



**PROGRAMME
NOTES
27th January 2018**

**Daniel Shao (Flute)
Daniel King-Smith (Piano)**

**Johann Sebastian Bach (1685-1750)
Flute Sonata in E flat major BWV 1031 (c. 1730)**

1. Allegro moderato (E flat major) 2. Siciliano (G minor) 3. Allegro (E flat major)

Despite the controversy surrounding the authorship of this light entertaining sonata, it is generally attributed to J S Bach. Here, the composer adopts the emerging gallant style of the 1730s, with light textures, simple harmonies, and highly ornamented melodies. The first movement opens with a keyboard introduction with a little rolling, melodic figure, and the keyboard maintains the basic rhythm of this material. In the second movement, the piano is reduced to a more simplified accompaniment role, while the flute plays a haunting melody making good use of the Siciliano's typical dotted pattern. The piano becomes a far more equal partner in the concluding Allegro; the mood is cheerful, and the keyboard writing remains fairly independent of, though always complementary to, the flute part.

**Sir Herbert Hamilton Harty (1879 - 1941)
In Ireland (1918)**

Harty was an Irish composer, conductor, pianist and organist, best known as a piano accompanist, *The Musical Times* dubbing him "the prince of accompanists". He was an active composer, and many of his works were well received, although few are regularly performed nowadays. He was the chief conductor of the Hallé Orchestra in Manchester from 1920 to 1933, and the London Symphony Orchestra from 1932 to 1934. As a conductor, he was particularly noted as an interpreter of the music of Berlioz.

In Ireland is a fantasy, which was composed for flute and piano in 1918, but was later also arranged for flute, harp and orchestra in 1935.

Philippe Gaubert (1879 – 1941)

Ballade

Philippe Gaubert was first and foremost a distinguished flautist, but also a respected conductor and a composer, and became one of the most prominent French musicians between the two World Wars.

Gaubert was a ‘weekend composer’ who wrote, among his 80 or so works, several pieces for flute that have become an important part of the flute repertoire. Despite his prominence as a conductor and soloist, it is his compositions for which he is best known in posterity. They are graciously written, fully idiomatic for the flute, and demonstrate a grasp of French impressionist harmonic language even though they tend to lack sophistication in formal development.

Franz Schubert (1797-1828)

Introduction and Variations on ‘*Trockne Blumen*’ D.802 (1824)

9 movements (Introduction, Theme and 7 variations)

The Introduction and Variations for flute and piano is based on the 18th song “*Trockne Blumen* (Withered Flowers)” from *Die schöne Müllerin*, which tells the story of the tragic love of a wanderer for a miller’s beautiful daughter. Ferdinand Pognier, a flautist friend of Schubert, commissioned the set of variations specifically on it. Though the text of the chosen song may seem quite somber for a set of flute variations, it ends with a triumphant march. This brilliant tour de force demands equal technical virtuosity from the flautist and the pianist.

Philippe Hurel (b. 1955)

Eolia for Solo Flute

Hurel is a French composer of mostly orchestral and chamber works. His music is often called ambiguous because of his endeavour to combine spectral music with classical techniques. He often takes timbre as a starting point for a composition (‘the spectral idea’), but then integrates elements of counterpoint, polyphony and structuralism. The originality of his music lies in the synthesis of these influences.

Hurel uses what he calls ‘pattern’ to create this musical material, which not only constructs a melody, but can be a general structural principle that influences all musical parameters. Other characteristics are an active harmony, a clear structure, and the use of micro-tonality to enlarge the harmonic spectrum.

Peter Ilyich Tchaikovsky (1840-1893)

arr. Guy Braunstein: paraphrase on Lensky's Aria from Eugene Onegin

This piece is based on Lensky's Aria from Tchaikovsky's opera Eugene Onegin, composed in 1879. The aria was first published by Universal Edition in the 1920s in an arrangement for violin and piano by Leopold Auer. Inspired by Lensky's Aria, Guy Braunstein, currently the leader of the Berlin Philharmonic, has revised Tchaikovsky's aria to make it playable on the flute. The present edition of Lensky's Aria for flute and piano further serves as the piano score of Yoel Gamzou's orchestra version.

Christoph Willibald Gluck (1714 –1787) :

Dance of the Blessed Spirits (Act 2, Scene 2 in *Orphée et Euridice*)

One of Gluck's most popular instrumental works, truly embodying his genius, the Dance of the Blessed Spirits is ballet music of great beauty and dramatic power. It features in a new version of *Orphée et Euridice*, which Gluck rewrote in 1774, 12 year after its premiere in 1762. This piece is in simple ternary form (ABA); the first part is an elegant, stately melody, and the contrasting minore part, introduces an element of anguish. However, as the A section is reiterated, the idyllic landscape reappears, perhaps suggesting that Orpheus' quest will be successful.

Sergei Sergeyevich Prokofiev (1891-1953)

Flute Sonata Op. 94 (1943)

1. Moderato 2. Scerzo: Presto 3. Andante 4. Allegro conbrion

The opening movement of this sonata reflects the neoclassical style of Prokofiev's Piano Sonata No 5 of 1923 as well as *Cinderella*. The second movement scherzo is initially light and capricious, but the piano part in particular introduces a sardonic tone, and the movement "does not so much finish as precipitously wind up". There are further hints of disquieted emotions in the third movement. It also contains a striking passage of bluesy rumination. An admirer of jazz, Prokofiev held at one stage semi-clandestine meetings with fellow aficionados in his Moscow apartment in which he played recordings he had brought back from his foreign tours. Ultimately, though, the sonata ends with an upbeat finale which includes in a central interlude one of Prokofiev's sweetest melodies.

Musicians

Daniel Shao

Daniel Shao was born in 1995, and graduated from Oxford University with a BA in music with first class honours. He won several prizes including the first prizes at the British Flute Society Competition Class B, International Award ‘Carl Reinecke’ in Italy (Junior Section), Oxford Philomusica and Brighton ‘Springboard’ concerto competitions. He was also a wind finalist of BBC Young Musician 2014, the joint winner of the Felsenstein Leavers Award at the Purcell School, the Newbury Young Musician of the Year, and the Gregynog Young Wind Player of the Year.

Daniel played concertos with orchestras including the Oxford Philharmonic Amadeus Orchestra and Kingston Chamber Orchestra, and performed solo recitals at prestigious venues including Wigmore Hall, Cadogan Hall and Royal Albert Hall.

Daniel is currently studying for an MA at the Royal Academy of Music in London under Professor Samuel Coles, supported by the Countess of Munster Musical Trust.

Daniel King Smith

Daniel King Smith studied at the Royal Academy of Music where he won the Harold Craxton and Max Pirani prizes for Chamber Music. His extensive concerto repertoire has led to many concerto performances in the UK and around Europe. Accompaniment and chamber music are a major part of Daniel’s life, and he is currently staff accompanist at the Royal College of Music Junior Department and at the Purcell School. Daniel performs regularly on In Tune on BBC Radio 3, and appeared in the televised finals of BBC Young Musician of the Year 1996 as soloist and regularly since then as accompanist.



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