

**Lunchtime
concerts**



Fridays at 12:30pm
17th June 2022

Flute Recital

Sofia Piccoli *Flute* with Rita Fryer *Piano*

Concerto in F ('La Tempesta di Mare'), Op.10 no.1, RV 433	Antonio Vivaldi (1678-1741)
Variations on a Theme by Rossini	Frederick Chopin (1810-1849)
Fantaisie Pastorale Hongroise, Op.26	Franz Doppler (1821-1883)
Bali Moods No.1	Anne Boyd (1946-)
Syrinx for solo flute	Claude Debussy (1862-1918)
Histoire du Tango, Nightclub 1960	Astor Piazzolla (1921-1992)

See next page for biographical details of the performers and separate sheet for programme notes.

Admission by donation (suggested minimum £3). Net proceeds from these Friday lunchtime concerts will be used to support the charitable aims of Music at St John's: promoting music in the church and the local community, including provision of bursaries for local young musicians.

Please ensure that mobile phones are silenced during the concert.

The induction loop (setting "T") will be used for programme and announcements.

Applause is welcomed.

Lunches are available in the church hall after the concert (suggested minimum donation £2).

Please obtain lunch tickets before the concert starts, so that the correct number of plates can be prepared, and hand in tickets when collecting your lunch.

Next week (24th June) we welcome the pupils of **South Hill Primary School**.

If you are not already on our mailing list, please give us your email address so that we can keep you informed – email it to us on masj@stjohnsboxmoor.org.uk

The performers

Sofia Piccoli



Sofia Piccoli, born in Valdagno (Italy) in 1998, started playing the flute at the age of 12. She studied at the “Progetto Musica” music school in Valdagno under Enrico Giacomini and Federica Giacomuzzi until she moved to the UK in 2019 to pursue her studies in Electronic Engineering.

During her final year at Progetto Musica she won a scholarship for her flute playing that allowed her to start taking bassoon lessons as well.

Having achieved her DipABRSM in December 2021, Sofia is now studying towards her LRSM, under the guidance of Dr Katherine Finlay, and is in the final year of her Electronic Engineering degree at London South Bank University. She regularly performs with the Hemel Symphony Orchestra, the Abbots Langley Orchestra, the Aylesbury Vale Wind band and other smaller ensembles in the Buckinghamshire and Hertfordshire area where she plays both the flute and the bassoon.

Rita Fryer



Rita grew up in Chelmsford, Essex, and was a Junior Exhibitioner at the Guildhall School of Music on Saturdays.

One of her piano teachers there was Paul Harvey, who was recently featured on TV playing the piano, despite his dementia.

She then trained as a teacher at University of London, Goldsmiths College, and went on to pursue a mixed career of piano teaching in Schools for Hertfordshire Music Service and Nursery School teaching.

She was accompanist for both the Aeolian Singers and the Ace of Herts Youth Choir, both in Hemel Hempstead, for 20 years and occasionally for operatic societies in the area.

Though now retired, she is still a regular accompanist for exam candidates at Dacorum Music School and enjoys playing Chamber Music with friends.

Concerto in F ('La Tempesta di Mare'), Op.10 no.1, RV 433, Antonio Vivaldi (1678-1741)

Vivaldi greatly influenced the development of Baroque music, initiating transformations in music for the church, the opera house, and the concert hall. He introduced a range of new styles and techniques to string playing and consolidated one of its most important genres: the concerto. Vivaldi's concertos became a model for his contemporaries, and the form was soon one of the most important compositional styles in Eighteenth Century Europe. His standard approach was to utilise a structure based on three movements, with two allegros framing a slow movement in the same, or a closely related key.

The concerto in F major La tempesta di Mare (The sea tempest), is a later version of two concertos (RV 98 and RV 570), originally written by Vivaldi for recorder and winds. The concerto follows Vivaldi usual structure and opens with a series of scales contrasting in dynamics, musical features that are repeated throughout the movement to mimic gusts of wind. In the second movement the wind and the sea appear calmed through an Andante, however the minor key suggests the storm is yet to come. The final movement is a Presto where octave leaps, arpeggios and runs resemble the waves and the wind during a sea tempest, possibly reflecting Vivaldi's experience in Venice.

Variations on a Theme by Rossini, Frederick Chopin (1810-1849)

Frederic Chopin was a Polish-born pianist and composer. He began by studying the piano and composition as a child and completed his musical education in Poland. He moved to Paris in 1830 where he became a well-known member of the prestigious musical salons within the city. Chopin is considered one of the main exponents of the romantic movement as his music focuses on intimate lyricism with gentle cantabile melodic lines explored in preludes and nocturnes. He was the first composer to devote himself almost uniquely to the piano: every one of his works was written for pianoforte either as solo instrument or in combination with other instruments, excepting his Sonata for cello.

Chopin had a great interest in contemporary theatrical operas, and this is reflected in the Variations he wrote for the flute on the aria "Non più mesta" from the opera "La Cenerentola" by Rossini. After the initial presentation of the theme, Chopin used triplets in the first variation to create a light Allegretto. Variation II is slower and cantabile, made more dramatic by the notable shift to the minor key. In the third variation Chopin assumes the key of E major and picks up the tempo again from Variation I, using a series of descending arpeggios and scales to press forwards towards the final variation where he plays with the use of staccato, octave leaps and a faster tempo. Throughout the Variations, the piano accompanies the soloist with simple chords, help contextualise the harmonic environment and which accentuate the dynamic range and changes.

Fantaisie Pastorale Hongroise, Op.26, Franz Doppler (1821-1883)

Franz Doppler was a flautist, composer, and conductor, who made his debut in Vienna at the age of thirteen. His first teacher was his father, the composer and oboist Joseph Doppler, and from a young age Franz made successful concert tours with his brother Karl (a flautist, composer, and conductor). As an orchestral musician, Doppler held posts as principal flautist of the German Town Theatre, and later at the Hungarian National Theatre. Doppler also became a professor of flute at the Vienna Conservatoire. As a composer he wrote mainly for the flute as well as composing operas. Doppler was largely influenced by the Italian opera, Hungarian, Russian, and Polish folk music and the Eastern European flavour of his music is easily recognisable.

Many, if not all, of these regional influences can be heard in the *Fantaisie Pastorale Hongroise* op. 26, principally through its operatic cadenzas and inclusion of Eastern European folk dance melodies. The *Fantaisie* opens with a written improvisatory flute melody that encompasses the full range of the instrument and it appears almost operatic during the unaccompanied cadenzas. In the second movement, the mode shifts to major, the speed slowly builds up and the conversation between the flute and the piano becomes more strongly articulated and dance-like. After a short bridge that offers a break between dances, the speed accelerates again and a Hungarian dance tune builds in tempo and intensity after each cadenza, climaxing in an operatic forte to conclude the *Fantaisie*.

Bali Moods No.1, Anne Boyd (1946)

Anne Boyd is one of Australia's most distinguished composers and music educators. Born in 1946, she studied flute at the Sydney Conservatorium and majored at the University of Sydney's Faculty of Arts where she inherited a lifelong fascination with the musical cultures of South East Asia, especially Japan and Bali.

Boyd describes her compositional as 'essentially spiritual'; she is interested in the idea of music as meditation and a means of changing states of consciousness.

Bali Moods no 1 for flute and piano was written in 1987 whilst Boyd was living in Hong Kong.

The piece takes traditional Balinese gamelan music as its starting point: it is written throughout in an equal-tempered version of the pelog scale. The pelog scale is one of the two predominant scalic systems associated with Indonesian music.

The motif appears first in the piano right hand in the first bar and uses a pattern of four notes from the pelog scale. This motif has a very limited pitch and rhythm and a regenerative shape; variations of this motif develop through continuous repetitions which are frequently paired with an ostinato figure in the bass. Within this work Boyd covers the whole range of the flute, pushing it to its limits, by including advanced extended techniques which require the performer to showcase their double-tonguing and use of harmonics during trilled notes.

Syrinx for solo flute, Claude Debussy (1862-1918)

Claude Debussy was born in France in 1862 to a family of modest means. He originally studied the piano, but found his vocation in innovative composition, despite the disapproval of his Music Conservatoire's conservative Professors. He took many years to mature his compositional style and was nearly 40 years of age when he achieved international fame in 1902 with the only opera he ever completed, *Pelléas et Mélisande*.

Debussy was commissioned to compose *Syrinx* for solo flute by his friend Gabriel Mourey. Mourey's commission was to form part of his opera *Psyché* and Debussy dedicated the composition to his close friend, flautist Louis-Francois Fleury and is inspired by the love of the god Pan for the nymph *Syrinx*.

The piece is articulated in three sections, each opening with a chromatic theme presented through dotted, descending quavers. In the first section the theme is repeated and developed in the lower register of the flute creating a melodic line which captures the attention of the audience. The second section presents the theme again, but varied through the use of trills and embellishments, ranging across the middle and lower registers of the flute. The final section descends from the highest register to the lowest, repeating the same theme. This time the musical line employs changes in dynamics through the use of a prolonged diminuendo, until it communicates a sense of death, portraying the end of the myth.

Histoire du Tango - Night Club 1960, Astor Piazzolla

Histoire du Tango is one of the most famous compositions by tango composer Ástor Piazzolla, originally composed for flute and guitar in 1985 (published 1986). It attempts to convey the history and evolution of the tango in four movements: Bordello 1900, Café 1930, Nightclub 1960, and Concert d'Aujourd'hui. Piazzolla provided program notes that expand on the individual movements:

“Night Club, 1960: This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.”