



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, May 11, 2024 • 3:00 PM

DANIELLE
GUILMETTE

Graduate Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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Brennan Recital Hall

DANIELLE GUILMETTE, FLUTE

Graduate Recital

JULIAN NG, VIOLIN

PAVLO KYRYLIUK, VIOLIN

JUSTIN POU, VIOLA

BUIANTO LKHASARANOV, CELLO

SEBASTIAN SANCHEZ, BASS

LOUSIE CHAN, HARPSICHORD & PIANO

PROGRAM

Antonio Vivaldi (1678-1741)

Concerto in G Minor 'La Notte' (1729-30)

I. Largo

II. Presto (Fantasmi)

III. Largo

IV. Presto

V. Largo (Il Sonno)

VI. Allegro

Wolfgang Amadeus Mozart (1756-1791)

Flute Concerto No. 2 in D Major KV. 314 (1777)

I. Allegro aperto

II. Andante ma non troppo

III. Allegro

- Intermission -

François Borne (1840-1920)

Fantaisie Brillante on Themes from Bizet's *Carmen* (1880)

Francis Poulenc (1899-1963)

Sonata for Flute and Piano (1956-57)

I. Allegretto malincolico

II. Cantilena

III. Presto giocoso

Danielle Guilmette is from the studio of Alyce Johnson. This recital is presented in partial fulfillment of the degree Master of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Masks are recommended, but not required inside the Holtschneider Performance Center.

PROGRAM NOTES

Antonio Vivaldi (1678-1741)

Concerto in G Minor 'La Notte' (1729-30))

Duration: 9 minutes

La Notte ("The night") is a flute concerto by Antonio Vivaldi made to transport you to a mysterious eerie atmosphere of the night. This concerto is the second out of the six flute concertos, Op. 10. This piece is typically played on flute or traverso (baroque flute). Today it will be presented on piccolo. The sleepless concerto has a clear contrast in emotion to divide the movements. These contrasts are between calmness and serenity versus darkness. The first movement progresses from a Largo introduction to a Presto Fantasi. This will first sound calm (Largo) between the flute and chamber ensemble; then there will be a long trill that is later met with leaps in a Presto (faster) Fantasi section (Fantasi is an Italian term for "ghost"). The Presto is replete with a haunting and mysterious atmosphere evoking the imagery of ghosts and the feeling of being spooked. The music returns to the calming tempo from the beginning to create the imagery of nature at night and at peace. This is interrupted by the brief second movement, another Presto. The third movement is another Largo, but it is marked *Il sonno* (the Dream). This Largo gives a serene feeling. It isn't pleasant or nightmarish, but the dream is at least slightly disturbing. The concluding movement is back to a faster ending. Some say this last movement represents the morning, but others believe it has a hypnotizing ending allowing the listener to finally fall into a deep dream for the night.

Wolfgang Amadeus Mozart (1756-1791)

Flute Concerto No. 2 in D Major KV. 314 (1777)

Duration: 25 minutes

Mozart's Concerto in D Major is a well known flute concerto, and is commonly used for flute auditions. This piece is full of fast flowing passages, range jumping, and musical gestures. This all demonstrates the soloist's versatility and interpretive skill. In 1778, Ferdinand Dejean, a Dutch flutist, hired Mozart to compose a set of works with prominent solo flute parts. Mozart had to produce a lot of music in a short amount of time. Only half of the payment was earned for this effort. Mozart's letters from the period indicate some frustration with the project. With all these events, it can account for Mozart borrowing passages from his pre-existing Oboe Concerto in C Major. This concerto was originally composed for flute and orchestra, but it is commonly performed with the piano reduction.

François Borne (1840-1920)

Fantaisie Brillante on Themes from Bizet's *Carmen* (1880)

Duration: 11 minutes

Francois Borne was principal flutist for the Grand Theatre of Bordeaux and taught flute at the Toulouse Conservatory. Borne is most remembered for

composing *Fantaisie Brilliant on Themes from Bizet's Carmen*. It is based on themes from the opera *Carmen* by Georges Bizet, which he composed in 1875, just 3 months prior to his death. *Carmen* is a scandalous tale of a soldier, Don José, who is seduced by Carmen. Carmen is a fiery gypsy woman with a desire for love. Carmen is a very flirty and seductive character. When Carmen is taken into custody for injuring a co-worker, Don José allows her to escape. After his arrest for letting Carmen escape, he goes to a tavern where he heard Carmen would be and finds her with her new lover. His violent jealousy towards Carmen's new lover finally leads to a tragic finale between José and Carmen. Bizet uses "Spanish-inflected" style in his music to create a "burst of passionate melodies such as Carmen's seductive 'Habanera'." 'Habanera' is a traditional dance from Havana that she performs with abundant flirting. This melody is captivating. Borne's *Fantaisie Brilliant on Themes from Carmen* takes Bizet's famous melodies and creates different interpretations of them without losing the essence they embody. The piano begins the piece with the melody of Carmen's first entrance, 'Habanera'. The tunes that follow include the opera's 'tragic' theme and the song of the cigarette girls also from Act 1 of the opera. After the Habanera, the Gypsy song from Act 2 appears. Lastly, the famous 'Toreador Song', a march style, is stated before the whirlwind finale is presented, leaving us with a dramatic ending.

Francis Poulenc (1899-1963)

Sonata for Flute and Piano (1956-57)

Duration: 13 minutes

Francis Poulenc was a French composer and pianist. Poulenc was good friends with Jean-Pierre Rampal who is a well-respected French flutist. For the longest time, Rampal wanted Poulenc to write a flute piece. In 1956, the Coolidge Foundation contacted Poulenc to commission a memorial piece for Elizabeth Sprague Coolidge. Poulenc was thrilled to make this piece for the flute. Poulenc called Rampal and said, "you know you've always wanted me to write a sonata for flute and piano? Well, I'm going to...and the best thing is that the Americans will pay for it! I've been commissioned by the Coolidge Foundation to write a chamber piece in memory of Elizabeth Coolidge. I never knew her, so I think the piece is yours." Rampal did give an unofficial premiere of the work. I will be dedicating this piece in memory of my beloved grandfather, Alfred Marruffo (January 1939 - February 2023).

Notes by Danielle Guilmette