

THE AMHERST COLLEGE DEPARTMENT OF MUSIC  
PRESENTS

***ASSEMBLAGE***  
**Seohyun Cece Hong , Flute**

with

**Maura Glennon, Piano**  
**Robin Kong and Reid Dodson, Flutes**

SENIOR THESIS PERFORMANCE  
Monday, November 15, 2021 • 4 PM

Buckley Recital Hall

## PROGRAM

***Partita in A minor*  
for Solo Flute BWV 1013**

J.S. Bach (1685–1750)

- I. Allemande
- II. Corrente
- III. Sarabande
- IV. Bourrée anglaise

***Syrinx en resonance d'après l'oeuvre  
de C. Debussy***

François Narboni  
(b. 1963)

Robin Kong and Reid Dodson, flutes

***Drei Romanzen*  
for Flute and Piano, Op. 94**

Robert Schumann (1810–1865)

- I. Nicht schnell
- II. Einfach, innig
- III. WNicht schnell

Maura Glennon, piano

***Chant de Linos***

André Jolivet (1905–1974)

Maura Glennon, piano

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Please silence your mobile phone, pager, watch, or any other electronic noise-makers during the concert. Please refrain from using electronic devices with light-producing screens, as they are distracting to your fellow audience members. Cameras and recording devices are strictly prohibited.

## NOTES ON THE PROGRAM

### **J.S. Bach, *Partita in A Minor***

The only solo flute work by J.S. Bach, the *Partita in A minor* continues to be one of the greatest, and most challenging baroque works in the solo flute repertoire. Originally intended to be played on the transverse flute, also called traverso, the piece is characterized by wide interval jumps, expansive range, and polyphonic textures. Sharing many characteristics with Bach's works for other instruments, such as the *Cello Suite in G major*, *Violin Partita in E major*, and the *Well-Tempered Clavier*, the *Partita in A Minor* is an important work in the flute repertoire.

The *Partita* consists of four dance movements: Allemande, Corrente, Sarabande, and Bourrée anglaise. The Allemande commonly opens a partita or baroque suite. Neither too fast, nor too slow, the Allemande is a duple-meter dance with two distinct sections, a shorter first followed by a longer second. This Allemande is characterized by relentless waves of arpeggiated chords that are then developed. The movement ends on the highest pitch possible on the traverso (a<sup>3</sup>).

*Corrente* is the Italian word for the French "Courante," which means "running." This movement is also in binary form, but unlike in the Allemande, here the expansive range and wide interval leaps create two voices superimposed on one another. The Corrente is a high-energy movement intended to showcase not only technique, but also the brilliance of the flutist; the heart of the movement relies on the momentum built up according to the individual interpretation of the performer.

The third movement, Sarabande, is my favorite movement of the Partita. Dark, resonant, and dignified, this slow dance calls for the most sensitive aspects of musicality, expression, and tone color. The original score, like many of Bach's scores, has no performance instructions, entrusting articulation and ornamentation to the musician. The bare score calls for creative freedom, artistic expression, and the ability to bring individualistic flair to the movement.

The final movement, Bourrée anglaise, is a variation on the classic French bourrée, or folk dance. The movement is in duple meter, beginning with an anacrusis. The movement is fun, airy, and light-hearted, displaying tonal contrast and control of articulation.

I have chosen to play on a wooden head joint for this piece, which produces sound that places us in a warm soundscape to open the

program. This is the closest I can get to achieving the original sound of the traverso; the wood allows for a more resonant and deep tone color that better captures the intended textures that Bach originally intended for the piece. As I completed most of my flute education under a teacher who is a wooden-flute fanatic, the resonant, whimsical, and wispy wooden flute has become a sound and texture that soothes my soul at its absolute core.

**François Narboni, *Syrinx en resonance d'après d'oeuvre de C. Debussy***

Scene: Ancient Greece, a distressed damsel fleeing her pursuer, close to the river where the hollow reeds blow.

Such is the scene of the famous myth about Syrinx and Pan. Syrinx, a nymph who worshipped the chaste goddess Artemis, became the object of affection for none other than Pan, the god of the wild. In her desperate attempt to guard her virtue, Syrinx ran through the woods of Greece until she fell upon a riverbank. Syrinx asked the river nymphs to help her escape Pan's pursuits. To save her, the river nymphs turned her into hollow water reeds. When Pan realized that Syrinx had vanished, he embraced the water reeds by the river. When his breath grazed them, they made a hauntingly beautiful sound. Taken by the sound, he cut them up and fashioned them into the first panpipe, or flute.

François Narboni, a French composer and percussionist, arranged Debussy's solo flute work depicting this sonic tale for a flute trio. It captures desire, wit, sounds of nature, and despair, making it one of the foundation pieces of flute solo repertoire.

Despite my admiration for Debussy's *Syrinx*, I decided to play the trio version instead. I enjoyed many things in my four years at Amherst, but I cherish especially the memories I share with other flutists in the Amherst Symphony Orchestra. Our flute section was always large, usually consisting of six or seven members. I found a wonderful community of flute players at Amherst, and I wanted to celebrate them by inviting two of my friends to play with me at my thesis recital.

The Trio begins in perfect unison, then suddenly the sound splits and begins to echo the familiar melody of *Syrinx*. This overlapping of textures and melodies bring out a new and refreshing aspect of Debussy's original *Syrinx*, which cannot be achieved through solo flute alone. I hope you all find this piece as mystical as I find it, and that we take you along Syrinx and Pan's love story and surprise you along the way.

## **Robert Schumann, *Drei Romanzen* (3 Romances)**

Robert Schumann was one of the greatest German composers in the Romantic period. His wife, Clara Schumann, was also a pianist, composer, and most important, his muse. He began his compositional career by writing mostly for piano, but later expanded his palette to songs, symphonic music, and chamber works. The Romances were originally written for oboe, but Schumann notes on the score that he intended it to be played by the violin or clarinet. It was later transcribed for the flute by Jean-Pierre Rampal.

Schumann wrote the *Three Romances* for his wife, Clara, as a Christmas gift. Clara Schumann noted in her diary that the “songs [that] breathe the spirit of perfect peace, they seem to me like spring, and laugh like blossoming flowers.” Schumann wanted to create fairytales out of sound, convey a short story within each song in the work.

The two outer Romances, both marked “*nicht schnell*” or “not fast” on the top of the page, begin dark, somber, and in a minor key that later pursues a rich narrative encompassing various moods. The second Romance is the opposite; it begins in major, happy, and light, and then later shifts into more intense passion and darkness. The Romances are all in simple “ABA” form, common in songs, with three main sections to each movement. But unlike how a singer is the center of attention in songs, here there is little separation between the voice and accompaniment. They consistently ebb and flow, often swapping roles and even layering on top of one another to create warmth, texture, and conflict. The pianist is not an accompanist, but a chamber music partner.

The first movement begins dark and haunting in A minor, as the flute and piano exchange melody and accompanying parts, consistently interrupting each other. The movement suddenly builds towards a reverberant and enlightening C, suddenly shifting into the relative major key. This moment of sunlight is immediately overshadowed, however, as the melody once again descends chromatically into minor. A series of descending scales leads the listener back to the beginning theme, until the flute part gradually begins to shrink away, vanishing into the night.

A stark contrast is made in the next movement, marked “*einfach, innig*,” meaning “simple and heartfelt.” Suddenly we are in A major, a key often associated with a declaration of innocent love. At the end of the A section, however, it seems that we become suddenly caught in a tumultuous storm. The piano’s left hand leads straight into the lowest

register, while the right hand hectically drums on eighth notes. The flute matches the piano's turmoil with similar tension in the low and middle register, heightened even more with syncopated eighth notes that rub against the piano and a melodic line that relies heavily on chromaticism. The storm is then eased rather quickly, and Schumann leads us back into the simplicity and sunlight of the A section, closing the second Romance where it began, in happy and innocent A major.

The final Romance echoes the first in its moderate tempo and dark beginning in a minor key. The flute and piano begin in unison, then suddenly splitting into a section of back-and-forth arguments until they reunite in unison. Suddenly, the mood shifts as the B section begins. This glimmer of sunlight fades as the A section returns. The coda carries on the dark theme of the A section, although Schumann shifts to the dominant in the last few bars, indicating something different will be coming at the end of the movement. And voila! The dominant resolves miraculously to A major, a pleasant surprise for those expected a dark ending.

### **André Jolivet, *Chant de Linos***

“In Ancient Greece, a kind of threnody, a funeral lamentation, a song of lament interrupted by cries and dances.”

These are the words written at the top of André Jolivet's *Chant de Linos*, translated as the Song of Linos, or Linus. Linus is the personification of lamentation according to Greek mythology, a virtuoso musician who taught Orpheus, rumored to be equal to Apollo. But often, greatness and tragedy come together, as it did for Linos. His musical prowess resulted in his death, when Heracles, one of his students, murdered him with a lyre. The news of Linos's death was spread across Greece, and the funeral song *Linos* was born in his remembrance.

*Chant de Linos* was originally a competition piece for the young flutists of the Paris Conservatory. While competition pieces often prioritize technique over musicality, Jolivet managed to keep the music interesting. The piece requires extreme technique but also extreme emotional sensitivity, attempting to convey music's ancient power. Jolivet's fascination with foreign cultures, rituals, and non-Western melodic modes stretched the fabric of contemporary flute music. Jolivet wrote that he intended his music to “give back to music its ancient and original character as the magic and incantational expression of human groups.” Jolivet firmly believed that music “should be a sonorous manifestation directly related to the universal cosmic system.”

The piece begins with a painful and passionate outcry, which is followed by a wailing trill and rapid thirty-second notes in a free tempo. Such is the hook that leads into the first section of the piece, a slow and sad lamentation in 5/4. A dark and eerie melody rises, serving as the solemn eulogy to begin the funeral.

Suddenly we return to the despairing trills and shrieks of the beginning as the flute climbs three octaves at a blazing speed. This repetitive jolt between hysterical despair and quiet mourning continues through the remainder of the section. Textures are added with accents, flutter tongues, and intense syncopated rhythms.

At last, we get to the tribal march, in which a vigilant and sixteenth-note beat hammering at pedal pitches in groups of threes. Tensions are high here, the music is almost angry, as if the mourner were desperately attempting to douse themselves in cold rhythmic accuracy to forget his despair.

These three sections: hysteria, eulogy, and tribal march, are the three core sections that repeat throughout the remainder of the piece, in no defined order, mimicking the emotional experience of a mourner.

*Chant de Linos* is the most difficult piece I have ever played during my sixteen years as a flutist. It is the culmination of my technical skills, tone control, and drew blood, sweat, and tears over the past year and a half as I struggled to learn it. Despite my frequent frustration with it, it has become my pride, and I am overjoyed I get to share it with you today.

## **ACKNOWLEDGMENTS**

To those who have supported my love for music since the beginning, my parents, and my sister.

To the mentors I have had over the past 15 years; Maryly Culpepper and Adrienne Greenbaum, Jacqueline DeVoe, and Klara Moricz.

To the friends that have made me who I am today.

To God, for the gift, strength, and blessing so that I may stand and play for all of you today.

And while my thesis is in Western Classical Music, I am a firm believer that a musician should love all kinds of Music (with a capital M), and so I must close with a verse by ABBA:

“Thank you for the music  
The song I’m singing  
Thanks for all the joy they’re bringing  
Who can live without it? I ask in all honesty  
What would life be?  
Without a song or a dance, what are we?  
So I say thank you for the music  
For giving it to me.”

Thank you for attending my recital

## **Amherst College Music Department Upcoming Events**

### **December 2021**

- 3 Amherst College Jazz Ensemble Concert (ACJE)**  
Buckley Recital Hall. 8 PM
- 4 Amherst Symphony Orchestra (ASO) Concert**  
Buckley Recital Hall. 8 PM
- 5 Amherst College Choral Society Vespers**  
Johnson Chapel. Time 7 PM

All concerts are free and held in Buckley Recital Hall unless otherwise noted.

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