

Works by:

Karg-Elert.

Liberman.



YST
Yong Siew Toh
Conservatory
of Music

Maggie Chen

Flute Recital

Piano,
Matthew Mak

date of event

**27
NOV 2024
4:30PM**

event's location

**YSTCM
CONCERT
HALL**



Sigfrid Karg-Elert — Sinfonische Kanzone, Op. 114

Sigfrid Karg-Elert (1877–1933) was a German composer whose works often explore rich harmonic colours and expressive lyricism. *Sinfonische Kanzone*, originally written for flute and piano, is one of his most poetic pieces for the instrument. The work blends late-Romantic harmony with impressionistic inflections, creating a sound world that is both intimate and expansive.

The title “Kanzone” refers to a song-like character, and the flute line indeed unfolds as an extended cantabile monologue. Throughout the piece, the melodic gestures shift between delicate introspection and soaring, symphonic breadth. Harmonically, Karg-Elert experiments with chromaticism and modal shifts, allowing the music to move fluidly between tension and release. For the performer, the challenge lies in sustaining a long lyrical arc while navigating subtle colour changes and the piece’s expressive rubato.

Overall, *Sinfonische Kanzone* stands as a showcase of the flute’s singing quality and its capacity for nuanced tonal shading.

Lowell Liebermann — Concerto for Flute and Orchestra, Op. 39

(performing piano reduction)

Composed in 1992, Lowell Liebermann’s *Flute Concerto* has become one of the most significant contemporary concertos in the flute repertoire. Written for and premiered by James Galway, the concerto combines modern harmonic language with striking emotional directness. Liebermann’s writing is highly idiomatic for the instrument, demanding both technical brilliance and deep expressive control.

I. Moderato

The first movement opens with an atmosphere of nocturnal mystery. Long, suspended lines in the flute float over restless harmonic undercurrents, creating a sense of searching and unresolved tension. The movement gradually intensifies, leading to passages of rapid figuration and wide leaps that test the performer's agility and dynamic precision. The music balances lyricism and unease, setting the emotional landscape for the entire concerto.

II. Lento

The second movement returns to a reflective, introspective mood. The melodic writing is spacious and fragile, often hovering at soft dynamics. Liebermann uses long, arching phrases to create a sense of suspended time, while the harmony moves with quiet inevitability. The concerto ends not with heroic brilliance but with a kind of luminous stillness — a resolution that feels both vulnerable and profoundly human