

Dennis Deovides Reyes, III – Sayaw Ng Habagat (Dance of the West Winds)

Composed for the performer, Sayaw Ng Habagat, which translates from Tagalog to “Dance of the West Winds,” is a solo rhapsody for both alto and C flutes. The composition exploits varying extended flute techniques which produce masses of sound, bursting in tonal color.

Southeast Asian melodic quotations layer and interlock together to produce a melody which sounds similar to traditional Asian music. These melodies present the opportunity to showcase the extreme high range of the alto flute, a wide musical character, extreme dynamics, as well as repeated, shocking tone clusters at the highest range of the C flute.

Filipino composer, Dennis Reyes, plans to take his doctorate studies at the University of Illinois, Urbana-Champaign in the fall of 2010. In addition to a commission line to the performer, the composer wishes to dedicate this composition to Kyle Patrick Nowins.

~ Dennis Reyes, III

Jules Demersseman – Sixth Solo de Concert in F Major, Op. 82

Netherland born flutist, Jules Demersseman, studied at the Paris Conservatoire under Jean Louis Tolou. Here, at the age of twelve, he took first prize in the annual competition and quickly became a known flute virtuoso. He later followed Tolou as Professor of Flute at the Paris Conservatoire. However, like his teacher, he remained dedicated to the traditional flute of the day rather than moving in favor the new Böhm flute, which had recently been made compulsory at the Conservatoire. This refusal to condone the new flute is said to have been the cause of his dismissal from the Conservatoire.

Arguably the best known of his works today. This work, a virtuosic piece in every sense, is also known as the “Italian Concert,” as it uses a Neapolitan folk melody in the middle movement and closes with a saltarello. In addition to his several works for flute, he was one of the first French composers who wrote music for the newly-developed saxophone.

UNIV
UNIVERSITY OF NEVADA LAS VEGAS

College of Fine Arts ~ Department of Music

Presents a

Doctoral Recital

Rik Noyce

flute

assisted by

Gina Bombola, harp

&

Albina Asryan, piano

Wednesday, March 24, 2010

7:30 PM

Beam Music Center
Doc Rando Recital Hall

Program

Ballade pour Flûte et Piano

Frank Martin
(1890—1974)

Concerto in C Major for Flute and Harp, K. 299 Wolfgang Amadeus Mozart

(1756—1791)

- I. Allegro
- II. Andantino
- III. Rondeau

Gina Bombola, harp

Intermission

Sayaw Ng Habagat (Dance of the West Winds)

Dennis Deovides Reyes, III
(b. 1976)

Sixth Solo de Concert in F Major, Op. 82

Jules Demersseman
(1833—1866)

This performance is presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts.
Rik Noyce is a student of Dr. Jennifer Grim.

Frank Martin – Ballade pour Flûte et Piano

Son of a Calvinist minister, the Swiss-born Martin had only one teacher who taught him piano, harmony and composition. In the 1920s and 30s, he was influential in the music scene in Geneva and founded the Chamber Music Society of Geneva. In 1946 he settled in the Netherlands and later taught at the Köln Hochschule für Musik.

Commissioned and composed in 1939 as the required piece for that year's flute entrants of the Geneva International Competition, Ballade pour Flûte et Piano is an important work in the flute repertoire. The ballade form had become a favorite of Martin's, having composed one for alto saxophone. He followed it with this one for flute, as well as similar works for piano, trombone, cello and viola. The work also exists in versions with accompaniments for piano and strings as well as full orchestra. It is in a free form, which highlights a tempo constantly in flux. With extreme attention to structure and texture, rhythm and blended timbre is essential to Martin's compositions. The title suggests a type of programmatic work, however Martin never identified one. Nevertheless, the work may be seen as a miniature drama in music.

Wolfgang Amadeus Mozart – Concerto in C Major for Flute and Harp, K. 299

Although remuneration was never received, the commission for this work was made by the French Duke of Guînes, Adrien-Louis de Bonnières, a flutist, whose daughter, not coincidentally a harpist, was taking composition lessons from Mozart. Composed in April of 1778, this work is a double concerto for flute, harp and chamber orchestra. Aside from double concertos for piano, this is the only other he composed. Additionally, it is the only formal piece of music he wrote for harp, as at the time the harp was not considered a standard orchestral instrument. The combination of flute and harp provided a unique opportunity for Mozart to pair a chamber sound with orchestra, which was quite different from the standard concerti of the day.

The work follows the standard concerto form of three movements, two fast movements which surround an internal slow one. As standard for the form, cadenzas are performed in each movement, though none were penned by Mozart himself.

Though often found on the periphery of the flute repertory canon, the solo D Major and G Major concerti taking precedence, this work is nonetheless an important and unique work from this great composer.