26 NOVEMBER 2018
MON, 2.30PM
CONSERVATORY CONCERT HALL

*Junior Recital Series*

**FLUTE: KIM MINSEO**

**BACH**
Organ sonata in C major, BWV 529 (arranged for flute and harpsichord in G major)
I. Allegro
II. Largo
III. Allegro

**NIELSEN**
Flute Concerto, FS 119
I. Allegro moderato
II. Allegretto un poco - Adagio ma non troppo - Allegretto - Poco adagio - Tempo di marcia

KIM MINSEO (B.MUS3), flute
EVELYN HANDRISANTO, piano
MERVYN LEE (B.MUS3), harpsichord
Organ sonata in C major BWV 525, arranged for flute and harpsichord in G major | J. S. Bach

The sonata in G major BWV 525 arranged for flute and harpsichord was originated from the organ sonata in C major among Bach’s six sonatas for organ. Around 1727-1730, Bach introduced a new organ genre which was the trio sonata. Normally during the Baroque period, the trio sonatas which was composed of two melodic instruments and bass, or a soloist and keyboard had been a long-time fixture in Baroque chamber music, but the three movements had never been heard before on one instrument. The organ sonata BWV 525 is one of a collection of six sonatas (BWV 525-530) composed by Johann Sebastian Bach.

The collection was put together in Leipzig in the late 1720s and contained reworkings of prior compositions by Bach from earlier cantatas, organ works. Through the ultimate condition of the true art of organ-playing, he attained rich sounds on the organ literature.

Until nowadays, these six sonatas for organ are regarded as extremely difficult because even the smallest irregularity can be heard with terrifying clarity. Johann Nikolaus Forkel who was Bach’s biographer stated about six sonatas as follows: Six sonatas or trios for two keyboards with obbligato pedal. Bach composed them for his eldest son, Willhelm Friedemann, who, by practising them, prepared himself to be the great organist he later became. It is impossible to say enough about their beauty. They were written when the composer was in his full maturity and can be considered his principal work of this kind.
Flute Concerto, FS 119 | Nielsen, Carl

Carl Nielsen (1865-1931) is widely regarded today as Denmark’s finest composer. His music covers a wide range of styles, from Romanticism to Neoclassicism. Carl Nielsen stands as an important historical figure to the sonic development of the symphony. He has been likened to Ludwig van Beethoven in that he was making his initial musical statements at a time when one era was dying and another was being born. His compositions also include numerous chamber works (including string quartets and a Wind Quintet), a number of vocal and choral works, two operas, and concerti for violin, clarinet, and flute.

The Concerto for Flute and Orchestra was composed in 1926, by which point Nielsen’s health was already deteriorating. The Concerto was written for Holger Gilbert Jespersen, then flutist of the Copenhagen Wind Quintet, the group for whom Nielsen had composed his Wind Quintet in 1922. Nielsen said this of the instrument for which he was writing: “The flute cannot deny its own nature.... Its home is in Arcadia and it prefers pastoral moods. Hence the composer has to obey its gentle nature, unless he wants to be branded a barbarian.”

This sentiment, while it explains the overall nature of the piece, certainly justifies the Poco tranquillo ending, and with the exception of a couple glissandi outbursts from the bass trombone, the orchestra fades to piano while the flute majestically sustains a forte. Interestingly, Nielsen had intended to write a concerto for each member of this quintet, but sadly he only completed the clarinet and flute concerti before his death in 1931. Jespersen premiered the Concerto for Flute and Orchestra in Paris for an audience that included Roussel and Honegger among others.

This concerto, a two-movement work, is a stunning, yet quirky composition, with sudden and dramatic shifts in mood and character. With many brief vignettes, one could easily subtitle this piece “The Adventures of the Flute.”

Programme notes by Kim Minseo