

Program Notes (continued)

Francis Poulenc's *Sonate pour flute et piano* (Sonata for flute and piano) was commissioned by the American Library of Congress in 1956 and is dedicated to the memory of Elizabeth Sprague Coolidge, an American advocate for chamber music. It premiered in June 1957 at the Strasbourg Music Festival, with pianist Robert Veyron-Lacroix and flutist Jean-Pierre Rampal. It is now one of the most prominent pieces in the classical flute repertoire. The piece begins with the wistful *Allegro malinconico* (*Allegro malinconico*, meaning with melancholy, in some additions), which contains a four-bar phrase that consistently reappears in different keys throughout the course of the movement. The second movement, *Cantilena*, is somewhat song-like. Poulenc states that it is inspired by his opera *Dialogues des Carmélites*. The third movement is a joyful *Presto giocoso*, a movement that is technically demanding to both the pianist and flutist.

Acknowledgements

Thank you to my family, who have been nothing but supportive since my very first flute sounds. Your unconditional support has given me the drive to pursue anything I dream of.

Thank you to Dr. Bost, who has pushed me beyond any limit I've thought possible during my time here at UND. I always appreciate your wisdom, genuineness, and unshakeable support.

Thank you to my collaborative pianist, Roxanne Gessler. Working with you has brought nothing but joy and fun to music making, and your insights have made me a stronger musician.

Thank you to the UND Flute Studio, who have been the best group of supporters and mentors I could have asked for. It's an honor to be your "Grandma!"

Thank you to all my teachers, past and present, who have had a hand in my musical journey. You all are the reason I stand here today.

Thank you to all my friends here at UND, and to the wonderful "Breakfast Club." It's not everyday you get to meet people who inspire you in such deeply impactful ways, and I'm grateful every day to have you in my life.

And thank you to you - my wonderful audience - for allowing me to share music with you today!

This recital is in partial fulfillment of a Bachelor of Music: Music Education.

Katelyn Cermak
flute

Roxanne Gessler
piano

Senior Flute Recital

Josephine Campbell Recital Hall
Sunday, April 23, 2023
1:30 pm

Program

<i>Fanmi Imen</i> , Poem for Flute and Piano (2018)	Valerie Coleman (b. 1970)
East Wind for solo flute (1988)	Shulamit Ran (b. 1949)
<i>Partita</i> in A minor, BWV 1013 (1722) <i>Allemande</i> <i>Corrente</i> <i>Sarabande</i> <i>Bourrée Anglaise</i>	Johann Sebastian Bach (1685-1750)
Intermission	
Arcana for flute and recorded sound (2004)	Elizabeth Brown (b. 1950)
Sonata for flute and piano (1957) <i>Allegretto malinolico</i> <i>Cantilena</i> <i>Presto Giocoso</i>	Francis Poulenc (1899-1963)

Program Notes

Valerie Coleman is an American composer and flutist, known for many contributions to wind chamber music. She is the founder and former flutist of the Grammy-nominated woodwind quintet Imani Winds. Coleman is most well-known for her piece *Umoja*, originally written for woodwind quintet. The orchestral arrangement was recently premiered with the Philadelphia Orchestra, the first time the orchestra has performed a work by a living woman African American composer. Coleman's *Fanmi Imen* is a tone poem that explores different sound worlds from across the globe. The piece gets its title from Maya Angelou's famous poem "Human Family," which translates to Fanmi Imen in Haitian Creole. Coleman states that, "Both the musical and literary poems acknowledge differences within mankind, either due to ethnicity, background, or geography, but Angelou's poetic refrain: 'we are more alike, my friends, than we are unlike,' reaffirms our humanity as a reminder of unity." The piece uses musical material from American, French, Asian, Middle Eastern, Spanish, and African musical traditions. There are sections based off Djembe drum rhythms, and the flute even has a moment where it spells out the word U-N-I-T-Y using morse code. Coleman states that, "The many twists and turns come together to create a sound that symbolizes a beautifully diverse human race. Performers are encouraged to embrace the cultural 'nods' through their interpretation." *Fanmi Imen* was commissioned by the National Flute Association for the 2018 High School Soloist Competition.

Program Notes (continued)

Winner of the 1991 Pulitzer Prize in composition, among many other honors, **Shulamit Ran** has written music for a variety of instrumentations. At the age of fourteen, she immigrated from Israel to the United States to study composition and piano, having received scholarships from both The Mannes College of Music in New York and the American Israel Cultural Foundation. Her music has been performed by major orchestras, such as the Chicago Symphony, the Israel Philharmonic, and the New York Philharmonic. From 1990-1997 she was the Composer-in-Residence for the Chicago Symphony Orchestra. She currently is the William H. Colvin Professor in the Department of Music at the University of Chicago. Ran's music contains several traits from the New Complexity, which include atonality and microtonality, complex rhythmic notation, and disjunct melodic shaping. Several of these characteristics can be found in *East Wind*. The title can be related to the "east wind" referenced in the Old Testament. The east wind first appears in the Book of Genesis but appears later in the Book of Exodus as the wind that brings the plague of locusts. Ran writes that, "*East Wind's* central image – from within its ornamented, inflected, winding, twisting, at times convoluted lines, a gentle melody gradually appears." This piece was a commission by the National Flute Association for the 1988 Young Artist Competition and is dedicated in memory of Karen Monson.

Renowned Baroque flutist Barthold Kuijken says, "Today, more than ever before, anyone attempting to understand the background and origin of [**Johann Sebastian Bach's**] Solo in A minor BWV 1013 for flute must cope with a multitude of unanswered questions, for only little is known with certainty about this work." Despite this piece's mystery, the *Partita in A minor* is one of the most important pieces in the flute repertoire. It is theorized that this piece was written for a specific flutist in the early 18th century, possibly by Pierre-Gabriel Buffardin, Johann Martin Blockwitz, or Johann Joachim Quantz. Bach adopted the form of the piece from the French Baroque instrumental dance suites, with one dance for each movement. The *Allemande* is a moderate tempo with a similar motive being transposed throughout; the *Corrente* is a lively French dance in triple meter; the *Sarabande* is a slow Spanish dance; and the *Bourrée Anglaise*, which is in place of the more common *Gigue*, is an upbeat jig. Modern flutists face the challenge of interpreting Baroque flute music on the modern transverse flute, which has created a wide range of interpretations.

The word "arcana" can be described in several ways, but **Elizabeth Brown** chose specific definitions when titling her piece *Arcana for flute and recorded sound*. The front of the score reads: "*arcantum*: 1. A deep secret; a mystery. 2. Often *arcana*. Specialized knowledge that is mysterious to the average person. 3. A secret essence or remedy; an elixir." *Arcana* was commissioned by Itzhak and Toby Perlman for their daughter, Ariella Perman, as a twenty-firstst birthday gift. Brown writes that, in *Arcana*, "the ghostly voice of the theremin shadows the melancholy and lyrical solo flute through a dark soundscape." Much of Brown's music is inspired by shakuhachi flute, a type of Japanese flute, and theremin, an electronic instrument that uses antennas that emit electronic signals to create sound. Brown plays both instruments professionally and uses them often in her compositions. She has performed as a thereminist with the Boston Symphony, on flute with the New York City Ballet Orchestra, and has toured both the United States and Japan performing shakuhachi flute.