



Nokturno, Op. 5a

The creative work of Dejan Despić is distinguished by inventiveness and consistency of his style. Rich and diverse in genre, the works of this composer should be looked upon in the framework of stylistic coordinates of Neoclassicism/Neo-impressionism in the Serbian music of the second half of the 20th and the beginning of the 21st century. The work which used to be in the centre of his attention in that way was Nokturno op. 5 for piano, from 1950. This delicate miniature of lyric and confessional atmosphere, resembles its historical ideals with its characteristic facture, while its melodic and harmonic profile is the result of Despic's personal, creative and deliberate relationship towards the mode. Nokturno has a balanced, three part form with the elements of repetition, whose sections are mutually contrasted according to the type of melody (diatonic/chromatic), the principle of material interpretation (the zone of stability and instability of development) and harmonic rhythm. This work today lives in several versions: op. 5a appears for two flutes or violins and piano (1955), op. 5b is the arrangement for flute and piano (1963), op. 5c is for two flutes and harp (1960) and op. 5d is for one flute and harp (1963).

Rigoletto Fantasy, Op. 38:

The Doppler brothers, both, flautists and composers, were contemporaries of Verdi and performed their Fantasy on Rigoletto only a few years after the opera was premiered. From an early age and into later life the brothers undertook concert tours across Europe as a flute duo and wrote numerous arrangements for their own use. It was in this context that the Fantasy on 'Rigoletto' was written. The work often attributed to Franz Doppler but is probably the work of the two brothers.

KONCERT

**Fernando Raña Barreiro - flute
Filip Milisavljević - piano
Laura Levai Aksin - flute (as a guest)**

Program: *J. Durán, S. Brotons, D. Despić, F. and K. Doppler*

**Kulturna stanica Edšeg
Četvrtak, 09.02.2023. godine 19.00 časova**

PROGRAM

J. Durán (1960): **Improvisación en forma de muiñeira**

S. Brotons (1959): **Giravolts, Op. 123 (flute alone)**

S. Brotons (1959): **Sonata Op. 21**

I. Lento cantábile

II. Presto-Lento sensibile-Presto

- PAUSE -

D. Despić (1953): **Nokturno, Op. 5a (two flutes and piano)**

F. and K. Doppler: **Rigoletto Fantasy for Two Flutes and Piano, Op.38**

Fernando Raña Barreiro - flute

Filip Milisavljević - piano

Laura Levai Aksin - flute (as a guest)

Notes

Improvisación en forma de muiñeira:

This piece composed by the Galician composer Juan Duran was premiered on May 12, 2022 by Fernando Raña (flute), interpreter to which it has been dedicated, and Rasa Biveiniene (piano) within the framework of the Festival Nas Ondas organized by the Conservatorio Superior de Música of Vigo. Fleeting and dazzling in nature, it balances the feeling of an improvised piece for the listener with a clear and structured formal plan based on the formula of muiñeira (typical Galician folk dance) and the stubborn rhythm that runs through the entire score.

Giravolts, Op. 123:

This work was written at the request of the flautist Vicens Prats to be the required piece in the First National Competition (professional level) of the *Asociación de Flautistas de España* (AFE) to be held in Barcelona in March 2012. Like any composition for instrument alone, the composer tries to play with all the registers and curious effects of the flute (key noises, *frullati* sounds, bending tones, harmonics, etc...) always looking for a conceptual unity. Conceived without interruption and of short duration (7 minutes), the piece begins with a slow and evocative Introduction initially following a lyrical twelve-tone sequence. A fast movement follows, developing the first five notes and displaying virtuosity in a "mountain" form. After this comes an *Adagio*, playing with the mystery of the noise of keys and the low register of the instrument. The return to the fast movement, now modified, will take us to a short *Coda* full of brilliance.

Sonata Op. 21:

The Sonata for flute and piano, Op. 21 was composed during of Spring-Summer of 1979 in Barcelona. It was a piece of slow gestation since it was composed when the author was doing his required military service. The Sonata is played without interruption, but it is planned in two movements. The first movement is slow, lyric and expressive ending with a cadenza that serve as bridge to the second fast movement. The exciting fast movement *Presto* has driving rhythms, incessant meter changes and virtuosistic passages for both instruments. In the slow middle part (*Sensibile*) a new melody is introduced sustained by chromatic harmony. Some elements from the first movement are recalled and the main themes comes back played by flute harmonics. After a smooth bridge by the piano, the piece closes with a partial recapitulation of the fast part and a short but an exciting *Coda*.