

Duo Beija-Flor

Musings from elsewhere, music from parallel visions

The flute and guitar duo Duo Beija-Flor presents its new program, "Musings from Elsewhere: music from Parallel Visions," pairing classical works with a musical style or common inspiration. The six pairings are pulled from composers and influences from around the globe. Sometimes, the pairings are from composers from different places, and others are from different periods, but each pair shares a common muse. This is an ode to the creativity that emanates from our curiosity for each other and our roots!

Duo Beija-Flor will make you revisit beloved classical works with their "...magistral arrangements..." (Flute Quarterly, USA) and discover rare musical gems written for their unique instrumentation. Through this musical voyage, you'll tap your foot along Boccherini dancing with Rossini and Ravel and Brouwer revisiting a 500-year-old dance; you'll be mesmerized by the imagined landscapes of Debussy resonating to Japanese composer Miyagi; you'll be moved by the deep emotions emanating from the tango of solitude with works by Patrick Roux and Astor Piazzolla; you'll be enveloped by the pure beauty of melodies mixed with the sophistication of Europe and the passion of South America with Purcell and Villa-Lobos; you'll meet a new way of playing flute and guitar with a gypsy version of Bartok and the rock sonorities intertwined with folkloric Bulgarian rhythms of Atanas Ourkouzounov. A flute and guitar concert that will transport you from the depths of the soul to the most festive joys shared by all the world's cultures!

Pièce en forme de Habanera.....Maurice Ravel (1875- 1937)
Danza Cubana no. 1 (al estilo de Manuel Saumell).....Leo Brouwer* (1939-)**

Haru No Umi.....Michio Miyagi (1894- 1956)**
Estampes.....Claude Debussy (1862- 1918)**
1. Pagodes

Chaconne for Two Flutes: Two in One Upon a Ground, Z. 627.....Henry Purcell (1659- 1695)**
Bachianas Brasileiras No. 5.....Heitor Villa-Lobos (1887- 1959)
1. Aria (Cantilena)

-Intermission- (*if required*)

Romanian Folk Dances.....Bela Bartók (1881- 1945)**
Sonatine.....Atanas Ourkouzounov (1970-)
I. Mouvement Bulgare

Soledad.....Patrick Roux* (1962-)
Soledad.....Astor Piazzolla (1921- 1992)**

Guitar Quintet No. 4 in D major, "Fandango".....Luigi Boccherini (1743- 1805)**
Soirées Musicales No.8, "La Danza"Gioachino Rossini (1792- 1868)

(*) Canadian composer
(**) Arrangement by the Duo Beija-Flor
(***) Commissioned for Duo Beija-Flor

Program notes:

Habanera/Contradanza

Pièce en forme de Habanera- Maurice Ravel

Danza Cubana no. 1 (al estilo de Manuel Saumell) - Leo Brouwer

The Habanera has a long history, with many twists and turns. Its origins can be traced to England, where it was first known as the country dance. This dance was hugely popular in the 15th century and resembled the style we know as square dancing. The dance's popularity with English aristocratic circles helped it make its way into the courts of Louis XIV in France, where it was known as the contredanse. This increasingly popular dance and music form continued to spread internationally, even receiving use from composers such as Beethoven and Mozart. Eventually, it spread to Spain and South America in the 18th century as the contradanza. However, its peak arrived in the 19th century as the Habanera. The style morphed into several dance styles we know today, including the tango. The international background of the Habanera led to Cuban musicologist Natalio Galán humorously labelling the genre as “anglo-franco-hispano-afro-cubano.” Here, we present the style in both its past and present with treatments from impressionist French composer Maurice Ravel and contemporary Cuban guitar composer Leo Brouwer. Ravel's *Pièce en forme de Habanera* represents an idealistic version of the dance with exotic impressionistic harmonies supporting a languid, dreamy melody. At the same time, Brouwer's *Danza Cubana no. 1*, written for the Duo Beija-Flor, celebrates the Cuban history of the style with a classic approach based on themes and ideas from one of the most prolific Cuban composers of contradanzas in the 1800s, Manuel Samuell.

Asian Landscapes

Haru No Umi- Michio Miyagi

Estampes, I Pagodes- Claude Debussy

These two works both paint musical pictures that neither composer could actually see. Michio Miyagi's work *Haru No Umi* was initially written in 1929 for koto and shakuhachi, the Japanese version of harp and flute. Miyagi's last vision inspired the piece before he suddenly lost his sight at an early age. Haru no umi translates to the “sea in spring” and describes cherry blossoms near the sea of Tomonoura in southern Japan.

Pagodes, Debussy's first movement from his solo piano work, *Estampes*, is also based on an imagined landscape of a pagoda in a Balinese jungle. While Debussy never travelled to Asia, its sounds inspired him. First exposed to Asian culture while attending the World's Fair in Paris in 1889, Debussy fully embraced the orientalism in art that was all the rage in late 19th century France. This influence is undoubtedly heard in many of his pieces but perhaps most strongly in *Pagodes*. These two works showcase these two great composers' ability to paint images using sound.

Cultural exchange

Chaconne for Two Flutes: Two in One Upon a Ground, Z. 627- Henry Purcell

1. Aria (Cantilena), Bachianas Brasileiras No. 5- Heitor Villa-Lobos

Since tribes of hunter-gatherers, humans have exchanged between themselves. Either through tangible items or through ideas and customs, we have always been influenced by each other. The next pairing celebrates this very human trait. The chaconne, perhaps most famous for its treatment by Bach, was brought to Europe in the late 16th century from the New World, where it was an upbeat dance. However, after having made its way into Europe's higher social circles and courts, it evolved into a slower, more melodic musical form. Henry Purcell's *Chaconne for Two Flutes* is a perfect example of the European idea of this style from the far-off West.

Four centuries later, Brazilian composer Heitor Villa-Lobos searched for a way to show Europe that classical music from South America could be sophisticated. His response was his nine *Bachianas Brasileiras*. Combining Brazilian colours and rhythms with European musical forms and counterpoint, Villa-Lobos used Bach's Brandenburg concerti as inspiration. Like Bach, each piece is composed for a different ensemble. Some are for Orchestra, others for piano, while no. Six was scored for flute and bassoon. The most famous of the nine is the *Bachianas Brasileiras No. 5*, originally for an ensemble of eight cellos and soprano. The aria or cantilena is an ode to the moon, a subject of fascination shared by every culture worldwide.

Eastern Europe influence in classical music

Romanian Folk Dances- Bela Bartók

I. Mouvement Bulgare, Sonatine- Atanas Ourkouzounov

Béla Bartók was a pioneer in the field of ethnomusicology. Dragging his portable phonograph into the countryside of Eastern Europe, Bartók recorded hundreds of traditional songs. Through this, he was able to create some of his most cherished works, including his celebrated *Romanian Folk Dances*. Composed in 1915, the work was based off of a collection of folk songs he recorded in Transylvania. Though the work was composed for piano and eventually orchestra, the songs were originally performed on shepherd's whistle. In the early 2000s, the group Taraf de Haïdoucks reworked the piece to reflect its origins better. We have used both Bartók's and Taraf de Haïdoucks' versions to create our arrangement for flute and guitar.

Continuing the idea of an exchange between East and West, Atanas Ourkouzounov is a young composer who expertly blends the rhythms and sounds of his native Bulgaria with modern, contemporary musical and rock elements to create a truly unique sound. *Mouvement Bulgare*, from his *Sonatine* for flute and guitar, is a testament to this creative blending of cultures.

Tango of solitude

Soledad- Patrick Roux

Soledad- Astor Piazzolla

Loneliness and solitude are universal feelings everyone feels, yet they are hard to describe in words. Are we melancholic for the warmth of others or perhaps content to be alone? Soledad, Spanish for solitude, is the subject of the pieces by Quebecois/ French composer Patrick Roux and master of the modern tango, Astor Piazzolla. Roux's *Soledad* was written in memory of his grandmother, who lived alone in France. The only time she could see her family was during the summer vacations when she came to Quebec to visit her family. The rest of the year, she was alone in her apartment, far from the family she cherished. There, she lived out her life in the turmoil of melancholy, battling her inner tango. We all have this destructive potential, which can pull our thoughts between the sweet melancholic madness of memories and the distress of our solitude.

Piazzolla's *Soledad* was composed for the 1975 French film, "Lumières," about four friends and their complicated lives. However, Piazzolla had plenty of inspiration from his own life to draw from. Throughout his life, he moved from city to city, from Buenos Aires to New York, to Paris, and back to Buenos Aires, making for a life without any feeling of home. In addition, one of the first musician friends he made back in Buenos Aires was fellow bandeonist Anibal Troilo, with whom he played and arranged music. *Soledad* was composed shortly after the death of Troilo and was undoubtedly an inspiration for the melancholic sounds of the piece.

Italian musical evolution

Guitar Quintet No. 4 in D major, "Fandango"- Luigi Boccherini

Soirées Musicales No.8, "La Danza"- Gioachino Rossini

Even if there has been human activity dating back hundreds of thousands of years on the Italian peninsula, Italy as a unified country is relatively new. As such, its culture, including its music, has gone through significant transitions. In the Baroque era, the time of Luigi Boccherini, all things Spanish were in vogue. From clothing to dancing and music, Spain's culture reached across Europe. The Fandango was a lively dance from Spain danced in couples that was all the rage in the mid to late 1700s. As such, it was adopted by several composers, including Scarlatti, Rameau and Boccherini, whose famous *Fandango* was the final movement of his guitar quintet no. 4.

As time went by, a distinctly Italian culture arose, and by the mid-1800s, the principalities that made of Italy became unified. Around this time, Gioachino Rossini composed "La Danza" as part of his *Soirées Musicales*, a collection of miniatures. The piece is dripping in Italianisms, including "mamma mia" in the lyrics and using the tarantella as its musical form. The tarantella, a folk dance style originally from southern Italy, is both a dance for couples or a solo dancer. When danced as a couple, it is considered a courtship dance; however, a certain mystical energy is attached to the solo version of the dance. It was considered a cure for spider bites, as the dancer would sweat out the venom due to the vigorous moves of the dance. Among the instruments used to perform the tarantella were the flute and guitar, with whom the dancer would compete to see who would last the longest with an increasingly faster tempo.

Duo Beija-Flor

Songes d'Ailleurs, musiques aux inspirations parallèles

Le Duo Beija-Flor, flûte et guitare, présente son nouveau programme « Songes d'Ailleurs, musiques aux inspirations parallèles ». Il jumelle six paires d'œuvres classiques qui partagent une même muse, soit celle de la culture dont elles sont issues ou celle d'un rêve d'ailleurs, d'un songe. Peu importe l'origine culturelle ou l'époque où elles ont été écrites, elles célèbrent toutes la créativité qui émane de la curiosité de l'autre et de l'amour de ses propres racines.

Songes d'Ailleurs vous fera revisiter des œuvres phares du répertoire classique avec des «... arrangements magistraux... » (Flute Quarterly, USA) et vous fera découvrir des perles méconnues écrites pour l'instrumentation particulière du Duo Beija-Flor. Un voyage musical aux quatre coins du monde qui vous fera taper du pied au rythme des danses de Boccherini et Rossini avec une danse de plus de 500 ans revisitée par Ravel et Brouwer; vous serez fascinés par les paysages imaginés de Debussy en résonance avec le compositeur Japonais Miyagi; vous serez émus par les intenses émotions qui émanent du tango de la solitude avec des œuvres de Roux et de Piazzolla; vous toucherez la pure beauté des mélodies métissées entre le raffinement européen et l'émotivité sud-américaine avec Purcell et Villa-Lobos; vous découvrirez une nouvelle façon de jouer la flûte et la guitare avec une version tzigane de Bartok et les sonorités rock entremêlées aux rythmes bulgares d'Atanas Ourkounov. Un concert flûte et guitare qui vous transportera des profondeurs de l'âme jusqu'aux joies festives partagées par toutes les cultures du monde !

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1. Aria (Cantilena)

-Entracte- *(si nécessaire)*

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(*) compositeur canadien

(**) Arrangements du Duo Beija-Flor

(***) Oeuvre écrite pour le Duo Beija-Flor

