

ACKNOWLEDGMENTS

To Jaden: Thank you always supporting me, and for being my biggest and loudest cheerleader. I truly don't know how I could have made it through this degree without you by my side.

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To Dr. Hwang: Thank you for playing piano with me today, and for taking the time to collaborate and rehearse with me over the semester. You have given me wonderful advice and insight on music, which I greatly appreciate.

To the Flute Studio: Thank you for the kindness and advice you have all given me over my time here. And thank you to Mitchell, for playing the duet with me, Emma for helping me backstage today, and to both of you for always reminding me that I can do more than I think.

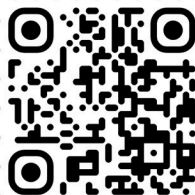
To my professors: Thank you for believing in me, leading me through my education, and always being willing to give advice. A special thank you to Dr. Bost-Sandberg, Dr. Wittgraf, Dr. Lo, and the Popejoys.

To my cooperating teachers: Sarah Harlow, Mikayla Marion, and Jennifer Lutz, for letting me into your classrooms, and sharing your knowledge and experiences. You are all a main part of the reason I kept going throughout my degree.

"Like wildflowers, you must allow yourself to grow in all the places people thought you never would." - E.V.

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UND UNIVERSITY OF
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ELISHA BOELK, FLUTE

DR. YUKYUNG HWANG, PIANO

SENIOR RECITAL

November 1, 2025 | 4:30 pm

Josephine Campbell Recital Hall | Hughes Fine Arts Center

PROGRAM

Sonata No.1 in e minor, Op. 28 (1779)
I. Allegro

François Devienne
(1759-1803)

maya (2001)

Ian Clarke
(b. 1964)

Mitchell Berger, flute

...and the strange, unknown flowers... (1988)

Charles DeLaney
(1925-2006)

INTERMISSION

Nocturne (1913)

Georges Barrère
(1876-1944)

Variationen über das irische Volkslied, Op. 105 (1829)
“Die letzte Rose”

Friedrich Kuhlau
(1786-1832)

Thema: Andantino

Variation 1

Variation 2

Variation 3

Variation 4

Variation 5: Più moto

Variation 6: Andantino pastorale

Variation 7: Allegretto vivace

PROGRAM NOTES

François Devienne was a French flutist, bassoonist, composer, and teacher who helped shape the Classical flute tradition in France. A founding professor at the Paris Conservatoire, he was known for his graceful melodies and virtuosic writing. His *Sonata No. 1 in E minor*, Op. 58, is a dramatic and expressive work that highlights both the lyrical and technical abilities of the flute. Written for accomplished performers, the sonata blends Classical elegance with touches of early Romantic emotion.

Ian Clarke is a British flautist and composer whose contemporary works are performed by leading musicians, teachers, and students around the world. He currently serves as Professor of Flute at the Guildhall School of Music & Drama in London. His piece *maya* is a contemporary duet for two flutes and piano. The title refers to the Sanskrit word meaning “illusion” and reflects the work’s dreamy, meditative atmosphere. Originally based on an earlier piece titled *Passage* (1986), Clarke reworked it into its current form in 2000, with its first publication in 2001.

Charles DeLaney was an American flutist, teacher, and composer who served for many years on the faculty at Florida State University. A respected performer and long-time member of the National Flute Association, DeLaney was known for his creativity and deep understanding of flute technique. The title of this work, *...and the strange, unknown flowers...*, is taken from Thomas Wolfe’s novel *Of Time and the River*. It directly quotes a passage that reflects the natural cycles of life and renewal — “seed-time, bloom, and the mellow-dropping harvest. And of the big flowers, the rich flowers, the strange unknown flowers.” DeLaney’s composition captures the same sense of transformation and beauty through its expressive lines and evolving textures, inviting listeners to experience growth, reflection, and wonder through sound.

Georges Barrère was a French flutist and conductor who graduated from the Paris Conservatoire in 1895 before moving to the United States, where he became principal flute of the New York Symphony Orchestra. His *Nocturne* centers around the note C # , with the key expressive idea marked *perdendosi*, meaning “dying away.” The work’s haunting quality arises in part from the naturally flexible tone of this pitch on the flute. A recurring, snake-charming motif lends the piece a mysterious and exotic atmosphere, making it a captivating exploration of tone color and nuance.

Friedrich Kuhlau was a German-born Danish composer and pianist who became one of Denmark’s leading musicians in the early 19th century. He wrote many works for the flute, helping to establish it as a prominent solo instrument in Classical and early Romantic music. In this piece, he based his music on the Irish melody “*The Last Rose of Summer*.” The song began as a poem written in 1805 by Irish poet Thomas Moore, inspired by a single rose he saw at Jenkinstown Castle in County Kilkenny, Ireland. The poem was later set to the traditional Irish tune “*Aisling an Óigfhear*” (*The Young Man’s Dream*) by Sir John Stevenson and published in 1813 as part of *Moore’s Irish Melodies*. Kuhlau transforms this gentle tune into a lyrical theme followed by a series of expressive variations and a brilliant finale.