



Faculty Recital

PHILIP ISENBERG Flute

JODIE DeSALVO Piano

A presentation of

INDIANA UNIVERSITY SOUTH BEND

Daniel Cohen, Chancellor

Robert W. Demaree, Jr., Dean of the Arts

Eight-fifteen o'clock

Saturday, January 18, 1992

Main Auditorium

1991-1992 Season, Eighteenth Program



Program

- Sonata in C Major for Flute and Continuo, BWV 1033 J.S. Bach
Andante-Presto
Allegro
Adagio
Menuett I and II
- Flute Music Vanraj Bhatia
Night Music I
Song
Dance
Night Music II
- Duo for Flute and Piano Aaron Copland
Flowing
Poetic, somewhat mournful
Lively, with bounce

Intermission

- Sonata in D Major for Flute and Piano, Op. 94 Sergei Prokofiev
Andantino
Scherzo
Andante
Allegro con brio

Mr. Isenberg plays the Haynes flute with a Miguel Arista headjoint.

The use of recording or photographic devices at a concert in any auditorium of IUSB is forbidden. Eating, drinking or smoking at such events is also prohibited. Attendance by children under the age of responsible behavior is discouraged.

Program Notes

The Sonata in C Major for Flute and Continuo, BWV 1033 was written during one of the most productive periods of Johann Sebastian Bach (1685-1750). The composer was in residence at Cothen, and during this time he wrote not only all eight of his flute sonatas, but the six *Brandenburg Concertos* as well. The keyboard part to this piece exists only as figured bass, rather than as an obbligato harpsichord part. The authentication of this sonata is considered spurious, although if one of Bach's sons or some other court composer really wrote it, he was certainly well-versed in the master's style.

The *C Major Sonata* is very different from Bach's other flute sonatas, with only the simple aria-like third movement as a predictable portion of the piece. The first movement is neither a complete slow nor fast movement; rather, it is something of a combination of half of each - a lush slow movement which never really develops and a short presto which ends soon after it starts. The second movement seems to consciously avoid a theme and is as close as Bach gets to writing simply a virtuosic movement for the flute, designed to showcase the performer's skills rather than the composer's profundity. And the final movement, rather than ending the sonata with a grand flourish, is just a simple dance.

With these changes, one may view this sonata almost as though Bach were looking back toward late Renaissance or early Baroque instrumental works, a time before the stylized form of the sonata had really taken hold. Because of the piece's unconventional construction and its lack of a flashy ending, it has been the last of the set of complete flute sonatas by Bach which I have undertaken in public performances.

Vanraj Bhatia was born in Bombay in 1927 and studied with Nadia Boulanger in Paris. Thus his Indian heritage and his European training are combined in his 1966 composition, **Flute Music**, dedicated to Carleton Sprague Smith. The outer movements are intended to sound very improvisatory and free, although they are notated with extremely precise rhythmic values. The second movement has a much steadier beat and is very vocal, while the third movement is a rhythmic dance the first half of which consists of alternating bars of seven and ten beats (the performer cannot assume responsibility for injuries incurred from foot-tapping).

Along with the music is published, without explanation, the words to a folksong from Jammu (a northern province near Kashmir), translated into English by the composer. It is three stanzas long, each containing lines of seven, eight, twelve, and five syllables. I have decided to incorporate the text into the second movement.

Because of the non-Western aspects of this piece, I have chosen to present a non-traditional performance of it which includes a violation of the proscenium. Thus, the audience's cooperation is kindly requested in providing **complete and absolute silence** as soon as the house lights are brought down.

Although the *Duo for Flute and Piano* was written by Aaron Copland (1900-1990) a full thirty years after the ballets which made his Americana style famous, the piece is still vintage Copland, from the open fifths in the opening measure to the polymetric rhythms in the last line of the piece. The two outer movements are filled with syncopations, displaced accents, and hiccupping meter changes. Yet nestled in between is a paradoxical slow movement -highly chromatic, yet almost vexing in its simplicity; and though the composer flirts with a few blocks of major tonality, he eschews these for lengthy phrases in free atonality, as though he realizes that his successful American idiom has to meet other twentieth century compositional styles at some point.

The piece was composed in 1971 on commission as a memorial from students of William Kincaid, principal flutist of the Philadelphia Orchestra from 1921 to 1960. It immediately found its way into the standard solo repertoire and has remained there ever since.

Let's get one thing straight: *The Sonata in D Major for Flute and Piano, Opus 94* was written by Sergei Prokofiev (1891-1953) for flute in 1943, performed on flute that year, and then transcribed a year later by the composer with the help of the violinist David Oistrakh and published as Opus 94a. Thus it was a flute sonata transcribed for violin and *not* the opposite.

With that crusade completed, what the performer faces is a jumble of no fewer than five conflicting sources with which to assemble a performable edition. Of course there is the original edition, published in manuscript form in Prokofiev's hand, and the first engraved edition, published one year later. As one would expect, neither of these is currently available, although they have been consulted and footnoted in preparation of the two editions which are available, edited by illustrious flutists Carleton Sprague Smith and Jean-Pierre Rampal. Then, of course, we have Oistrakh's violin version with which to contend.

To an extent which is rare in any other solo situation (although the works of Bruckner and Mussorgsky in symphonic and operatic genres come to mind), the performer must weigh philosophical decisions as to which edition or combination thereof to use. Do we rely upon Prokofiev's original youthful burst of creativity, or his amendments made a year later? Do we assume that he knew the flute well enough, or do we accept the idiomatic "corrections" of the editors? Finally, how many of his and Oistrakh's changes in the violin part were for the nature of the instrument and how many were additions of new ideas?

Because of the unavailability of the original editions (my letter to Russia is still unanswered), any performance in this country involves a certain mixture of versions. My choice has been to use as much of the original material as possible, based upon the Smith edition published by MCA, while taking some of Rampal's suggestions regarding idiomatic articulations and dynamics, and incorporating a few changes from the violin edition which I felt (quite subjectively, of course) added something musical without inherently being string music.

About the Artists

PHILIP ISENBERG is now in his seventh year as principal flutist of the South Bend Symphony Orchestra. He also held that position for three seasons with the Teatro Lirico Sperimentale in Spoleto, Italy; as well as with the Internationales Jugendfestspieltreffen in Bayreuth, Germany; the Puccini Festival in the composer's home town of Torre del Lago, Italy; and the Newbold Music Festival in England, Scotland, France, and Belgium. In this country, he has concertized extensively on both coasts, ranging from the world premiere of a ballet by Hiroshima survivors sponsored by the United Nations to playing piccolo in the marching band for the Easter parade at Disneyland.

An avid chamber musician, Mr. Isenberg is currently a member of the South Bend Symphony Wind Quintet and was principal flutist with the Relache Chamber Ensemble for their debut at Weill Recital Hall (at Carnegie Hall). He holds a Bachelor of Music Degree from the University of Southern California and a Master of Music Degree from the Manhattan School of Music. He has been on the faculty of Indiana University South Bend since 1986 and also serves on the faculties of Goshen College, the University of Notre Dame, and Saint Mary's College. This evening marks his third solo appearance at IUSB.

JODIE DeSALVO has acquired awards and acclaim for her solo and concerto appearances throughout the United States, Canada, and Europe. She is winner of the 1990 Simone Belsky Award, a nationwide biennial competition, and has been top prizewinner at several other competitions including the National Federation of Music Clubs, Artists' International, American Music Competition, and the Young Keyboard Artists' Association. She has performed throughout Switzerland, Poland, Hungary, England, Wales, and Ireland. In this country, she has appeared as a soloist at such prestigious festivals as Chautauqua, Brevard, and Music Mountain. She has presented solo recitals at Weill Recital Hall (at Carnegie Hall) and Merkin Concert Hall in New York.

Ms. DeSalvo holds a Bachelor of Music Degree from the Hartt School of Music in Hartford, Connecticut and a Master of Music Degree from the Manhattan School of Music. She is a regular performer with the New World Ensemble and the Freimann String Quartet and has performed frequently on Public Radio and WQXR in New York. She recently recorded her first CD with Glenn Basham, concertmaster of the Fort Wayne Philharmonic.

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