

School of Music
University of Northern Iowa

presents

Breanna Daley, Flute
In a Graduate Recital

From the Studio of Dr. Hannah Porter-Occeña

Un Joueur de flûte berce les ruines	Francis Poulenc (1899-1963)
Fantasia No. 1 in A major	Georg Philipp Telemann (1681-1767)
Introduction, Toccata, and Fugue for Flute Solo Introduction Toccata	Jindřich Feld (1925-2007)
Four Preludes for Piccolo Solo, Volume 2 (Studies on East Asian Pipes) Klôy (Cambodia) Ryūteki (Japan)	David Loeb (b. 1939)
Image for Flute Solo, Opus 38	Eugène Bozza (1905-1991)

Francis Poulenc (1899-1963) was born into a wealthy French family and studied piano from the age of five. After his parents' deaths during his late teenage years, he began composing under the influence of his piano teacher Ricardo Viñes. In his twenties, Poulenc suffered from episodes of manic depression, which often affected his ability to compose. He was also coming to terms with his sexuality and pursued relationships with both men and women, something he eventually had to conceal while living in German occupied France during World War II. Poulenc is best known for his vocal and woodwind chamber music, as well as his music written for the stage. His *Sonata for Flute and Piano (1957)* is a well-loved staple of the flute repertoire.

Un Joueur de flûte berce les ruines was not added to the flute repertory until several decades after Poulenc's death, when Yale University professor Ransom Wilson discovered the manuscript amongst a collection of scores donated to the university's library in 1997. The piece is dated 1942 and is dedicated to Madame Paul Vincent-Vallette. The single-page manuscript score bears a woodcut engraving of a sculpture entitled *Joueur de Flûte*, which likely was Poulenc's inspiration for the title of the work. *Un Joueur de flûte berce les ruines* is in a modal style and features a simple, yet haunting melody that spans across almost the entire range of the flute.

Georg Philipp Telemann (1681-1767) was one of Germany's leading composers during the Baroque era and held positions at various courts and churches across Europe. He strove to make his music available to the general population through the creation of public concerts, widespread publishing, and writing compositions that were suited for amateurs playing in their homes or causal social gatherings. He was also one of the first composers to write tempo and expression markings in German instead of Italian.

The *Fantasia in A major* is the first in a set of twelve that were composed and published around 1730-33. They may have been conceived as study pieces intended to teach the performer about form, style, key, and harmonic function. Each of the *Fantasias* is written in one of the twelve major and minor keys. They follow a free, through-composed form and incorporate elements from various European national musical styles.

Czech composer **Jindřich Feld (1925-2007)** studied violin, viola, and composition at the Prague Conservatory and musicology, aesthetics, and philosophy at Prague University. He later became professor of composition at the Conservatory from 1972 to 1986. His compositional output can be categorized into three different periods. The first, which lasted until the end of the 1950s, is similar to the modal and folk-influenced styles of Béla Bartók and Igor Stravinsky. In the second, Feld began to explore serialism and aleatoric writing, and fully realized those techniques in a more individualized way during his third and final period. Feld has also composed several well-known flute pieces, including his *Flute Concerto (1954)* and the *Sonata for Flute and Piano (1957)*.

Introduction, Toccata and Fugue (1991) is one of Feld's less frequently performed and recorded flute compositions. Each of the three movements is based on a common form from the Baroque and Classical eras, written in Feld's modern style. The piece also features flutter tonguing, key clicks, and air sounds, which adds to the wide variety of colors and textures present throughout the work.

David Loeb (b. 1939) is an American composer and professor of composition at the Mannes College of Music in New York. He began studying traditional Japanese music in the 1960s with Japanese composer and performer Shinichi Yuize, and since then has written many pieces that incorporate East Asian instruments and musical styles. He also has an interest in early Western instruments, including viol, harpsichord, lute, and recorder, and often utilizes them in his compositions as well.

The Four Preludes for Piccolo Solo, Volume 2 were published in 1983, and are one of Loeb's many works for piccolo. Each of the four short preludes is based on the flute and wooden pipe music from Cambodia, Korea, China, and Japan, respectively. The first prelude, *Klôy*, features quickly rising and falling melodies, while the final prelude, *Ryūteki*, is slower and more expansive.

French composer and conductor **Eugène Bozza (1905-1991)** studied at the Paris Conservatoire, where he was awarded the Grand Prix de Rome, as well as first prizes in violin, conducting, and composition. He went on to conduct the orchestra of the Opéra-Comique from 1938 to 1948, then served as director of the Ecole Nationale de Musique in Valenciennes from 1951 to 1975. Internationally, Bozza is most highly regarded for his solo and chamber music for brass and woodwinds.

Image (1940) is dedicated to Marcel Moyse, who was professor of flute at the Paris Conservatoire at the time the piece was written. Musically, *Image* consists of two main thematic ideas: slower, lyrical sections marked "with the character of an improvisation", and faster, scherzo-like sections. The piece alternates between these two characters, connected by climactic transitions. Bozza's writing for the flute is characterized by the use of the instrument's full range, quick register changes, and fluid lines that exhibit the flutist's sound colors and technical facility.