

SENIOR RECITAL
GINA TIETZ, FLUTE

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JOSEPHINE CAMPBELL RECITAL HALL

ACKNOWLEDGMENTS

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Thank you to Katie Cermak for joining me on my recital and keeping me grounded for the past few years.

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Thank you to the UND Music faculty and staff for helping me grow in many facets of my life.

Thank you to my peers who have simultaneously kept me sane and inched me closer to insanity.

And thank you for attending today or listening on the live stream!

THIS RECITAL IS IN PARTIAL FULFILLMENT
OF THE BACHELOR OF ARTS IN MUSIC.



UND Music
UNIVERSITY OF NORTH DAKOTA

PROGRAM and NOTES

Syrinx (1913)

Claude Debussy
(1862-1918)

InterPresence (2010)

Jane Rigler
(b. 1966)

Ariel (2009)

Jorge Sosa
(b. 1976)

Katelyn Cermak, alto flute

INTERMISSION

Sonata in D Major, Op. 94 (1943)

I. *Moderato*

II. *Scherzo*

III. *Andante*

IV. *Allegro con brio*

Sergei Prokofiev
(1891-1953)

Anne Marques Catarin, piano

One of the most well-known solo flute pieces to date, **Syrinx** by **Claude Debussy** originally was not titled “Syrinx.” This short but timeless solo was written in 1913 and was not published until 1926, after Debussy had passed away – thus, he never knew the solo he had titled “La Flute de Pan” would never be known by its given title. The solo’s initial purpose was to be played as incidental music during Act 3, scene 1 of the play, *Psyché*; however, its mysterious and enigmatic melodies captured flutists and audiences alike, and it has become a standard in the flute repertoire. The music follows the character Pan, a god, as he pursues Syrinx, a nymph. Syrinx does not reciprocate his love and turns herself into a water reed to disguise and hide herself from him. Pan cuts the water reeds to make a pan flute, tragically and unknowingly killing his love.

Much of **Jane Rigler**’s work is inspired by her experiences with improvisation and extended techniques on the flute that she has gathered in her years as an improviser, travels abroad, and her studies as a Fulbright Scholar. These inspirations shine through in **InterPresence**. Commissioned for the 2010 National Flute Association High School Soloist Competition, Rigler dedicated the piece to the “women who have listened, guided and given me strength.” She utilizes many techniques to create a diverse but coherent piece that is engaging for both performer and listener. Ranging from singing and playing to tongue clicks to glissandi, this work is a comprehensive display of the flute’s abilities; it not only showcases what the flute can do, but what one can do with the flute, especially in a contemporary context.

Jorge Sosa is a Mexican composer based out of New York. Compositionally, he juxtaposes contrasting qualities of sound such as “folk and traditional music from around the globe, chant, and polyphonic vocal repertoire, Afro-Latin rhythms, Jazz harmonies, and electronic music.” Frequent themes in his music include ecology, spirituality, and social justice. **Ariel**, from his album *Punto y Línea* which explores time as a “flexible entity,” is inspired by the character Ariel from William Shakespeare’s *The Tempest*. The play follows Prospero, a former Duke whose throne was stolen by his brother, as he seeks to regain his dukedom by sending Ariel, his servant, on various missions. From Ariel’s perspective, it is quest for freedom. Sosa’s work interprets Ariel’s journey through an aural landscape of two flutes and electronics, contrasting soaring lyrical melodies with pointed, sharp textures.

Sergei Prokofiev composed **Sonata in D Major, Op. 94**, for flute and piano in the context of the totalitarianism of the Soviet Union and the dictatorship of Stalin. However, the piece is apolitical. Prokofiev wrote the work with the goal to showcase the flute, which he thought was an “undeservedly neglected” instrument in his time. He utilized the sonata form, of which he said, “I want nothing better, nothing more flexible or more complete than the sonata form, which contains everything necessary to my structural purpose.” Over the course of four stylistically different but unifying movements, the sonata plays with tonality and highlights many memorable melodies, tone colors, and textures that have permeated the barriers of time, making the piece a masterwork of the flute repertoire. Inspired by the “heavenly sound” of renowned French flutists such as Georges Barrère, *Sonata in D Major* captures the expansive range of tone colors and styles of flute playing from the era.