way he changes between twinkling and giggling moods to brutal seriousness.

Francis Poulenc

(January 7, 1899 - January 30, 1963)

Sonata for Flute and Piano

Francis Poulenc was both a great pianist and composer. The flute sonata, written in 1957 at the Strasbourg Festival, was first performed by Jean-Pierre Rampal with Poulenc at the piano. The piece, filled with melancholy, shows the genius of this great French composer.

Joseph Bodin de Boismortier

(December 23, 1689- October 28, 1755)

Concerto pour 5 flutes sains bass, op. 15

There is little known about the French composer Joseph Boismortier. This composer was known to be a significant innovator, although he was occasionally overlooked. The first French composer to use the Italian name "concerto," he was also the first french composer to write a solo concerto. He was known for introducing interesting new instrumental combinations, for example his concerto for five flutes without basso continuo.



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School of Music at Lynn University

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