

Listening Guide- “Reflections of the Rus”


Composer: Aram Khachaturian (1903-1978)

Title: Concerto for Flute and Orchestra

Recording: Khachaturian & Rautavaara: Flute Concertos, Sharon Bezaly flute soloist, São Paulo Symphony Orchestra, Enrique Arturo Diemecke, conductor


Form: Concerto in three movements (Mvt I: Sonata form, Mvt. II: Rondo with a coda, Mvt. III: Sonata form, sans development)

Time	Musical Elements	Instrument or Family
<i>First Movement: Allegro con fermezza</i>		
0:00	Introduction: The full orchestra opens with a brief introduction consisting of a series of chords in 4/4 and 3/4 meter. The mood of the introduction is energetic and fiery.	Orchestra
0:17	In 4/4 meter, the primary theme is introduced in the solo flute. The theme is low in the range making articulation challenging for the flutist.	Solo flute, orchestra
0:40	A brief interjection of the primary theme and the introduction interrupt showy fast passages in the solo flute	Brass, solo flute, orchestra
1:04	The primary theme returns in the solo flute, this time an octave higher.	Solo flute, orchestra
1:50	A transition takes place in the strings, leading into a beautiful, legato section.	Strings, orchestra
2:10	The secondary theme is introduced in the solo flute. The theme is legato and tuneful; a stark contrast to the primary theme. The melodic melody provides a sense of exoticism common to the composer and influenced by his Armenian heritage.	Solo flute, orchestra
3:13	Flourishes in the solo flute lead into a transition composed of new material in the style of the secondary theme.	Solo flute, orchestra



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3:41	A short cadenza-like passage is introduced in the solo flute	Solo flute
4:10	The development section begins with material from the primary theme played in the orchestra.	Orchestra
4:34	Fragments similar to the primary theme are introduced in the legato style of the secondary theme, played by the solo flute.	Solo flute, orchestra
5:05	A transition moves toward the development of the secondary theme, incorporating material from the transition in the exposition.	Solo flute, orchestra
6:03	The orchestra builds to signal the introduction of the secondary theme in the development.	Orchestra
6:15	The secondary theme occurs in the low strings accompanied by embellishments played by the solo flute.	Solo flute, strings
7:20	The secondary theme is passed to the woodwinds	Woodwinds
7:31	A transition of flourishes occurs as a duet between the solo flute and clarinet	Solo flute, clarinet
7:59	A lengthy, virtuosic cadenza is performed by the solo flute. The cadenza follows a structure and sequence of thematic material similar to the exposition.	Solo flute
10:13	The orchestra returns with a portion of the introduction from the opening of the first movement	Orchestra
10:22	The recapitulation begins with the solo flute playing the primary theme in the original key and the upper octave.	Solo flute, orchestra
10:58	The transition material from the exposition returns as the recapitulation moves into the secondary theme.	Solo flute, orchestra
11:27	The secondary theme is played in the clarinet with embellishments played by the solo flute.	Solo flute, clarinet, orchestra
12:13	As the solo flute returns to the secondary theme it progresses into the transition material from the same section.	Solo flute, orchestra
13:04	A coda brings the movement to the final climax utilizing thematic material from the primary theme as the solo flute and orchestra rush to the end.	Solo flute, orchestra



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SECOND MOVEMENT: <i>Andante sostenuto</i>		
0:00	Introduction: The orchestra opens with a lengthy introduction consisting of a series of motivic ideas in 3/4 and 4/4 meters. The mood of the introduction is mysterious and languid.	Solo bassoon, orchestra
1:29	The solo flute enters with the A section. The theme is tuneful and folksong-like.	Solo flute, orchestra
2:12	The solo flute continues to expand the A section by developing material in the style of the original theme.	solo flute, orchestra
3:34	A new tune composed of motivic ideas from the introduction is played by the solo flute. This introduces the B section.	Solo flute, orchestra
4:26	Following a series of virtuosic flourishes, the thematic material from the A section returns in the upper octave of the solo flute.	Solo flute, orchestra
5:14	A brief transition in an allegretto tempo introduces a repetitive motive in the solo flute, accompanied by moving half notes and quarter notes in the orchestra.	Solo flute, orchestra
5:36	The transition shifts to the orchestra playing driving quarter notes in an allegro tempo This gives a fiery and agitated feeling to the movement.	Orchestra
6:04	Utilizing truncated rhythmic motives from the introduction, a C section is introduced in the orchestra as the tempo returns to a relaxed andante.	Orchestra
7:12	A brief transition in the orchestra signals a return to the thematic material from the A section	Orchestra
8:48	The theme from the A section returns in the solo flute, accompanied by a mysterious countermelody in the clarinet and later the oboe.	Solo flute, orchestra
10:07	The orchestra builds to a dramatic climax, full of dissonant harmonies and motivic references to material from the previous sections.	Orchestra
11:00	A coda begins with the solo flute playing an ascending line and numerous chromatic runs before concluding the movement on a single, sustained G#; a stark and unsettling contrast to the key of 'A minor' implied by the descending pitches in the orchestra.	Solo flute, orchestra



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<i>Third Movement: Allegro vivace</i>		
0:00	The movement opens with a fiery, fanfare-like introduction played by the orchestra	Orchestra
0:39	The solo flute enters with a dance-like primary theme in a folk style. The theme is light and energetic, consisting of many octave leaps and fast, repeated pitches.	Solo flute, orchestra
2:25	The primary theme is altered to include numerous, showy octave leaps.	Solo flute, orchestra
3:00	A brief transition occurs in the orchestra, signaling a move to the secondary theme.	Orchestra
3:10	The secondary theme, legato and expressive, is introduced in the solo flute.	Solo flute, orchestra
4:15	A brief transition leads into the closing section of the exposition. This new theme is folk-like and legato in a similar fashion to the secondary theme.	Solo flute, orchestra
5:30	A new section occurs although it does not develop the themes from the exposition. Instead, it consists of virtuosic, fast moving passages in the solo flute part accompanied by a motivic variation of the primary theme from the first movement.	Solo flute, orchestra
6:08	The section continues, introducing new, repeated motives marked by large jumps in the solo flute part. These motives anticipate material that will appear in the final coda.	Solo flute, orchestra
7:24	A transition in the orchestra signals a move toward the recapitulation.	Orchestra
7:47	The primary theme returns in the recapitulation, played in the original key by the solo flute.	Solo flute, orchestra
8:39	A brief transition leads into the secondary theme.	Solo flute, orchestra
8:43	The secondary theme is played in the strings while the solo flute ornaments the theme with fast-moving motives.	Solo flute, orchestra
9:07	Another brief transition in the solo flute and orchestra leads into the final coda.	Solo flute, orchestra
9:18	An extended coda provides virtuosic technical lines in the solo flute while the orchestra plays a variation of	Solo flute, orchestra

The logo features a stylized treble clef on the left, with a vertical staff line passing through it. Five dots are placed on the staff line, corresponding to the five lines of the treble clef. To the right of the graphic, the words "DUPAGE SYMPHONY ORCHESTRA" are stacked vertically in a bold, sans-serif font.

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	the opening motive from the first movement.	
10:19	As the work drives to a close, the orchestra roots in the parallel key of D major, joining with the solo flute to end on a series of repeated D's.	Solo flute, orchestra