



SCHOOL OF MUSIC

Presents

Abby Losos, flute
Dr. Cecilia Lo-Chien Kao, piano

April 25th, 2026

2:00pm

Van Cliburn Concert Hall

Program

Sonata in G minor for Flute and Piano, *S.1020*

I. Allegro moderato

II. Adagio

III. Allegro

Johann Sebastian Bach
(1685-1750)

Image for Solo Flute, *Op.38*

Eugene Bozza
(1905-1991)

Sonata No.1 for Flute and Piano

I. Allegro assai

II. Lento e molto espressivo

III. Presto

Samuel Zyman
(b.1956)

Piece en forme de Habanera

Maurice Ravel
(1875-1937)

Entracte

Jacques Ibert
(1890-1962)

Professor Kela Walton, harp

Fanmi Imèn

Valerie Coleman
(b.1970)

This recital is given in partial fulfillment of the requirements for a DMA in Flute Performance. Abby Losos is a student of Dr. Shauna Thompson. The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers, and phones.

Sonata in G minor, S.1020 (1734)**Johann Sebastian Bach (1685-1750)**

Johann Sebastian Bach was a German composer and musician of the late Baroque period. His compositions had a profound impact in laying the foundation for complex harmonic analysis. Bach was known for composing concertos, suites, chamber music for various instruments, choral works, and solo instrumental works. Bach laid the groundwork for musical structures such as fugue and sonata form and established a mastery of counterpoint and harmonic and motivic organization. Bach's *Sonata in G minor* is a three-movement sonata opening with a lyrical Allegro movement that incorporates both the expressive and technical side of the instrument. The 2nd movement is a beautiful conversation between the flute and piano with long sustained notes that connect the instruments together. The final movement of the piece is a true Allegro movement with long phrases full of character and excitement. This movement incorporates rhythms and melodic fragments originally heard in the first movement.

Image for Solo Flute, Op.38 (1936)**Eugene Bozza (1905-1991)**

Eugene Bozza was a French composer and violinist. Bozza was well known for his contributions to chamber music for wind instruments and his large-scale works including 5 symphonies, operas, ballets, large choral works, wind band music, concertos, and works for large brass or woodwind ensembles. Throughout his life, Bozza attended the Paris Conservatoire on three separate occasions, first as a violinist, then as a conductor, and third as a composer. His piece *Image* is one of his most famous flute works incorporating all aspects of the instrument. This piece includes flutter tonguing, an extreme range, expressivity, and intense articulation. Bozza wrote a piece that shows off all the virtuosic elements of the flute including the intense technique and the dolce, expressive tone colors. This 5-minute piece is full of emotion, excitement, and passion.

Sonata No.1 for Flute and Piano (1994)**Samuel Zyman (b.1956)**

Samuel Zyman is a Mexican-American composer and a long-time New York-based professor of music theory and analysis at the Julliard School of Music. Zyman is recognized as one of the leading Mexican composers for his symphonies, concertos, song cycles, sonatas, and chamber music. His most famous composition is his *Sonata for Flute and Piano*. This three-movement sonata is packed with excitement, energy, and intensity from the beginning to the end. The first movement opens with very intense articulated passages both in the flute and piano parts that grabs the audience's attention from the very beginning. Zyman uses the entire range of the flute in this piece at very fast tempos. The intensity is sustained throughout the first movement ending with an accelerando to the end. Zyman shows a lot of his expressivity in this piece through not only the dynamics, but the articulation markings notated. The second movement shifts in character and creates an espressivo section allowing the flutist to soar through the melodies with vibrato and direction. This movement includes many articulation markings similar to the first movement; however, to create longer melodic lines and a darker tone color through tenuto and accented articulation. The final movement of the sonata returns to the intensity of the first movement opening with a Presto section that only gets faster as the piece continues. This movement is in 12/8 and emphasizes the triple rhythms contrasting the first movement emphasizing duple rhythms. Halfway through the movement, Zyman brings back some of the second movement in a Lento section before increasing tempo

and returning back to material from the beginning of the movement. The third movement continues to build intensity to the end through articulation, range, and dynamics until the flute and piano end the piece on unison A's. This piece is nothing short of excitement, passion, and intensity!

Piece en forme de Habanera (1907)

Maurice Ravel (1875-1937)

Maurice Ravel was a French composer, pianist, and conductor most known for his Impressionistic style. Ravel incorporated elements of modernism, baroque, neoclassicism, and even jazz into his compositions. He predominantly wrote for piano, chamber music, ballet, operas, and song cycles. *Piece en forme de Habanera* was originally written for bass voice and piano and is based on a Cuban Contradanza, a genre of dance music popular in the 19th and 20th centuries. The piece features a special habanera rhythm in 2/4 time with an accent on beat 2. You can hear this rhythm most prominently in the harp line. Throughout the piece, the flute floats over the habanera rhythms with virtuosic melodies soaring through all ranges of the instrument.

Entracte (1935)

Jacques Ibert (1916-2013)

Jacques Ibert is a French composer who studied at the Paris Conservatoire at the age of 20. During his time in school, Ibert's studies were interrupted when he was drafted into the French Navy during World War I. After returning, many believe his wartime duties had a huge impact on his most famous compositions. Ibert composed for a wide variety of genres including opera, ballet, symphonic works, choral works, incidental pieces, concertos, and scores for films. His piece, *Entracte*, is incidental music for a French production of the 1637 Spanish language play, *Le Médecin de son honneur*, a tragedy about a misunderstanding which leads to the honor killing of the protagonist's wife. The piece opens with an effortless dance in the flute and an energized harp accompaniment inspired by flamenco guitar music. The dance continues with a variation on a theme which is heard again at the end in a lively race to the finish. *Entracte* is a direct product of his passion for Spanish music and literature.

Fanmi Imèn (2018)

Valerie Coleman (b.1970)

Valerie Coleman is regarded by many as an iconic artist who continues to pave her own unique path as a composer, GRAMMY®-nominated flutist, and entrepreneur. Highlighted as one of the "Top 35 Women Composers" by *The Washington Post*, she was named Performance Today's 2020 *Classical Woman of the Year*, an honor bestowed to an individual who has made a significant contribution to classical music as a performer, composer, and educator. The title Fanmi Imèn is Haitian Creole for Maya Angelou's famous work, *Human Family*. Both the musical and literary poems acknowledge differences within mankind, either due to ethnicity, background, or geography, but Angelou's refrain: "we are more alike, my friends, than we are unlike," reaffirms our humanity as a reminder of unity. Coleman's work draws inspiration from French flute music blending with an underlying pentatonicism found in Asian traditions, a caravan through Middle Eastern parts of the world merging with Flamenco, and an upbeat journey southward into Africa with the sounds of Kalimba (thumb piano). *Fanmi Imèn* was commissioned by the National Flute Association for its 2018 High School Soloist Competition.