

## The Work

The 8<sup>th</sup> *Fantasy for flute with piano accompaniment*, it is a dimension work and considerable difficulty that it evidences the great domain of the instrument that their creator possessed. Dedicated J. E. of Brito and Cunha, it was interpreted by the author in both public concerts taken place in Lisboa and London, like it is picked up in the edition of *Alfred Novello*.

With the works *El Sereni* and *La Cachucha* presents a to proceed similar compositivo, when sharing the topic design with variations. This formal outline can find it with profusion during the first century half in this type of fantasies, as they credit it the works of Nicholson (1795-1837) (cycle of duets *Le Bouquet*, c. 1820 and *Melodies with variations*) and Drouet (1792-1873) (*Roslin Castle* for flute and piano) or Th. Monzani (1762-1839) (exercise n° 31 of *The Instructions for the German Flute*, 3<sup>a</sup> edition). So much *El Sereni* and *La Cachucha* like the 8<sup>th</sup> *Fantasy* are built based on an introduction and topic, variations (in more or smaller number) and an it was Rondo final.

The work begins with an introduction denominated *Marcial* in the one that only the piano intervenes, advancing some rhythmic elements (triplets) that later will be listened in the theme, giving depth to the fragment and providing interest later to the appearance of the flute twenty-nine beats. The martial character or their relationship with the military thing, are not unaware to the compositions of the first century half, like we can observe in other works of Ribas (*Eighteen duettinos*: numbers 1 and 15) and of other composers like Mariano Rodríguez de Ledesma (1779-1847) in their two *Martial Divertimento* (1814 and 1815), responding to a fashion generalized in Europe that started up from the previous century and that we can appreciate in holding as "military" symphony of J. Haydn (1732-1809) or *Grand military septet op.114* of Johann Nepomuk Hummel (1778-1837) or in parts of works as the variation n° 7 of *Introduction and variations* (Trockne Blumen) op. 160 of F. Schubert (1791-1828).

It is constructed about the tonality of D and structured on two sections, the first of sixteen beats (8+8) in the one that two thematic designs and a second of 13 are shown (3+8+2) that concludes with a cadence on the dominant one. The topic, in D, has the indication of *Andante* and it is structured in the way (8)+(8x2)+8. Like it is habitual in this musical form, it possesses a simple melodic line, *cantabile* and very catching whose formal mark is identified with the ternary lied. The first section is sustained about an elementary harmony that evolves between the tonic and the dominant one, to approach the following section of (8x2) with a bigger elaboration so much melodic as harmonica, carrying out a modulate incursion toward if smaller and making his rhythmic elements of triplets exposed by the piano in the introduction *Marciale*. The complementary section of eight final beats is a *codetta* that only executes the piano and that we will be able to listen literally and under the same conditions at the end of the variations first and second.

This way of acting regarding the *codetta* demonstrates a great genius and technical capacity on the part of Ribas that seeks on one hand, to clear the topic succession and variations, when alleviating the music of density and bell only leaving to the piano and, for other to return to the literal element that he announces a new variation. Apart from this, the *codetta* is built also with melodic elements that it extracts of the topic and martial character that he receives from the introduction. Although it is very skilled this procedure, you cannot consider original, since we can see an outstanding antecedent at the end of each variation of the *Symphony Concertante K. 279b* of W.A. Mozart.

To the topic they continue him the first two variations with a progressive order of difficulty, the first one very diverse as for developments and the second, as if he wanted to refresh the memory to the listener making highlight the melody with all clarity. The third variation, in tempo *Adagio*, is presented with a cadence for the flutist, offering the possibility to approach two versions, one of smaller and another of more difficulty, after that which *attaca* the one was *Rondo* in tempo *Allegretto* that drives with some tempo changes and by means of different series and processes virtuous to the *Presto* one final with beat change at two for four where accumulates all the tension of the work that derives in an uninterrupted way in a splendid one final, place in which a good domain of the articulation guarantees the effect sought with great brightness.

The work accuses a considerable romantic inspiration as for the musical grammar's treatment, setting in practice through the incessant changes of designs in the articulation of identical melodic reasons, of the subjective use of the dynamics and of the considerable extension of the cadence for a work of similar configuration.

## The Author

José María del Carmen Ribas (Burgos, July of 1796-Oporto, 16 of July of 1861), it passed their childhood accompanying their father that should frequently move for their condition of military musician. During the peninsular war of the "Independence" prisoner was made by the French and convict in the island of Fünen (Denmark) of where it was rescued by the Britons, entering to the service of the duke of Wellington, with who was present in the battle of Toulouse. Completed the war, Ribas abandoned the army and he settled down in Oporto, city where its family resided. Their first contacts with the music were through the piccolo that then would change for the clarinet, with which got excellent reputation. Around 1820 he studied flute with Joao Parado in Oporto and in 1825 he moved to Lisboa to occupy the square of first flute of the theater of the Opera that paged with that of first clarinet of the Philharmonic Society of Oporto, at the time that he offered numerous concerts.

At the end of 1825 Portugal abandoned and he settled down in England, being proposed in 1835 as second flute in the King's Theatre. Also he was devoted to the design of flutes, working in collaboration with the manufacturing Scott whose flutes "System Ribas" was rewarded in the Exhibition of London of the year 1851. To the famous flutist death Charles Nicholson, happened in March of 1837, Ribas the soloist of the Philharmonic Society, being considered the best flutist in orchestra from London, position that would show up to 1851, year in that England abandoned. He had lived there during 25 years, alternating their stay with sporadic trips for several countries. Between 1841 and 1843, he carried out diverse tours for Paris, Madrid, Oporto and Lisboa. In one of their visits to Spain, the queen Isabel II that accustomed to give to the great artists, imposed him a fastener of diamonds. It was the first flutist in England in playing the solo of the *Scherzo of Dream of A Night of Summer*, of Mendelssohn, in 1848. During the rehearsals of the concert that he took place June 24, Mendelssohn that the orchestra directed in that occasion, requested to Ribas that executes it once again, because he has not imagined when he wrote it, the effect so exceptional that it could end up having in her soloist's hands and for how much he had liked her interpretation. After their death, he left an abundant production for flute in different combinations, of which good part was published in London. It is necessary to highlight:

**Studies:** *Studio di Modulazione. Flute solo: Nocturne for flute; Variations for flute; Capriccio on six National Airs. Duets of Flute: Three Grand Duets; Grand Duett; Eighteen Original Duettinos; Forty-eight Duets. Flute and Piano: El Sereni; La Cachucha; Adagio and Polonaise; Fantasy on God save the King; Fantasy the Swiss Boy; Mary of the castle Cary; Alpensänger's Marsch; 2 Fantasies for flute and piano (without publishing) and Eighth Fantasy. Flute, Oboe and Piano: Duet for flute and hautboy with piano accompaniment. Voice, Flute and Piano: Cavatina di Concerto. Concerts: 2 Concerts for flute and piano (without publishing).*

The Portuguese newspaper *The National* of July of 1861, 15 dedicated to the memory of Ribas an extensive panegyric signed by J. Simões Ferreira. Here we find another source where they make an appointment their works: Fantasies 4<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup>; two collections of studies, two unpublished concerts, 3<sup>rd</sup> and 4<sup>th</sup> capriccio for the flute; *Six National Airs*, dedicated to their friend Charles Wodarch "*Esq.r composed for the Real theater Covent Garden*". Ed. Rudall & Rose. *Studio di Modulazione* dedicated Frederick Tremlett Spiller. Ed. Cocks & Co. *The Swiss Boy*, dedicated F. Berbiguiet, Ed. Cocks & Co. 8<sup>th</sup> *Fantasy with piano*, dedicated to J.E. de Brito e Cunha. (this fantasy was played by Ribas in London and Lisboa). Ed. Alfred Novello. 7<sup>th</sup> *Fantasy with piano*, dedicated Miss Chippendale. Ed. Cocks & Co. *Adagio and Polonaise* with piano, dedicated to their "*Excellency Th. Baron de Lagos*". Ed. J.A. Novello. *Brilliant Fantasy (la cachucha)*, dedicated to sir William Ball Bart. Ed. W. Hawes. *18 duettinos*, dedicated to M.P. Guimaraes, ed. W. Hawes.

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