

## Acknowledgements

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- Thank you Dr. Bost for your instruction and guidance these past three years and for your encouragement that has helped me go further in my flute playing than I would have thought possible.
- Thank you to Anne and Cadence, my wonderful collaborators. It is always a joy to make music with you both!
- Thank you to my amazing family for all your love and support as I pursue my career in music. You mean the world to me.
- Thank you to my dear friends, both here in Grand Forks and those who came down from Canada. It is such a blessing knowing I have you by my side!
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- Thank you to the faculty and staff in the UND Music Department for helping me grow as a musician and educator.
- Thank you to all my previous music teachers for helping me get to where I am today.
- Most of all, praise be to God for creating beautiful music and giving me the ability to play it! Thank You for the riches You have blessed me with in Christ!

*Soli Deo Gloria*

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



Alexandra Funk  
*flute and baroque flute*

Anne Marques Catarin  
*piano and harpsichord*

Cadence Penner  
*cello*

# Senior Recital

Josephine Campbell Recital Hall  
Saturday, October 28, 2023  
7:30 pm

## Program

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Sonata in D Major, Op. 94 (1943) Sergey Prokofiev  
*Moderato*  
*Scherzo*  
*Andante*  
*Allegro con Brio*  
(1891-1953)

*Danza de la Mariposa* (2008) Valerie Coleman  
(b. 1970)

### Intermission

Sonata in B Minor, BWV 1030 (1736) Johann Sebastian Bach  
*Andante*  
*Largo e Dolce*  
*Presto-Allegro*  
(1685-1750)

Cadence Penner, *cello*

*Cantabile et Presto* (1904) George Enescu  
(1881-1955)

## Program Notes

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**Sergey Prokofiev** was a prominent Russian composer known for his stunning orchestral writing, most notably the beloved *Peter and the Wolf*. Showing prodigious talent, he began his studies at the St. Petersburg Conservatory at age thirteen and in his final year won the prestigious Rubenstein prize performing his own Piano Concerto. Having fled to the USA during the Russian revolution, Prokofiev settled in Paris in 1922 and then returned to Russia permanently in 1936, and it was here that he composed his first and only flute sonata. Known as a neo-classical composer, Prokofiev follows in the classical tradition of absolute music, writing music with nondescript titles where he lets the music speak for itself. Many stylistic characteristics from the classical period can be seen in his music, such as using the classical sonata form, while also taking a modern approach to harmony and colour and expanding the emotive content of the music. The *Moderato* begins by introducing the two lyrical opening themes, contrasted with a staccato, martial motive that begins the development section. The range of the flute is pushed to its extreme at the climax of the movement with rapidly ascending flourishes. The *Scherzo* begins with metrical ambiguity and playfully shifts the feel of the beat throughout. The tranquil opening of the *Andante* is interrupted by a more tumultuous middle section before returning to the first theme, and the *Allegro con brio* is an energetic finale that showcases the flute in all its brilliance.

**Valerie Coleman** is a flutist composer from Louisville, Kentucky. She began her studies in music at age eleven and by age fourteen she had already composed three symphonies. She is known for her many chamber works and founded the Grammy-nominated wind quintet Imani Winds. She is an active performer and chamber musician and has toured throughout North America and Europe. *Danza de la Mariposa* is a tone poem inspired by the many species of butterflies on the continent of South America. The rhythmic shifts and syncopation give the piece a unique groove, and the various colours she uses reflect the brilliant array of the butterflies as they dance through the air. The opening is in the style of a Peruvian Yaravi, a lament song. As the piece develops, the rhythms evolve into an Argentinean concert tango, with an energy that drives forward until the Yaravi theme returns, softly this time, and fades to a gentle ending.

**Johann Sebastian Bach** wrote his **Sonata in B Minor, BWV 1030** while he was cantor and music director in Leipzig, the last position he held during his career. While in Leipzig, Bach became director of Leipzig's Collegium Musicum, an association of professional musicians who put on regular two-hour concerts, and it is possible that this sonata was written for one of these performances. A unique feature is the fact that Bach wrote out the harpsichord accompaniment rather than just including a figured bass, so he was able to create contrapuntal lines and a variety of textures, making the harpsichord an equal partner to the flute. The *Andante* opens with this polyphonic texture with the melody of the flute interwoven with the harpsichord, but later the harpsichord moves to an accompaniment role. The flute also takes a turn with the accompaniment and the harpsichord takes over the melody for a time. The *Largo e Dolce* is a beautiful song-like movement that has aspects of the style of a French overture. The final movement begins with a *Presto* fugue in three parts and finishes with an *Allegro* gigue, showcasing the elaborate contrapuntal writing Bach has become known for.

In the Baroque Era, sonatas were often played by a soloist accompanied by two musicians playing the continuo part, one playing the bass line (cello) and one realizing the harmonies indicated on a chordal instrument (harpsichord). I hope our performance is reminiscent of this chamber music tradition and that you feel yourself immersed in the sounds of the 18th century!

**George Enescu** was a Romanian composer who studied at the Paris Conservatoire under Massenet and Fauré, becoming known as a member of the late Romantic school of French composers. Known for his impressive memory, he could play all of Wagner's Ring cycle, 150 Bach cantatas, and more without referencing a score. In the years after his graduation, Enescu remained in Paris as a member of the performance jury at the Conservatoire. *Cantabile et Presto* was composed as a piece for the concours, one of four contest pieces he wrote and his only work for flute and piano. He chose to follow the same format as Fauré in his flute concours piece; structuring it with a slow, lyrical opening followed by a challenging technical finale. Enescu placed a high value on melody and sought to develop and combine melodic lines using techniques inspired by his Romanian folk music heritage. The *Cantabile* showcases his skill in drawing out and varying a single line of melody into a seemingly never-ending phrase. The *Presto* is in rondo form with the opening theme returning throughout. Throughout the rest of his life, Enescu retained a love for his homeland, and after the outbreak of the first World War, Enescu returned to his native Romania where he gave regular concerts in hospitals and refugee camps.