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To Emma and Angelina, thank you for being a part of my recital today and being the most supportive, caring, and encouraging people. I do not think I would be where I am today without you two.

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Special thank you to Roxanne Gessler for being my amazing collaborative pianist and taking on my music. It has been wonderful to get the chance to play with you.

Lastly, thank you to my audience! I am grateful to have you here to listen to me play today.

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ZOEY JUNKER, FLUTE
SENIOR RECITAL

ROXANNE GESSLER, PIANO

November 14, 2026 | 7:30 pm
Josephine Campbell Recital Hall | Hughes Fine Arts Center

PROGRAM

Syrinx (1913) — Claude Debussy (1862-1918)

Sonata, Op. 1, No. 4 (1756) — Anna Bon di Venezia (1738-1969)
- I. Allegro moderato
- II. Andante
- III. Allegro assai

INTERMISSION

Death Whistle (2019) — Nicole Chamberlain (b. 1977)
- I. Ear Knife
- II. Ballistophobia

Trio, Op. 59 (1939) — Alexander Tcherepnin (1899-1977)
- I. Prelude
- II. Scherzo
- III. Rêverie
- IV. Dance

Emma Kratcha and Angelina Masotti, Flute

Romance, Op. 62 (1910) — Edward Elgar (1857–1934) arr. Jeffery Beyer (b. 1983)

THIS RECITAL IS IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC - MUSIC EDUCATION DEGREE

PROGRAM NOTES

Claude Debussy was a French composer whose works were a seminal force in the music of the 20th century. He developed a highly original system of harmonic and musical structure that expressed the ideals to which the Impressionist and Symbolist painters and writers of his time aspired. He is thought to be the first impressionist composer, but he detested that label. *Syrinx* was composed in 1913 to accompany a scene in Gabriel Mourey's play *Psyché*. It became a flute repertory standard when performed by Louis Fleury, the flutist who played the part in the original production, frequently at concerts. The story behind the piece is about the Greek myth about the nymph Syrinx. It follows her escape from the pursuit of the lustful, half-man, half-goat deity by turning herself into a bunch of reeds with the help of the river nymphs.

Anna Bon di Venezia was a late Baroque composer and singer whose music incorporated early Classical elements. She began her musical career at Venice's Ospedale della Pietà and later worked as a court musician in Bayreuth, Germany. Her published works include 6 Flute Sonatas (Op. 1, 1756), 6 Harpsichord Sonatas (Op. 2, 1757), and 6 Divertimenti (Op. 3, 1759). *Flute Sonata, Op. 1, No. 4* has three movements that follow a fast, slow, fast pattern. The first features bright, agile triplet sixteenth-note runs and a recurring theme. The second offers a tender, lyrical contrast, while the final movement returns to a lively character with greater buoyancy and energy.

Nicole Chamberlain is an award-winning American composer and flutist who is known for her storytelling and visual imagery influence in her original compositions. *Death Whistle*, commissioned by Dr. Elizabeth Robinson, embraces the brash personality of the piccolo. Each movement centers around relatable experiences for a piccoloist. The first movement, "Ear Knife," highlights the piccolo's ability to cut through with its razor-sharp high notes. "Ballistophobia" is the fear of being shot, and the second movement references the common joke concerning how to tune two piccolos in an orchestra. The answer is to shoot one. The final movement, "#PiccolOhMyGod," emulates the internal and psychological experience of a piccoloist, telling both the woes and descent into madness. I was going to perform the final movement, but I would like the audience to be able to hear the rest of the recital without having ringing in their ears. I am not liable for any hearing damage.

Alexander Tcherepnin was a Russian-born composer and pianist and was part of an extraordinarily musical family. He started composing at an early age and, by the time he began formal theory and composition studies during his late teens, he had already composed hundreds of pieces, including over a dozen piano sonatas. He went on to study at the St. Petersburg Conservatory and later at the Paris Conservatory. *Trio, Op. 59* is a four-movement chamber music work for three flutes composed in 1939 and was dedicated to the French flutist Lucien Lavaillotte. While the work is originally composed for three flutes, there have been performances that change the instrumentation by having a clarinet play the third flute part. Each movement explores different characters and entices a growing conversation between the trio members through a moderate, fast, slow, fast order.

Prominent British composer Edward Elgar originally wrote this piece for bassoon. It is the only piece that Elgar composed for a solo wind instrument with orchestra, and it was dedicated to Edwin F. James, the principal bassoonist of the London Symphony Orchestra. While the bassoon was frequently relegated to comedic or staccato roles in early 20th-century orchestration, Elgar knew the expressive capabilities of the instrument. Allowing the bassoon to become the "poet and singer rather than comedian," according to Elgar scholar Michael Kennedy. This arrangement for bass flute was to provide more expressive repertoire for the low flute, which was quite successful due to the similar ranges and depth of sound both instruments have.