

Acknowledgements

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- Thank you to my duet partner Katelyn Cermak.
- Thank you to my collaborative pianist Kristina Eelkema Hylton.
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This recital is given in partial fulfillment of a
Masters of Music: Flute Performance.

Ren Crowder

flute

Kristina Eelkema Hylton

piano

Katelyn Cermak

flute

Master's Recital

Josephine Campbell Recital Hall
Tuesday, March 12, 2024
7:30 pm



Program

Piece in the Shape of a Square Philip Glass
(b. 1937)

Piccolo Concerto Barry McKimm
I. Andante arioso – Allegretto – Allegro – Largamente (b. 1941)
– Andante arioso
II. Andante
III. Allegro giusto – Vivo – Moderato – Vivace

Intermission

Asphyxia Nicole Chamberlain
(b. 1977)

Sonata in A Major, BWV 1032 Johann Sebastian Bach
I. Vivace (1685-1750)
II. Largo e Dolce
III. Allegro

Sonatine Pierre Sancan
(1916-2008)

Program Notes

Piece in the Shape of a Square Philip Glass
One of the pillars in the foundation of minimalist music, Philip Glass began his music education at an early age. The violin was his first instrument, beginning lessons at the age of six, but he also began studying flute at eight with Britton Johnson at Peabody Conservatory. *Piece in the Shape of a Square* was written towards the end of Glass' compositional shift towards minimalism and represents his fully-fledged, American minimalist style. The piece also has hints of Indian influence as he wrote it after he returned to New York where he began studying with Alla Rakha, a long-time tabla accompanist of Ravi Shankar. It was recorded as part of the album *Music in the Shape of a Square* by Alter Ego, an Italian new music ensemble that specializes in minimalism, who worked directly with Glass on the project.

Piccolo Concerto Barry McKimm
With origins in jazz and improvisation, Barry McKimm began his compositional work in graphic scores and loosely-notated music. He was appointed third trumpet in the Melbourne Symphony Orchestra in 1968, and from there he began composing works with "exact notation" for his colleagues in the symphony. McKimm uses a variety of traditional folk song ideas within his neo-tonal Australian style. Rebecca Johnson, writing in *The Flutist Quarterly*, states that "*Concerto for Piccolo and Orchestra* provides attractive melodies and athletic passages for the soloist. Though the work sometimes seems like a caricature of Irish music, the listener is quickly drawn into the piece."

Asphyxia Nicole Chamberlain
Nicole Chamberlain, a Georgia-based flutist and composer, wrote *Asphyxia* for the Oklahoma Flute Society's Collegiate Competition in 2016. Asphyxia is a condition that occurs when the body is deprived of oxygen, which can cause unconsciousness or even death. Chamberlain writes "The flute is an instrument that requires plenty of air supplied by the performer. Many young flutists will complain about being dizzy when first learning." The feeling goes away as the young flutist adjusts to the amount of air needed, and "veteran flutists will seldom experience dizziness. However, when relentless extended techniques are added, new athletic demands can bring the most experienced to gasp for air."

Sonata in A Major, BWV 1032 Johan Sebastian Bach
Composed sometime between 1736 and 1737, the original manuscript of the *Sonata in A Major* can be found on the remaining staves of Bach's *Double Concerto for Two Harpsichords* (BWV 1062). Perhaps even more strange is that several staves supposedly containing the sonata were torn off allegedly by Bach himself. Because of this, almost half of the first movement of the original manuscript is lost. The reconstruction you will hear today was created by Alfred Dürr (1918-2011), a German musicologist and a principal editor for Bärenreiter's *Neue Bach-Ausgabe* (New Bach Edition), which is the second edition of Bach's complete works.

Sonatine Pierre Sancan
Pierre Sancan was a highly-accomplished pianist who studied and taught at the Conservatoire de Paris. Scholar and flutist Bruno Jouard notes that the Sonatine is "the very image of the composer" as a "virtuoso piece with a unique aesthetic." The *Sonatine* was commissioned in 1946 for the Conservatoire's *morceau de concours* and is dedicated to Gaston Crunelle (1898-1990), flute professor at the Conservatoire from 1941-69. Sancan himself was a professor of piano at the Conservatoire from 1956-85, and his recordings include marvelous interpretations of Ravel's piano concertos and Beethoven's five sonatas for cello and piano with cellist André Navarra.