

# Abschlusskonzert Traversflöte Klasse Claire Genewein

## Yaxin Wang (KBA)



**Live Stream**

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**DO 07.10.2021**

**— 14.30 Uhr**

**Kleiner Saal — ABPU**

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Hagenstraße 57 | 4040 Linz  
T +43 732 701000 280  
[veranstaltungen@bruckneruni.at](mailto:veranstaltungen@bruckneruni.at)  
[www.bruckneruni.at](http://www.bruckneruni.at)

# **— PROGRAMM —**

**Cipriano da Rore (1515–1565)**

## **Io Canterei d'amor, Canto ornament by Giovanni Bassano**

Canto: Yaxin Wang  
Alto: Regina Schwingenschlögl  
Tenor: Magdolna Slenker  
Bass: Alenka Klobučar

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**Jacques-Martin Hotteterre (1674–1763)**

## **Suite in c minor for flute & B.c No.2, Op.5, Paris 1715**

I. Prélude  
V. Gavotte  
VI. Rondeau

Traverse Flute: Yaxin Wang  
Viola da Gamba: Anna Schiffkorn  
Cembalo: Martina Oman

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**Arcangelo Corelli (1653–1713)**

## **Sonate in g Minor for violin and basso continuo, op.5, Nr. 5, Rome 1700, Arrangement by Yaxin Wang**

Adagio  
Vivace  
Adagio cantabile  
Vivace

Traverse Flute: Yaxin Wang  
Cembalo: Martina Oman

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**Georg Philipp Telemann (1681-1767)**

**12 Fantasies for Flute without Bass: No. 7 in D major,  
TWV 40:8, Hamburg 1733**

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**Johann Adolph Hasse (1681-1767)**

**Concerto in B minor for Flute, Strings & B.c, London 1741**

I. Allegro  
II. Adagio  
III. Allegro

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**Johann Sebastian Bach (1675-1750)**

**Cantata No. 30 "Freue dich, erlöste Schar", BWV 30**  
4. Recitative & 5. Aria: Kommt, ihr angefochten Sünder, Leipzig 1738

Alto: Zuzanna Petrasova  
Traverse Flute: Yaxin Wang  
Violin I: Jennie-Marie Wszolek  
Violin II: Yibei Chen  
Viola: Lucia Schwendinger  
Cello: Dorothea Kügler  
Cembalo & Orgel: Elizaveta Trukhanova

## **\_\_ BESCHREIBUNG \_\_**

**Cipriano da Rore (1515–1565)**

### **Io Canterei d'amor, Canto ornament by Giovanni Bassano**

Based on Francesco Petrarca's poem, Cipriano da Rore composed *Io Canterei d'amor* for 4 voices, in 1550 this piece has been collected and published in *Il primo libro de madrigali a quatro voci*, no. 3. Giovanni Bassano is one of the numerous composers who gave diminution for this work, Bassano has been published the Canto diminution in Venice, 1591.

#### **Text:**

Io canterei d'amor si novamente  
ch'al duro fianco il di mille sospiri  
trarei per forza e mille alti desiri  
raccenderei nella gelata mente;

e'l bel viso vedrei cangiar sovente,  
e bagnar gli occhi e più pietosi giri  
far como suol, chi degli altrui martiri  
e del suo error quando non val si pente

#### **English text:**

I would sing of love in so new a way  
I would draw a thousand sighs  
from that hard heart, and light  
a thousand noble desires in that chill mind:

and I would see her often change expression,  
and wet her eyes, and turn more pityingly,  
like one who, when it's no use, repents  
of other's suffering and her own error:

and the scarlet roses in among the snow  
move at her breath, revealing ivory,  
changing to marble those who gaze closely:

and all that holds no regret for me  
in this brief life, but only glory  
at having been born in this late age.

**Jacques-Martin Hotteterre (1674-1763)**

## **Suite in c minor for flute & B.c No.2, Op.5, Paris 1715**

"The music of the modern flute begins with this author, the most celebrated flutist of the end of the seventeenth and the beginning of the eighteenth centuries. Hotteterre was Chamber Musician to the King of France, and was the first one to play a transverse flute in the orchestra of the Paris Grand Opera. This extremely rare work is the earliest known book of instructions, in any language, for the transverse flute."  
—C. Miller Dayton

Jacques-Martin Hotteterre is one of the most important composer for flute in history, he developed flute and made a revolution for flute in Barock period. In 1715 Hotteterre published *Deuxième livre de pièces*, in his time, the composers in Paris got big influence from Lully. During this period, French woodwind chamber music were mainly dance suites which followed those orders: "Prelude, Allemande, Courante, Sarabande, and Gigue. Menuets, Gavottes, Chacones, or other non-dance movements could follow the gigue, in non standard order."  
Suite in c minor for Flute & B.c No.2 in Op.5 is clearly a dance suite, this work includes those dance movements: Prélude - Allemande - Sarabande - Menuet - Gavotte - Rondeau - Gigue.

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**Arcangelo Corelli (1653-1713)**

## **Sonate in g Minor for violin and basso continuo, op.5, Nr. 5, Rome 1700, Arrangement by Yaxin Wang**

Corelli was the most influential Italian violinist and composer during the Baroque period, and he wrote almost exclusively for stringed instruments. In the field of instrumental music, he occupies a very important position. Due to the purity of Corelli's style and the balance of form, it has long been recognized as a model of style. His work has been published many times. In his lifetime, six sets of works for stringed instruments were published.

Sonate a violin e violone o cimballo opera Qvinta is a violin collection by Corelli in 1700 Rome, this work is a very typical represent work. It is not only a violin work, but also some composer arranged it to flute's work or for other instruments. Corelli spent 3 years for revising those compositions, so those works originally are actually composed earlier. In this work, the first six sonatas are sonata da chiesa and last five are sonata de camera, the last one is the variation of La Folia.

Based on the flute arrangement version which has been published in 1754, Paris. I made some exchange in 2nd movement, in my version, I made the Fuge team and melody line more clearly. And both Adagio movements are created by myself as well.

## **— BESCHREIBUNG —**

**Georg Philipp Telemann (1681-1767)**

### **12 Fantasies for Flute without Bass: No. 7 in D major, TWV 40:8, Hamburg 1733**

Georg Philipp Telemann's 12 Fantasias for Solo Flute without Bass, TWV 40:2-13, were published in Hamburg in 1732-33. An extant copy of the publication, conserved in Brussels, has a spurious title page reading *Fantasia per il Violino senza Basso* (Fantasias for Solo Violin). The set is one of Telemann's collections of fantasias for unaccompanied instruments, the others being a set of thirty-six for harpsichord [scores], also published in 1732-33, and two sets published in 1735: twelve for solo violin and twelve for viola da gamba. Telemann's solo flute fantasias are alone in the Baroque repertoire to include movements seemingly impossible on flute: fugues (fantasias 2, 6, and 8-11), a French overture (fantasia 7) and a passacaglia (fantasia 5). Yes, I will play the French style Fantasia, which has a typical French Overture at the beginning.

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**Johann Adolph Hasse (1681-1767)**

### **Concerto in B minor for Flute, Strings & B.c, London 1741**

Johann Adolph Hasse has been composed 63 operas which made him famous in the music history. He studied with Scarlatti, competed with Gluck, worked in Dresden and conducted in many places. Probably he composed this flute concerto between 1725 to 1735, his flute works are in galant style, full of grace, charm and serenity with memorably pleasing melodies.

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**Johann Sebastian Bach (1675-1750)**

**Cantata No. 30 "Freue dich, erlöste Schar", BWV 30**

4. Recitative & 5. Aria: Kommt, ihr angefochten Sünder, Leipzig 1738

Bach composed *Freue dich, erlöste Schar* (Rejoice, redeemed flock), BWV 30.2, BWV 30 for the feast of John the Baptist in 1738, in Leipzig, the traditional readings are The book of Isaiah, the Gospel of Luke: the birth of John the Baptist and the Benedictus of Zechariah (Luke 1:57-80), Bach based the cantata on a secular cantata, *Angenehmes Wiederau*, BWV 30.1 (previously BWV 30a), which he had composed in 1737 to celebrate Johann Christian von Hennicke's acquisition of Wiederau manor. It is assumed that the sacred parody was realised the next year, and first performed on St. John's Day of that year. *Freue dich, erlöste Schar* belongs to the period of Bach's late church cantata production, an era when he composed, as far as known, mostly isolated cantatas that were either an addition to one of his earlier cycles, or a recasting of earlier work.

**Text:**

**Recitative:**

Der Herold kömmt und meldt den König an,  
Er ruft; drum säumet nicht  
Und macht euch auf  
Mit einem schnellen Lauf,  
Eilt dieser Stimme nach!  
Sie zeigt den Weg, sie zeigt das Licht,  
Wodurch wir jene selge Auen  
Dereinst gewißlich können schauen.

**Aria:**

Kommt, ihr angefochten Sünder,  
Eilt und lauft, ihr Adamskinder,  
Euer Heiland ruft und schreit!  
Kommet, ihr verirrtten Schafe,  
Stehet auf vom Sündenschlafe,  
Denn itzt ist die Gnadenzeit!

**Programmänderungen vorbehalten!**

Im Rahmen einer Bachelor-Prüfung werden nur ausgewählte Werke aus dem Programm gespielt.

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Kulturtarif ab 18.00 Uhr, € 2 pro Stunde, Höchsttarif: € 4

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