

The Romantic Flute

Judith Braude, flutist
Jeffrey Brody, pianist

Park Avenue Congregational Church
Arlington, Massachusetts
Sunday, November 1, 2009
3:00 pm



Sonata for Flute and Piano

Francis Poulenc
(1899-1963)

Poem for Flute and Orchestra

Jeffrey Brody
(b.1950)

Five Songs for Flute and Piano

- I. Gute Nacht
- II. Der Lindenbaum
- III. Das Fischermädchen
- IV. Ständchen
- V. Die Taubenpost

Franz Schubert
(1797-1828)
arr. T. Böhm
(1794-1881)

Intermission

Concertino for Flute and Small Orchestra

Siegfried Wagner
(1869-1930)

Concerto for Flute and Orchestra

Jeffrey Brody
(b.1950)

Fantasie on themes from *Carmen*

Francois Borne
(1840-1920)

This concert is part of the PACC Concert Series for the benefit of the PACC Music Program.
Please join us for a reception following the concert to meet the musicians.

Program Notes

Sonata for Flute and Piano **Francois Poulenc**

Francois Poulenc (1899-1963) was a student of Koechlin. A supreme melodist who was committed to traditional diatonic harmony, Poulenc wrote just this one work for the flute—the classically balanced, urbane and lyrical *Sonata for Flute and Piano* (1956). He dedicated it to the great patron of chamber music Elizabeth Sprague Coolidge. The *Sonata* was premiered in 1957 at the Strausberg Festival with the composer performing at the piano and the great flutist Jean-Pierre Rampal performing the flute part.

The *Sonata* has become a staple and a very popular piece in the flutist repertoire ever since—a result possibly because of Rampal’s continual performing of it throughout his lengthy career. It is 12 minutes long and contains three movements. The first movement is entitled “Allegro Malinconico.” Starting with a four-note flute figure written in thirty-second notes—but traditionally performed with rhythmic rubato, the first movement—is expressive—but also contains a definite sense of sadness—which comes to the fore later in the second movement—a lovely “Cantilena” or “song.” This movement’s (“Assez Lent”) plaintive but simple melody is one of the most beautiful melodies written in the entire twentieth century for the flute. The flowing and beautiful theme can be described as almost “haunting.” Then—after so much pathos—Poulenc abruptly changes the mood drastically and ends the *Sonata* with a “rip roaring” “Presto Giocoso”—which is marked for the performers to perform at the extremely fast tempo and metronome marking of a quarter note to 160-168! In the middle of the “romp”—the plaintive feelings from the previous movements come back momentarily—but are quickly succumbed to the rush of the energetic momentum of Poulenc’s final jaunty mood—and so the *Sonata* ends with a flute statement—reminiscent of the opening thirty-second note motive—this time however played in strict time—for Poulenc marks it specifically to be played “strictment en mesure sans ralentir” (strictly measured without any slowing down).

Poem for Flute and Orchestra **Jeffrey Brody**

The wonderful *Poem for Flute and Orchestra* by the sadly under-appreciated and neglected American master Charles T. Griffes was the inspiration for my own similarly-titled 2006 work. Like Griffes, I use the title *Poem* but the image, the vision, and, most importantly, the meaning and intent of the work are all quite personal and subjective. The title *Poem* was chosen because the

work was never intended to be a virtuoso technical display piece for the flutist. Rather, it is a picture, an impression, in a particular and fleeting moment of time. In comparison to my subsequent three-movement, 30-minute *Concerto for Flute and Orchestra*, the mood is far more bleak and grim.

Three distinct elements serve as the compositional basis for this *Poem*: an opening twelve-tone theme heard in the bass below a hazy shimmer of *tremolando* violins, a chord of six notes, and a lyric E-major melody. Although the principal theme consists of all 12 tones, the work is quite firmly rooted in traditional tonal harmony, and is unabashedly and unapologetically neo-Romantic. The possibilities of this particular twelve-tone melody are exhaustively explored. Indeed, one could easily call this *Poem* a passacaglia, as the theme is heard initially in the bass and much of the work is a set of variations on this theme. The variations employ the theme in many rhythmic guises and, at one point, a vigorous fugato emerges.

The second theme is a collection of the first six notes of the circle of fifths. These notes when played together form a chord of the eleventh. Played one after the other the same six notes become an always upward-reaching melody. This melodic collection of six notes is repeated a semitone higher and becomes, in effect, a second aggregate of twelve tones used in a purely tonal basis.

The lyric third theme was conceived as a necessary foil to the possibly nontonal principal theme. The bleak and grim mood of the work remains even here, as this theme begins optimistically in E major but closes a third down in c# minor. This theme is accorded a lush treatment. The mood of optimism, however tenuous, is gradually dispelled as this lyric theme merges imperceptibly into the original 12-tone motif. This lyric beacon of light and hope emerges one final time in the unaccompanied flute before the abrupt coda, in which the opening jazz-like 13th chord harmonies punctuate the solo flute three times and thereby drive off hope and optimism into one final nebulous and unresolved 13th chord. The struggle of light and dark, of hope and despair comes to an ambiguous conclusion. The sequel, the resolution and the answer is to be found in my *Concerto for Flute and Orchestra*.

Five Songs for Flute and Piano **Franz Schubert** **Arranged by T. Boehm**

With the exception of Kuhlau, the greatest contributors to the nineteenth century flute repertoire were, not surprisingly, professional flutists themselves. Some of them were better flutists than composers. Theobald

Boehm (1794-1881) however, was a very competent composer and arranger (and, of course, he was also the inventor of the modern flute). As a tribute to his compositional talents many of his compositions are still played quite regularly today by flutists.

During his lifetime, Boehm wrote or arranged over 72 pieces for his beloved instrument. Many are unpublished today but others have been revived in recent years. Chief among them are Boehm's arrangements of six *Schubert Lieder for Flute and Piano*. In the nineteenth century—since there were no copyrights in place—it was common for composer and performers alike to “steal” popular melodies from other composers and to arrange them in combinations for various other instruments or voices. Boehm's arrangements of these Schubert songs for flute are prime examples of this common nineteenth-century practice.

Franz Peter Schubert (1797-1828) was a German composer. He wrote some 600 lieder or songs, nine symphonies, liturgical music, operas, incidental music and a large body of chamber music and solo piano music. He is particularly known for his original melodic writing and his harmonic language. Schubert died early from typhoid fever at the age of 31. Interest in his music increased dramatically after his death and he is now considered to have been one of the greatest composers of Western art music—and especially of Western art songs.

Concertino for Flute and Small Orchestra Siegfried Wagner

Compared with Siegfried Wagner's opera oeuvre of eighteen music dramas, his symphonic oeuvre is relatively limited in size; it was only after he had completed his ninth opera that he began producing a series of orchestral works: the *Concertino for Flute and Small Orchestra* (1913), *Concerto for Violin and Orchestra* (1915), the scherzo for orchestra *Und wenn die Welt voll Teufel wär* (1922) and in the years 1915 and 1927 the symphonic poem *Glück* and the *Symphony in C*.

The *Flute Concertino* was premiered at the Grosse Saal of the Musikhalle Hamburg on February 3, 1914. This concertante piece in F major is in one movement arranged in a quasi arch form, subdivided into lively and quiet sections, each specifically characterized by new thematic material. The *Concertino* is scored for a modest orchestra including woodwinds in pairs, four horns, timpani and strings.

The two initial thematic complexes—the first one “very lively” and the contrasting second one “peaceful”—are realized as main ideas and return to dominate the end of the composition.

Composed at the request of Siegfried Wagner's nephew Gilbert Graf Gravina, his half-sister Blandine's son, the

work was completed on October 17, 1913, Gilbert's twenty-third birthday.

The *Concertino* opens with pizzicato string chords answered by the motif of “the boy's wantonness” from Siegfried's opera *Friedensengel*, first in a fragmentary then in a broader form. A theme from the first act of the composer's *Herzog Wildfang* together with its own inversion is used in contrary motion. With a long trill of the solo flute the key changes to D major and intones Balthasar's “moral lecture” from the *Friedensengel*, a pleading for the free love not bound by marriage. It is continued by the flute with the minuet of the festive dance from this opera and a further theme from *Herzog Wildfang*. Then the themes are developed, revealing frequent changes of time between 3/4 and 6/8. With a repetition of the opening bars of the first theme the *Concertino* comes to a close in F major, gently dying away.

Prof. Dr. Peter P. Pachl

Concerto for Flute and Orchestra Jeffrey Brody

This is the second of two works I have written for my friend and colleague, Judith Braude. The composition was made possible by a very generous and deeply appreciated grant from Brannen Brothers Flute Makers, Woburn, MA.

Preliminary sketches for the last movement were begun on May 11, 2008, the second movement followed, and the draft of the first movement was completed on June 27. The scoring was begun on June 30 and completed on July 13. The *Concerto* is scored for pairs of winds, four horns, three trumpets, three trombones, timpani, percussion, harp and strings. This afternoon we offer the unofficial “premiere” of the work with solo flute and piano. The piano reduction gives only a bare approximation of the orchestral version, there being only so much that two hands and ten fingers can accomplish. The premiere was on January 25, 2009, with Ms. Braude and the Salem Philharmonic under my direction.

The D-major, 4/4 time first movement is in classic Sonata-Allegro form, complete with exposition repeat. The development section is unusual in that as well as being an improvisation on both principal and subsidiary themes, both themes are heard superimposed on each other. The traditional solo cadenza is found in the expected place, after the recapitulation and before the coda. The coda again brings both themes superimposed before one very close and final stretto of the opening theme.

The second movement, in b minor and in 3/4 time, is in a symmetrical ABA form and offers contrast of key and meter to the surrounding movements. Following a “curtain” of a brief percussion tattoo a solemn eight-bar

theme is heard first in the orchestra and then repeated with flute decoration. These eight bars were the only ones composed at the piano. An ever-rising sequence, developmental in nature forms the “B” section. The repeat of the “A” section rises to a climax and the end brings a telescoped final return of the “A” material one final time before a concluding flute cadenza.

The May 11 date of the beginning of this *Concerto* is significant in that it was the Feast of Pentecost or Whitsuntide; one of the most important and well-known hymns associated with this Feast is the ninth-century hymn *Veni, Creator Spiritus* of Archbishop Maurus. Driving to church that morning I thought of not only the Gregorian chant for this hymn but also the incomparable and overwhelming treatment of this text by Gustav Mahler in his monumental *Eighth Symphony*. It is therefore not by chance that this final movement is based on both the Gregorian chant of the ancient text as well as Mahler’s setting. Indeed, both the Gregorian chant and Mahler themes are utilized in subtle and not-so-subtle ways, with both elements superimposed upon each other at the coda. This concluding movement, in D major, is in a symmetrical ABCBA form, the central C section being an unaccompanied flute cadenza derived from both themes. The cadenza is preceded by a brief orchestral *tutti* and the same *tutti* comes in at the end of the cadenza only in complete retrograde. The coda brings the Gregorian chant back in a dizzying contrapuntal display superimposed on Mahler’s treatment, heard in the bass, before two final flute flourishes of rather fiendish difficulty.

Fantasia on themes from *Carmen* Francois Borne

Francois Borne (1840-1920) was a classical composer, principal flute player for the Grand Theatre of Bordeaux, and professor of flute at Toulouse Conservatory in the closing years of the nineteenth century. He was a renowned authority on flute design, and is recognized as an important contributor to the development of the modern flute's split-E mechanism.

Fantaisie Brillante pour la Flute was written in 1900, and orchestrated in 1990 by arranger Raymond Meylan. It is the only surviving piece written by Borne for flute (even though the composer wrote many pieces featuring the flute). The piece highlights the full range of the instrument, fulfilling Borne's desire to write pieces showcasing the abilities of the flute, and challenging the abilities of the flute soloist. Thus the *Carmen Fantasy* uses several themes from that opera which are very familiar to the public, and explores several variations on these motifs, highlighting both musical and technical aspects of flute performance.

The *Fantasy* starts with an extended piano introduction followed by a flute introduction. The “Andante moderato” explores the famous “fate” theme from the opera with a flute variation following. The famous “Habanera” theme is stated next in an “Allegretto quasi Andante” section which in turn is followed by two flute variations. The last section entitled “Chanson de Boehme et Final” is often excerpted and played alone as a *tour de force* for the flute player. Traditionally—although it is not written in the score—flute players often add an exciting final flourish to the ending by adding an extra high “E” to the last chord—a note which is not even an “official” note in the flute’s range and is not found in standard fingering charts!

The Skinner Organ

The E. M. Skinner Organ was built for St. Mark's School in Southboro in the 1920s and moved to PACC in 1961. Skinner was a gifted, innovative and often controversial builder whose work was of the highest quality. In recent years, the musical and historic qualities of these organs have engendered increasing esteem and appreciation from a growing number of organists. Of this particular instrument, Peter Sykes, organist of the First Church in Cambridge, has written, “It's a grand, beautiful resource; value it, and take care of it. You will never regret it, I can assure you.”

The Concert Series

In 1991 the Music Committee of the Park Avenue Congregational Church undertook the task of restoring our historic Skinner organ. At that time, a price of \$60,000 was quoted for the restoration work. The Committee resolved to raise the necessary funds by holding a series of concerts. This was the start of the PACC Concert Series. In addition to our annual Christmas concert, we have invited a number of soloists and groups, all professionals, to perform in the acoustically vibrant Sanctuary as well as more informally in the Parish Hall. Concerts have ranged from classical, to choral, to folk coffeehouses. Thus far, your contributions have paid for the restoration of the Choir, Swell and Great, the three keyboard divisions of the organ.

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The Artists



Judith Braude, flutist

Since winning the NJ Masterworks Foundation “Young Artist Competition,” flutist Judith Sherry Braude has pursued a successful and multifaceted career as a soloist, chamber and orchestral musician, recording artist, and teacher.

Ms. Braude made her debut in North Jersey as a concerto soloist with the Livingston (NJ) Symphony Orchestra in 1968. She went on to perform as a recitalist, orchestral and chamber musician throughout northern New Jersey and the New York metropolitan area. While still living in North Jersey as a member of the New Jersey State Opera Orchestra she performed on national network NBC TV and at Carnegie Hall. Upon relocating with her family to the Philadelphia/South Jersey area, as a member of the Atlantic City Woodwind Quintet she performed on public TV/radio and concertized throughout South Jersey. Subsequently Ms. Braude appeared at the National Flute Association’s Philadelphia Convention (1973).

After moving to Massachusetts, Ms. Braude performed extensively as freelance orchestral flutist with many local and regional Massachusetts orchestras—such as the New Bedford Symphony, the Cape Ann Symphony, Symphony-by-the-Sea and the Arts Jubilee Festival Orchestra—throughout the New England area. She also served for over a decade on the flute faculty of the Boston Conservatory in the Special Programs Division (1990-2001) where she premiered many new works by her colleague, the composer Edward Sibilis. During this time Ms. Braude collaborated as a member of the Walden Duo to record a CD of the *Thoreau Family Flute Duets* while also working to edit and arrange for its publication with Falls House Press. While on the flute faculty of the Conservatory, Ms. Braude also appeared extensively as a concerto soloist with local orchestras such as the Merrimack Valley Philharmonic, the Salem Philharmonic and the Reading Symphony. She continued to perform as a chamber musician throughout the New England area as a member of “Silverwood.”

In recent years, Ms. Braude has focused on further developing her solo career. In January 2007 she appeared with the Salem (MA) Philharmonic in the world premiere of Mr. Brody’s *Poem for Flute and Orchestra* which she commissioned. Subsequently, Ms. Braude, the Music Director of the Salem Philharmonic Alan Hawryluk, and Mr. Brody receive a prestigious commission from the Brannen-Cooper Fund (2008) for Mr. Brody to write a full-length *Flute Concerto* for Ms. Braude and the Salem Philharmonic Orchestra.

This concerto received its official world premiere in January 2009 with the Salem Philharmonic Orchestra and Ms. Braude in a well received performance under the direction of Mr. Brody. It was subsequently performed again by Ms. Braude with Mr. Brody conducting the Harvard Musical Association Orchestra in February of 2009 and in North Carolina at the “Wild Acres Flute Retreat” in June of 2009 by Ms. Braude in a flute and piano version.

Both the Brody *Flute Concerto* and the Brody *Poem for Flute and Orchestra* received two additional performances in recital by Ms. Braude with Mr. Brody at the piano on the “Taylor House Concert Series” in Jamaica Plain, MA, sponsored by the JP Cultural Commission in November of 2008 and also at the White Mountain Flute Conservatory’s 2009 Flute Master Class in Bethlehem, NH, in August of 2009.

Additional solo engagements by Ms. Braude have included a recent performance of the *Chaminade Concertino* with the Reading Civic Concert Band under the direction of Music Director Lucinda Ellert (February 2009); a solo performance with the “Montclair Bach Festival Orchestra” of the *Brandenburg Concerto #5*; several solo recitals for the Flute Society of Greater Philadelphia; a chamber music concert on the Mount Washington Resorts’ “Classical Music Series;” several solo recital appearances on the “King’s Chapel Recital Series” in Boston; and solo recital appearances at the Andover, Somerville and Reading Libraries in Massachusetts and at the Bloomfield and Camden County Public Libraries in New Jersey.

Throughout her career, Ms. Braude has also remained active as a flute teacher. She is currently serving on the flute faculty of the Creative Arts Community Music School in Reading, MA; teaches flute for the Andover Public Schools; and also maintains a large and flourishing private flute studio in her Andover home. Her students consistently receive district and all-state recommendations; are active in Boston area youth

symphony orchestra programs; and recently one of her young Suzuki flute students was honored to have been chosen to perform with Sir James Galway and the Boston Symphony Orchestra at Sir James' 70th Birthday Gala Concert at Tanglewood (August 2009).

Ms. Braude received her formal education at Ithaca College where she was awarded a B.S in Music Education and at the University of Illinois where she received her Master of Music in Flute Performance. Her flute teachers have included David Berman, Charles Delaney, Julius Baker, Maurice Sharp, and Marcel Moyse. Ms. Braude and her husband Eric currently reside in Andover, MA with their cat, a Himalayan named "Oscar the Grouch."



Jeffrey Brody, pianist

Currently Music Director of Longwood Opera and Accompanist of the Paul Madore Chorale, Jeffrey Brody is active as composer, conductor, vocal coach, organist and collaborative pianist. Appointed to the musical staff of Seattle Opera in 1986, he has done the musical preparation of that company's acclaimed production of Wagner's *Ring*, serving as Assistant Conductor and Prompter. He has also done musical preparation for the Opera Company of Boston and Boston Lyric Opera. Mr. Brody has been Music Director of Longwood Opera since 1998 and was appointed Music Advisor of the Boston Wagner Society in 2005. He is presently Music Director and Organist of Park Avenue Congregational Church in Arlington and staff accompanist at New England Conservatory.

His compositions, published exclusively by Ashbrook Music, include works for orchestra, chorus, chamber music and organ. They have been performed in Boston's Symphony Hall, Jordan Hall, the Washington National

Cathedral, the Cathedral of St. John the Divine, Saint Patrick's Cathedral, the Vienna Konzerthaus, the Phillips Collection in Washington, D.C., the Virginia Waterfront International Arts Festival, the prestigious Venetian festival "la città, la musica e il sacro," the Temple of the Shinji Kai in Shiga, Japan, and on National Public Radio.

Recent commissions include *Beowulf*, a musical legend for soloists, chorus and orchestra, written for performance in the Vienna Musikvereinsaal, as well as *Planetarium*, written for the Arlington-Belmont Chamber Chorus. Past seasons have brought performances of his *Concerto for Organ and Orchestra* with organist Berj Zamkochian and the State Symphony Orchestra of Lebanon, the Vienna Karlskirche premiere of *Haec Dies* for organ, strings and timpani, and the San Francisco-based Sanford Dole Ensemble's performance of his *O Fairest Love Divine*, premiered by the Paul Madore Chorale in 2003. Mr. Brody enjoys a most distinctive artistic relationship with the Salem Philharmonic Orchestra, which has presented 18 of his original works as well as arrangements since 1999. Recent seasons brought performances under his baton of a *Violin Concerto* written for Maestro Alan Hawryluk, a *Poem for Flute and Orchestra* commissioned by Ms. Braude, and a highly-acclaimed *Concerto for Flute and Orchestra*. The 2009-10 season brings the Salem Philharmonic premiere of his *Study in Seven* as well as performances with the Arlington-Belmont Chamber Choir, the Dirk Hillyer Festival Orchestra and the Parkway Concert Orchestra.

A finalist in the 1999 European International Composers Competition, he has also received numerous ASCAP awards. Several of his commissioned choral and organ works have been released on compact disc on the AFKA and SPC labels. Mr. Brody is a member of the International Siegfried Wagner Society; the American Society of Composers, Authors and Publishers; the National Association of Teachers of Singing; the American Guild of Organists; and the Boston Singers Resource, for which he has served as audition adjudicator. In honor of the many years of his artistic collaboration with the late Boston Symphony Orchestra organist, Berj Zamkochian, the Gomidas Organ Fund presented Mr. Brody with the baton used by Dr. Charles Munch, Music Director and Conductor of the Boston Symphony Orchestra from 1949-1962.