



Dwett is the Maltese word for duet – a composition for 2 performers.

A program framed by Baroque works

Program

Claude Debussy	<i>Syrinx</i> for solo flute
Archangelo Corelli	<i>La Follia</i> Op.5/12
Margarita Zeleniaia	<i>Byzantine Chants</i> (selections) for solo cello
J. S. Bach sonata	<i>Sonata in E major</i> BWV 1035
Reza Vali	<i>Folk Song set No.9</i> (selections)
Heitor Villa Lobos	<i>Bachianas Brasileiras No.6</i>

Written in 1913, *Syrinx* is a work for solo flute by the French impressionist composer **Claude Debussy**, a pivotal work in the solo flute repertoire. Debussy considered Bach as “the one great master”. Just like Bach, Debussy emphasized lines rather than melodies. *Syrinx*, is the French word for Panpipes and also refers to the nymph in classical mythology, who pursued by the god Pan, pleaded for her and was transformed to reeds by the river’s edge. In turn, Pan made the reeds into a flute. Originally titled “Flute de Pan”, Debussy wrote *Syrinx* as incidental music to the uncompleted play *Psyché* by Gabriel Mourey.

Published in 1702 by John Walsh as one of “Six Solos for Flute and a Bass” by **Arcangelo Corelli**, *La Follia*, *Op.5 n.12*, are transcriptions from his celebrated violin Sonatas, Opus 5. The variations are based on the “Follia”, a dance presumed of Portugese origin which has been used by many composers including Scarlatti, Liszt, Nielsen, Marais as well as Bach himself.

Russian-American composer **Margarita Zeleniaia’s** sacred concerto – *Byzantine Chants* gets its inspiration from Medeival Byzantine Chants. It is a prayer wherein the cello becomes the chanter who uses its range of chant-melodies same as an iconographer would, to convey biblical storylines. The composer says that “ It was not accidental that I decided to turn my attention to prayer chants; since a prayer, in essence, is the true core that represents the people who had made it. It is a symbol of their high spirit. When written word is merged with music with the purpose of appealing to a higher force, it gains tremendous momentum, for it represents the upward effort of the soul marked by divinity.” *The Great Litany* movement, presents a choral recitative, built on an ostinato rhythmical structure, whereas *The Arioso/The Eternal Harmony of the Soul* is a contemplation on that which can be heard in the quiet of the prayer, in the quiet of one’s own soul. In *The*

Holiday Hymn, the melody creates an impression of an energetically rocking bell. “The boom of the big bells” and “the jingle of the small ones” convey the atmosphere of celebration and solemnity.

Johann Sebastian Bach’s Sonata in E major (BWV 1035) for flute and Basso continuo, a sonata in four movements, was written in 1741. A typical Baroque “Sonata da Chiesa”, it has 4 contrasting movements slow-fast-slow-fast. Beginning with a slow *Adagio* followed by an energetic *Allegro* second movement, it is followed by a *Siciliano*, Baroque dance third movement, and a faster final *Allegro* fourth movement. Bach wrote this sonata for King Frederick the Great’s chamberlain, Michael Gabriel Fredersdorf a flute player himself, same as the King.

Whilst Persian-American composer’s **Reza Vali’s Folk song set** series have no direct connection with Bach’s work, Vali’s piece provides a contrasting work that fuses Persian folk music with western classical music. The selections being performed –two with Bass flute, one with Alto flute and the other on the Concert flute, make use of extended techniques such as glissandos, percussive effects on flute, whistling and singing whilst playing.

JS Bach has inspired so many composers’ works, starting with composers who were his contemporaries to composers now. Brazilian composer **Heitor Villa-Lobos’s** set of nine works titled *Bachianas Brasileiras* merge elements of Brazilian folk music and Johann Sebastian Bach’s style. His *Bachianas Brasileiras No.6* for flute and bassoon, in two movements, contrasts the first movement -*Aria* –a contrapunctal Bachian reminiscent “choro” which Villa-Lobos describes as “a new form (...) in which are synthesized the different modalities of Brazilian music, Indian and popular, having as principal elements, rhythm and any typical melody of popular character,” with a second movement - *Fantasia*. The work is a suite in which the composer uses the bassoon (in this case transcribed to cello) – a continuo instrument used in Baroque music—because, as Villa Lobos himself explains, “it is nearer to the spirit of Bach”.

Performers Biographies:

Flutist Laura Falzon has established a career as a soloist, chamber musician and educator and has performed throughout the US, Europe and Asia. In New York, Falzon has performed in venues including Carnegie Hall, Symphony Space, Le Poisson Rouge, The Tank and Tenri. Praised by the Musical Times for her "versatile technique", by the British Flute Society's PAN Magazine for her passionate interest in contemporary music describing her as “fearless in tackling and promoting it”, and hailed by the Music & Musicians journal as “an excellent instrumentalist”, Dr. Falzon, has worked with many composers and premiered numerous works written for her including works by composers Charles Camilleri, Halim El-Dabh, Theodore Wiprud, Mohammed Fairouz, Dai Fujikura, Alice Shields and Bushra El-Turk. The recipient of numerous awards, she has received grants from, amongst others, The British Arts Council, New York Women Composers, Rotary Foundation and Sparkplug Foundation. Her teachers have included Julius Baker, Sebastian Bell, Susan Milan and Kim McCormick. A founding member and artistic director of *Id-Dinja* and *ISSA Sonus* ensemble, she teaches at CUNY and Columbia University’s Teachers College. <http://www.laurafalzon.com/>

Cellist Andrey Tchekmazov, is a Grand Prize winner of the Vittoria Gui International Chamber Music Competition in Florence and Premio Trio de Trieste in Trieste, as well as Premio della Critica in Italy. Mr. Tchekmazov has performed throughout North and South America, Europe, Russia and Asia. His appearances include the Great Hall of Moscow Conservatory, Osaka Symphony Hall in Japan, Brazil’s Sala San Palo, Alice Tully Hall, Merkin Hall and Weill Recital Hall. Among his other prizes and awards are the Koussivitzky Competition, Stadt, and the Russian National Competition in Moscow. As a frequent performer with the Jupiter Chamber Players and Lyric Chamber Music Society in New York, and at the Phillips Collection in Washington, D.C., Tchekmazov has “impressed his audiences with his big, warm tone and...Russian brand of virtuosity” (Strad, London-New York).