



CGU Concerts

Syrina Robinson

flute

Program

Partita [a], BWV 1013

Johann Sebastian Bach

(b1685; d1750)

Allemande
Corrente
Sarabande
Bourrée anglaise

Sonata [a], Wq. 132/H. 562

C.P.E. Bach

(b1714; d1788)

Poco adagio
Allegro
Allegro

This concert is given in partial fulfillment of the requirements for the Master of Arts in Music Historical Performance Practices degree for Ms. Robinson.

Next CGU Concert:

Works by: Gershwin, Rachmaninoff, Ravel, and Scriabin

Siqi Sun, *piano*

Wednesday, December 15, 4:15 p.m.
Albrecht Auditorium, Stauffer Hall of Learning
925 N. Dartmouth Ave., Claremont

Acknowledgements

Thank you...

Mom, Grandma, Grandpa, Alyse, Noble, for always supporting me and my music. I would not be who I am or where I am today if it was not for your unconditional love and constant support. I am able to do what I love because of you.

Dr. Keren Schweitzer, for your guidance and unwavering support. I am so blessed to be able to study under you. I have learned so much from you over these past two years and you have helped shape me into the flutist that I have always aspired to be.

Dr. Robert Zappulla, Dr. Nancy van Deusen for serving on my recital committee. Thank you both for your mentorship and your time. It means so much to me and I have learned more than I thought possible about music, musicianship, and theory from you two.

CGU Music Students, for being the only ones who understand this experience. I am grateful for all of the laughs, for always standing by my side, and the many memories we are making and will continue to make. I love you all. You are my family here.

Program Notes

Johann Sebastian Bach - Partita [a], BWV 1013

At the pinnacle of his instrumental chamber music writing J.S. Bach wrote what is referenced today as Partita in A minor while he was nearing the end of his stay in Kothen where he was the Kapellmeister for Prince Leopold. This is important because Bach was not working for a church during this time and he was not under the intense demands that come with working such a position. The original title of this piece was “Solo pour la Flute traversiere” and the original date of composition is unknown. Due to the technical advancements of the flute part writing, it is believed to have been completed between 1717 and 1724. This partita is Bach’s only known musical work for solo flute. The four movements of the partita are all dance movements and are labeled with French spellings: *Allemande*, *Corrente*, *Sarabande*, and *Bourrée angloise*. This work is essentially a collection of musical pieces. The *Allemande* sounds like a prelude to the *Corrente*, a running dance. The slow and expressive *Sarabande* marks the third movement of this piece and the fourth and final movement is lively and energetic. This partita shows off the talent and musical maturity of its players because a flutist needs quick and steady fingers, a lot of breath control, and knowledge of how baroque repertoire was interpreted for the flute.

Carl Philipp Emanuel Bach - Sonata [a], Wq. 132/H. 562

Taking inspiration from his father’s Partita in A minor, C.P.E. Bach wrote his Sonata in A minor in 1747. The original title of this work was “Sonata per il Flauto traverso solo senza Basso.” This sonata, like the partita, is another one of the earliest examples of solo flute music in the Baroque era. This three movement work begins in a peculiar manner in which the first movement is a slow “*Poco adagio*” and the next two movements are fast. C.P.E. Bach approached his music with empfindsamer Stil which means “sensitive style.” His compositions are expressive, dramatic, and tumultuous. The first movement of this sonata has wide leaps in intervals as well as stark dynamic shifts. The last two movements of this work are quick and expressive with running sixteenth notes that move the piece along steadily.