

Sonatas for Flute

Poulenc – Prokofiev

Martinů – Burton – Fauré

Jennifer Stinton

Scott Mitchell, piano



MUSICAL
mc
CONCEPTS

Sonatas for Flute

Francis Poulenc: *Sonata for Flute and Piano, FP 164*

- | | | |
|---|------------------------|------|
| 1 | I. Allegro malinconico | 4:19 |
| 2 | II. Cantilena | 4:04 |
| 3 | III. Presto giocoso | 3:37 |

Sergei Prokofiev: *Sonata for Flute and Piano in D Major, Op. 94*

- | | | |
|---|----------------------|------|
| 4 | I. Moderato | 8:08 |
| 5 | II. Scherzo. Presto | 4:38 |
| 6 | III. Andante | 3:36 |
| 7 | IV. Allegro con brio | 6:59 |

Bohuslav Martinů: *Sonata No. 1 for Flute and Piano, H 306*

- | | | |
|----|----------------------------|------|
| 8 | I. Allegro moderato | 6:42 |
| 9 | II. Adagio | 5:46 |
| 10 | III. Allegro poco moderato | 5:13 |

Eldin Burton: *Sonatina for Flute and Piano*

- | | | |
|----|--------------------------------------|------|
| 11 | I. Allegretto grazioso | 3:25 |
| 12 | II. Andantino sognando | 3:04 |
| 13 | III. Allegro giocoso, quasi fandango | 2:23 |

- | | | |
|----|--|------|
| 14 | Gabriel Fauré: <i>Morceau de Concours</i> | 2:55 |
|----|--|------|

Jennifer Stinton, *flute*
Scott Mitchell, *piano*

NOTES ON THE PROGRAM

Poulenc: *Sonata for Flute and Piano, FP 164*

Francis Poulenc is one of the truly French voices in 20th-century music. The son of a wealthy industrialist, his early musical influence came from his mother, who was an excellent pianist. His student days were centred on the Parisian intellectual music circle, and he was one of *Les Six*, young composers who under the guidance of Erik Satie and Jean Cocteau, were forming a new music which would use sources from everyday life: jazz, the music-hall and the circus. The flute sonata belongs to a much later, more mature period. It was written in 1956, when Poulenc was planning a set of wind sonatas which he did not live to complete. The sad opening theme is contrasted with jaunty passage-work, perhaps recalling happier times. A gentle song follows, with a racy conclusion in which past cares are swept away, although the recurrence of the opening theme gives us pause for thought.

Prokofiev: *Sonata for Flute and Piano in D Major, Op. 94* (later revised as *Violin Sonata No. 2*)

By the summer of 1943, German armies had penetrated deep into the Soviet Union, to be halted at the bloody stand at Stalingrad. In common with other artistic evacuees, **Sergei Prokofiev** was in Alma-Ata, deep in Soviet Asia. The ballerina Galina Ulanova, the definitive Juliet in Prokofiev's famous ballet, was staying in the same hotel. "A grand piano took up nearly all the space in his room," she wrote. "and music was piled everywhere - on the piano, on the floor, on chairs and on the window-sill. Prokofiev was in excellent form and full of ideas."

He had sought a commission from the Committee on Artistic Affairs for a flute sonata. "I had long intended to write music for flute, an instrument which I had felt undeservedly neglected. I wanted to write the sonata in delicate, fluid classical style" And so it was. Prokofiev avoided much of the irony present in so much of his music in favour of an unambiguously conventional structure, with simple, singing lines for the flute in the first

Recorded at Snape Maltings, October 1989

Producer: **John H. West**

Engineer: **Sean Lewis**

Executive producer: **Alan Booth**

Mastered by **Paul Arden-Taylor**

Digital edition produced by **Gene Gaudette**

Cover image: **Clause Hassam**, "Paris in the Snow", courtesy Just Images

Design: **Imergent Images Ltd**

Project Co-ordinator: **Robin Vaughan**

movement. and a chance to show off playing technique in the Scherzo. Most of the sonata is in the happy key of D major, like his *Classical Symphony*, although the short Andante is in the remote key of F, and here the piano is allowed to be more aggressive and humorous.

In June 1943 Prokofiev and Mira began the dangerous and nearly 2,000-mile journey up the Volga and Kama to Prem, then called Molotov after Stalin's notorious foreign minister. Here the sonata was completed during work on his ballet *Cinderella*. It was first performed in Moscow in late December 1943 by N. Kharkovsky and Sviatoslav Richter.

Later Prokofiev wrote “..some of our violinists have taken an interest in it, and not long ago, together with David Oistrakh, one of our best violinists, I made a violin version out of it. This proved not too difficult, since we found that the flute part is easily adaptable to violin technique. Very few changes were required, most of them affecting the bowing. The Piano part remains unchanged.” The work is now a popular item in both flute and violin repertoire.

Martinů: *Sonata No. 1 for Flute and Piano, H 306*

Placing **Bohuslav Martinů's** work in the context of modern classical music is less than easy. His early life was spent almost exclusively 100 feet above ground - his father was the keeper of the church bell-tower in the small village of St Jacob in Bohemia. Only when he was seven years old and going to school did he venture the 190-odd steps down to ground level every day. He studied music in Prague and through the good offices of a friend joined the first violins of the Czech Philharmonic, but was quickly relegated to the seconds. Notwithstanding, his music embraces a wide variety of personal styles, frequently echoing the spiky textures of neo-classicism, although his later work has a Czech national flavour. Even now some of his large output remains unpublished.

His struggle to become recognized as a composer took him to Paris, where he studied with Roussel and was in contact with *Les Six*. In 1931 he found a devoted wife. At the outbreak of war he was blacklisted by the Nazis, and like so many of the avant-garde found his way to the USA, where he wrote this sonata in 1945. There is a distinct feeling of the open air in this writing, including the influence of birdsong, directly quoted in the last movement, which also sounds tolling bells, reminiscent of the tower in which he grew up.

Burton: *Sonatina for Flute and Piano*

Eldin Burton was an American part-time composer whose work was in banking. His compositions include various chamber works, a piano concerto and a flute concerto. This Sonatina, composed in 1946, won the New York Flute Club Prize in 1948.

And with reason: the grandeur of its opening suggests the free, open spaces of the American countryside, while the second movement's theme has a folk-tune-like simplicity also to be found in the music of Copland, while the finale is an attractive Spanish dance.

Fauré: *Morceau de Concours*

Gabriel Fauré's influence on later French music was considerable. His pupils included Ravel and Nadia Boulanger, and Debussy's contribution to musical sound was made with an awareness of Fauré's own harmonic invention. This little piece has charm and grace, and a touching hymn-like simplicity bereft of sentimentality.

— **Jeffrey Long**

NOTES ON THE ARTIST

Jennifer Stinton, as an internationally recognised flautist, has performed as a soloist at festivals and prominent venues internationally, including a concerto performance in the Concertgebouw (which was broadcast live on Dutch television), a recital in Davos for the World Economic Forum ("G8"), and tours of France, Scandinavia and the Middle East.

She studied the flute at the Royal Academy of Music and was subsequently awarded a Countess of Munster Scholarship and Arts Council Award to continue her studies in America with Geoffrey Gilbert. On her return to London she won a Martin Scholarship and a student fellowship from the Academy to research new repertoire for the flute, she has since been elected an Associate of the Royal Academy of Music. A finalist in the 1987 Royal Overseas League Competition, she went on to win the 1988 South East Arts Platform. The following year Jennifer made her first of 12 recordings on the Collins Classics label, including her own flute transcriptions of Barber's Violin Concerto.

Jennifer is committed to the promotion of new and rarely heard music. She has been a featured artist on BBC Radio 4, and her American Album was released following a highly successful 'live' BBC Concert Hall recital. She has championed the music of young composers worldwide and performed many British and World premieres on Londons' South Bank. She has performed with the Fires of London and London Sinfonietta.

She appears as a soloist in London at the Wigmore Hall and South Bank, having made her debut at the Royal Festival Hall on 1991 performing a Mozart concerto with the Philharmonia Orchestra in the presence of Diana, Princess of Wales. Jennifer regained rights to her Collins recordings and many of these have been reissued under licence, for example the *Rodrigo Concertos* with the E.C.O, *Barber/Khachaturian Concerti* with the Philharmonia, *CPE Bach Concerti* with OSJ, *20th Century Concerti* with SCO and *American Album for Flute* with Malcolm Martineau.

Scotland-based pianist **Scott Mitchell** has performed extensively as a chamber music pianist and accompanist throughout Great Britain, Europe, South America and the Middle East. As a result of his varied chamber music activities he performs regularly at St. John's Smith Square, Purcell Room and the Wigmore Hall in London. He has also appeared at many of the world's major festivals including the Edinburgh and the Festival Wiener Klassik.

As a recording artist Scott Mitchell has released CDs for Chandos Records, ASV, Collins Classics, Black Box and Tosca. He has recently recorded Dave Heath's Piano Concerto, "The Passionate", with the BBC Concert Orchestra, released on the Freestyle classics label. He is a regular performer on BBC Radio 3 and Classic FM and has also appeared on Channel 4 and the satellite Arts Channel.

Scott Mitchell has performed with John Wallace (Trumpet), Michael Collins (Clarinet), Raphael Wallfisch (Cello), Andrew Watkinson (Violin), Richard Watkins (French Horn) and James Bowman (Counter-tenor), also with the Duke Quartet. He performs in a duo with flautist Jennifer Stinton. In competitions he has been awarded the Lisa Fuchsova Prize for outstanding chamber music pianist and the Eric Rice Memorial Prize for outstanding accompanist, both at the Royal Overseas League Music Competition. Scott Mitchell is a staff accompanist and chamber music coach at the Royal Scottish Academy of Music and Drama in Glasgow where he also taught piano at the Junior Department.

Musical Concepts MC107

5055354408496

© 1990, Jennifer Stinton.

Digital edition ©&© 2023, Musical Concepts.

No part of this sound recording and its component audio, text, or graphics files may be reproduced, distributed, transmitted, or shared electronically in any form or by any means, including photocopying, recording, file sharing, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other noncommercial uses permitted by copyright law. For permission requests, contact the publisher, using the subject line "Attention: Permissions Coordinator," at the address below.

**Musical Concepts
c/o ALTO Distribution
Magnus House
8 Ashfield Rd
Cheadle SK81BB, UK**

