

## RECITAL



Erika Kocsis-flute  
Ellen Wakelin-piano



### Programme order:

#### **Sonata in E minor, Op. 58, No. 1 by François Devienne (1759-1803)**

Allegro and Adagio

Composed in ca. 1784

Edited by Jean-Pierre Rampal

#### **Sonata in E minor, BWV 1034, by Johann Sebastian Bach (1685-1750)**

Andante and Allegro

Composed in 1724

Peter's Edition

#### **Winter Spirits, by Katherine Hoover (1937-2018)**

For solo flute

Composed in 1997

Papagena Press edition

## Programme Notes:

### ***François Devienne: Sonata in e minor, Op, 58, No. 1 – Allegro and Adagio***

François Devienne was an acknowledged virtuoso of the flute, oboe, and bassoon of the late 17<sup>th</sup> century in France. He was also known as 'Mozart of the flute'. This Mozart-like character is evident in his colouristic writing and expressiveness in both movements, the importance of the notes' clarity, and the use of stylistic staccato quavers. There is a rising three-note motif at the start of the *Allegro*, which appears a few times in the movement transposed up a minor third while *Adagio* is in the relative major with virtuosic rising lines and an expressive *cadenza*. These two movements contrast each other, reflecting the Mozart-like compositional style Devienne was acknowledged for.

Philadelphia Chamber Music society: François Devienne: <[François Devienne - Classical Music Composers \(pcmsconcerts.org\)](http://www.pcmsconcerts.org)> (date last accessed 26 April 2021).

### ***J.S. Bach: Sonata in e minor, BWV 1034 – Andante and Allegro***

Most of Johann Sebastian Bach's instrumental works were composed before 1723, however, this sonata was composed in 1724, shortly after his move to Leipzig, where he became the cantor of St. Thomas, and started composing church music. Movement 3, *Andante*, is set between two *Allegro* movements, contrasting in tempo and harmonically, as it is in the relative major. *Andante* has a very expressive quality with accents and *tenutos* on semiquaver groupings, while *Allegro* is rhythmically driven and is fugue-like with the motivic semiquaver and quaver imitations between the flute and the piano.

The two movements have similarities with other works by Bach for instance, *Adagio* has similarities with the flute line of the *Cantata* BWV 114 by Bach, the rising lines followed by quicker rhythms which end that phrase. While *Allegro* has similarities of tempo and rhythm, also found in the second half of the choral in *Cantata 'Schauet doch und sehet'*, BWV 46 in the vocal and instrumental parts.

Jennifer R. Peck (2011). *Unlocking the Affections in J. S. Bach's Flute Sonata in E minor, BWV 1034*. Norman, Oklahoma. pp. 51-61.

### ***Katherine Hoover: Winter Spirits***

This 20<sup>th</sup> century composition by Katherine Hoover, contrasts my previously played pieces, involving the idea of spirits or kachinas (spirit of Native American culture) arising from the flute. This music was particularly influenced by Native American music, with the flute being the instrument which honours the depiction of the spirit into the world. Hoover was also influenced by Maria Buchfink's artwork, where *kochimas* and spirits rise from a Native American's flute playing; the rising, falling, and meandering lines representing the uprising spirits.

Just Flutes: <[Katherine Hoover: Winter Spirits for Solo Flute. Just Flutes](#)>

(date last accessed 27 April 2021).

Dobbs Wendell B (2003). <["Winter Spirits - Flute & Company, Flute Music by Katherine Hoover" by Wendell B. Dobbs Dr. \(marshall.edu\)](#)> (date last accessed 27 April 2021).