



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, May 12, 2024 • 12:00 PM

AVA DEMERJIAN

Senior Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

Sunday, May 12, 2024 • 12:00 PM

Allen Recital Hall

AVA DEMERJIAN, FLUTE

Senior Recital

YOKO YAMADA, PIANO

PROGRAM

Johann Sebastian Bach (1685-1750)

Flute Sonata in E-flat major, BWV 1031 (ca. 1720)

I. Allegro moderato

II. Siciliano

III. Allegro

Philippe Gaubert (1879-1941)

Flute Sonata No. 3 (1933)

I. Allegretto

II. Intermède pastoral. Très modéré

III. Final. Joyeux. Allegretto

- Intermission -

Francois Borne (1840-1920)

Fantaisie brillante sur *Carmen* (1881)

Ava Demerjian is from the studio of Emma Gerstein. This recital is presented in partial fulfillment of the degree Bachelor 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

Johann Sebastian Bach (1685-1750)

Flute Sonata in E-flat major, BWV 1031 (ca. 1720)

Duration: 12 minutes

Bach's Flute Sonata in E-flat major, BWV 1031 consists of 3 movements: Allegro moderato, Siciliano, and Allegro. The exact date of the composition is uncertain but it is believed to have been composed sometime between 1717 and 1723. This sonata is written in E-flat Major, a key which is highly associated with greatness, warmth, and brightness. The Allegro moderato begins with a lively mood in which the flute and piano engage in a lighthearted conversation where they trade melodic motifs. The Siciliano has a noticeable shift from the lively energy the first movement presents. In this movement, the flute becomes the attention centerpiece to characterize the main melody and its heartfelt emotion. The final movement brings back the spirited and effervescent energy of the opening Allegro. Bach creates an intricate interplay between the flute and piano to culminate a joyous conclusion.

Philippe Gaubert (1879-1941)

Flute Sonata No. 3 (1933)

Duration: 12 minutes, 40 seconds

Philippe Gaubert was a distinguished flutist, conductor, and composer. He gained acclaim as a flutist at the Paris Opera, and later became a Professor of Flute at the Conservatoire de Paris. Philippe Gaubert's Flute Sonata No. 3 was composed in 1933, reflecting the influence of French Impressionism, which focused on mood, colors, and ambiance. Gaubert's Third Flute sonata presents technical challenges such as fast and musical passages, dynamic contrasts, and virtuosic technique, though Gaubert is known for his lyrical melodies, which are quite apparent throughout the four movements. This sonata appears on many programs due to its engaging melodies, emotional content and technical intricacies.

Francois Borne (1840-1920)

Fantaisie brillante sur *Carmen* (1881)

Duration: 13 minutes

Francois Borne served as the principal flutist at the Grand Theatre of Bordeaux and was a flute professor at the Toulouse Conservatory. Borne's Fantaisie brillante sur *Carmen* is based on themes from Georges Bizet's opera *Carmen*. Borne exploits the full range of the flute's technical capabilities through runs, trills, and ornaments. While remaining faithful to Bizet's themes, you can hear Borne's inventive interpretation through his stylistic flourishes and embellishments.

This concert fantasia begins with the piano introducing Carmen's first entrance from Act 1. A subsequent theme is included, which highlights the opera's 'tragic' motif. Following, the "Habanera" is a rhythmically seductive theme associated with the character Carmen, and the gypsy song from Act 2 gradually builds toward a lively and spirited conclusion. In addition, just before the energetic coda, Borne also weaves the "Toreador Song," into another impressionistic narrative. This *Fantasia* is a staple in the flute repertoire and exemplifies creativity, virtuosity, and enduring popularity.

Notes by Ava Demerjian