

**Louise Farrenc (1804-1875)** was a prolific female composer and piano virtuoso of her time. She was known for writing in multiple genres such as piano works, symphonies, but most notably her chamber music. After studying piano with recognized pianists such as Ignaz Moscheles and Johann Nepomuk, she eventually went on to study composition at the Conservatoire de Paris under Anton Reicha. Along with her work as a composer, she was also noted for being an excellent teacher.

The *Trio for Flute, Cello, and Piano, Op.45* consists of four movements. The first movement starts with prominent minor chords at the beginning that shift to the main melody played in octaves by the flute and cello. Throughout the movement you can hear the piano's right-hand motives accompanying the flute while the left-hand lines move with the cello. This homophonic theme then segues into the second theme where the flute and cello play lyrical lines harmoniously. The second movement transitions from e minor to C major with more focus on the flute's beautiful, lyrical lines. This is then interrupted by an interlude between the cello and piano featuring a strong, dark section in c minor before reverting back to the original key. The next movement is quick and witty with its unrelenting sixteenth notes between all three instruments and underlying bouncy eighth notes. The cello is then featured in the trio section by playing the sweet melody in the high register of the instrument. The finale is similar to the third movement in how lively and light it is with the staccato eight-notes in the main theme. By the end, the piece settles brightly into a strong cadence of E major.

Born in Guangzhou, China, **Chen Yi (b.1953)** started to play the violin at an early age and later received both bachelor's and master's degrees from the Central Conservatory in Beijing, and her Doctor of Musical Arts degree in New York City from Columbia University. In addition to receiving distinguished honors such as the election to the American Academy of Arts & Letters in 2019, she has also held positions as the Composer-in-Residence at multiple institutions including her current position as the Lorena Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of Music and Dance in the University of Missouri-Kansas City since 1998.

This unaccompanied work titled *Memory for solo flute* was originally written for violin and was transcribed for flute in collaboration with flutist Mary Holzhausen. Chen Yi provides a program note addressed to her former professor in tribute of his passing in which she describes this piece as a heart-breaking cry in his name in the Cantonese dialect. These cries can be heard in the wide range of extended techniques such as glissandi and pitch bends. The wide range of extended techniques, such as glissandi and pitch bends, express intense emotion, accentuated by upper-range flutter tonguing in the final climax. Even the ending is reminiscent of this as she chooses to end the piece in soft, quiet harmonics.

**Eugene Bozza (1905-1991)** was a French violinist and composer that studied at the Paris Conservatoire. As it turns out, he studied there three times first studying violin performance, then conducting, and finally composition. Most recognized by his compositions, he wrote a few operas, ballets, and other works, but was noted for his chamber music specifically for woodwinds.

*Agrestide, Op. 44* written for the Paris Conservatoire contest in 1942 and dedicated to the flute professor Gaston Crunelle, still remains standard in recitals and high-level competitions. It has four sections within it starting with the Moderato, Cadenza, Andantino, and finally the Animé and Piu vivo. Where the flute takes a lot of attention in this piece due to its numerous technical and lyrical demands, the piano part is equally demanding, creating a chamber-like atmosphere.

**Johann Sebastian Bach (1685-1750)** is one of the most notorious, researched, and prolific composers of the Baroque Era—and still is to this day. Aside from his many sonatas, concerti, keyboard works, and cantatas that he composed, he also wrote a decent amount of solo instrumental works. In regard to his Partitas, he breaks from traditions of the earlier English and French suites in terms of its structure. However, there is an instrument that sticks out as he only wrote one solo work for it—the *Partita in A minor, BWV 1013*.

To this day, this piece remains a standard in flute repertoire. The fusion of national styles and inspiration previous works written by him all helped create this work in which has four movements—Allemande, Corrente, Sarabande, and Bourrée Angloise. The Allemande is in binary form that ends in a coda-like section. Throughout, you can hear what sounds like two people playing as the flute adds weight to the lower notes that allow for the bass line to be heard. The Corrente is a French dance that is very virtuosic focusing on the idea of a two-voice texture using the interval of tenths. The slow, lyrical Sarabande is a Spanish dance that requires the flutist to liberties without disrupting the flow of the dance. The Bourrée Angloise (often referred to as the *contredanse*) represents a lighter spirit style contrary to the lower style character of the other three movements which were common in English dances at this time. While it is normal for a partita to end with a Gigue in compound meter (6/8 or 3/8), he breaks the rules and ends with this dance in which is in the simple meter of 2/4.

French flutist, conductor, and Professor **Paul Taffanel** (1844-1904) has had a considerable influence on flute training and compositions during his time. At an early age, he received flute instruction from his father and earned prizes from performances by his mid-teen years. He is also one of the few who helped found the French Flute School at the Paris Conservatoire in which focuses on a specific style of flute playing that focuses on techniques such as tone quality and vibrato. These techniques are also contributed largely by his own flute skills after a successful career as a soloist and orchestral musician. During his professorship, he implemented his practices and also restored the required repertoire by reintroducing early music from the Baroque Era through composers such as Johann Sebastian Bach.

*Fantaise sur le Freischütz* is an extremely virtuosic piece that pulls melodies and themes from Carl Maria von Weber's opera titled "Der Freischütz." Known for its supernatural themes and ornate textures, Taffanel combined these themes and depicted a different part of the story within each section. Through technical demands such as rapid-moving passages as well as controlled vibrato and breathing, this showpiece is to be played with flair and agility while displaying expressiveness.