

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC

presents in

JUNIOR RECITAL

Joshua Weinberg  
*flute and harp*

*assisted by*

Lori Folland, *piano*



SUNDAY, MARCH 9, 2014

URNESS RECITAL HALL • 3:15 P.M.

*This recital is presented in partial fulfillment of the Bachelor of Music degree in  
Flute Performance*

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## PROGRAM

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### **Sonata in E Minor, BWV 1034 (1724)**

Johann Sebastian Bach (1685-1750)

- I. Adagio ma non tanto
- II. Allegro
- III. Andante
- IV. Allegro

This sonata, written in 1724, is in a basic four-movement sonata structure with each movement alternating slow and fast tempi. The key stays within E minor, but moves to the relative G Major in the third movement. There is some thought that this particular sonata might have been written after Bach's Cöthen period (1717-1723) when he moved to Leipzig and was in charge of several concerts at a Leipzig coffeehouse. However, like many casual concert scenes of the time, what specific repertoire was actually performed at these coffeehouses has gone unrecorded.

For me, the key of E minor is a very expressive one. This sonata in particular presents a sense of melancholy and longing. In the first movement, the flute line has a repetitive sixteenth note pattern providing a constant tension between beats. The left hand of the piano and the flute are in constant dialogue with each other. In the second movement, the flute and piano continue this dialogue further. Sometimes one voice answers the other in a motivic response, and at other times, as heard in the fourth movement, one voice follows another in a canon. Apparently, Bach forgets the flutist needs to breathe, because near the end of the second movement there is a section of 100 consecutive sixteenth notes!

### **Sonate (2011)**

Yuko Uebayashi (b.1975)

- I. Lento-Allegro Moderato

Born in Kyoto, Japan, in 1975, Yuko Uebayashi has been living in Paris since 1998, where she was greatly inspired by the French flutist Jean Ferrandis. The music of Uebayashi can best be described as cinematic. The harmonies of this sonata are greatly French influenced, while the melodies are reminiscent of Uebayashi's Japanese culture. This Sonate creates a wonderful fusion of both French and Japanese styles that is dramatic as well as emotional.

This work reminds me of one of my favorite animated films by the acclaimed animator Hayo Miyazaki, *Castle in the Sky*. In the movie, a young boy stumbles into a mysterious girl who floats down from the sky. The girl, Sheeta, was chased by pirates, army and government secret agents. In saving her life, they begin a highflying adventure that goes through all sorts of flying machines, eventually searching for Sheeta's identity in a floating castle of a lost civilization.

## **Haunted Cathedral (2014)**

Joshua Weinberg (b.1993)

*Dusk*  
*Midnight*  
*Mist*  
*Creak*  
*Stained Glass*

Joshua Weinberg, *prepared harp*

This piece is both an exploration of the harp's versatility as well as an adventure in tone poetry. For this work, I incorporated different prepared elements to change the natural sound of the harp's strings. These include paper clips attached to the strings, a wooden block fitted over two bass wire strings, felt slipped through several strings, as well as a small bell stuck between the D<sup>5</sup> and E<sup>5</sup> bass wire strings.

The work starts off at *Dusk*, the sun slowly setting past the horizon. The harp strums open E's in every octave, creating a sense of openness. Slowly more tonalities emerge, and the scene gets darker. Eventually the evening is at its darkest and at *Midnight* a distant cathedral bell tolls twelve times. Slowly the scene turns foggy. During *Mist*, obscure creatures flit and fly past your head, represented by the harpist glissing with his fingernails. As the flock gets more and more furious, a dark cathedral appears in the distance and we find ourselves opening the large wooden door of the cathedral with a giant *Creak*. Inside the cathedral is pitch-blackness. Out of the dark pews, bumps and clicks call out from unknown entities. But as you start to walk down deeper into the cathedral's spacious room, you notice moonlight through the *Stained Glass*. In that moment, all your fears of the darkness and what lives inside it vanish. You leave the cathedral at peace, but with the darkness lurking behind.

## **Sonatine (1964)**

Pierre Sancan (1916–2008)

*Moderato*  
*Andante espressivo*  
*Animé*

Pierre Sancan was a French composer, pianist and teacher who was instrumental, along with Henri Dutilleux and Olivier Messiaen, in the transition of mid-twentieth century French music between the modern to contemporary eras. However, outside of France he is not well known, though his Sonatine for Flute and Piano has become a staple in the repertoire.

This Sonatine is in three sections. The first section *Moderato* is in a lively 6/8 time. I envision a bright beautiful ballroom scene, with couples dancing in circles and drinking champagne. Slowly, as the evening progresses, the dancers become more and more intoxicated. They start to stumble, less-than gracefully (portrayed by the flute's flutter tonguing and hemiola rhythms against the piano). After a short piano cadenza, the flute introduces the slow second section *Andante espressivo*. It's as if one of the dancers from the previous section has fallen into a deep sleep, as she drifts into a world of stillness and reflectiveness. The music seems placid at first, with hollow chords and a chilling flute melody. All of a sudden there is a spontaneous explosion of sound as the dreamer envisions a melancholic love that she once had. The music cries with passion and longing. The arrival of the flute cadenza moves the sonatine into its third section *Animé*. This climactic final section is in a speedy 12/8, though the pulse is felt in two. The music begins with a hurried triplet motive starting at the end of the flute cadenza and continuing in the piano at the beginning of the *Animé*. This motive is thrown around with different harmonic structure and guises. A flutter tongue motive is introduced as a transition to the second motive, which is the theme from the *Moderato*, only now juxtaposed into 4/4 rather than the compound 6/8 as heard in the first section. There is a clash between these two motives. They are thrown at each other almost schizophrenically and hastily. The sudden changes in mood and color give an impression of unease. The piano and flute duel back and forth in a flurry of notes. This sonatine ends with a race to the finish, and no doubt who the winner is.

~Reception to Follow~