



SCHOOL OF MUSIC

Presents

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

November 10, 2024

2:00pm

Van Cliburn Concert Hall at TCU

Program

Mozart Flute Quartet in D Major, K.283

I. Allegro

II. Adagio

III. Rondo

Wolfgang Amadeus Mozart
(1756 - 1791)

Eden Agabs, violin
Jasmine Ong, viola
Jason Vierra, cello

Sonata for Flute and Piano, Op.94

I. Andantino

II. Scherzo: Allegretto scherzando

Sergei Prokofiev
(1891-1953)

Unbroken

Kevin Poelking
(b.1988)

Concerto for Flute and Orchestra, Op.283 (arr. for flute and piano)

I. Allegro molto moderato

II. Lento e mesto

III. Moderato

Carl Reinecke
(1824 - 1910)

This recital is given in partial fulfillment of the requirements for a Master's of Music 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.

Flute Quartet in D Major (1777)**Wolfgang Amadeus Mozart (1756 - 1791)**

Mozart's First Flute Quartet, K. 285, was written for a wealthy amateur Dutch flutist, Ferdinand de Jean, whom the composer met in Mannheim in the winter of 1777. When de Jean left early for Paris in the middle of February, Mozart had to settle for a little less than half of the original fee, in return for a pair of concertos and three quartets. Some of these pieces were simply transcriptions of earlier works or unfinished all together. The quartet is compact, with only three short movements, the last two joined without pause. The first movement is a clear and lively sonata with a plethora of themes, a contrasting development and returning to a recapitulation. The middle movement is a beautiful flute melody layered by pizzicato strings giving that of a Baroque style. Without pause, the third movement is an energetic rondo style with a light, wistful feel to the end. Mozart may have been under a time limit to compose these works, however, still crafted a piece full of style, energy, harmonic drive, and curiosity between the flute and string parts.

Sonata for Flute and Piano, Op.94 (1943)**Sergei Prokofiev (1891 – 1953)**

Sergei Prokofiev composed *Sonata for Flute and Piano in D Major* for the USSR's Committee on Artistic Affairs during World War II, while he was evacuated to Kazakhstan in 1943 to avoid being captured by the German regime. This piece was originally written for flute and piano and later transcribed for violin. Prokofiev is most known for his neoclassical style and wanted to incorporate a sonata displaying his ideas behind harmony and traditional classical style in a fluid, delicate manner. *Sonata for Flute and Piano in D major* was the only flute work Prokofiev composed and explores a wide range of tone colors, harmonic language, and the entire range of the flute. Prokofiev was even criticized by his own professor for the crudeness of his harmonic language. "While writing *Sonata for Flute and Piano in D Major*, Prokofiev was working with Sergei Eisenstein on the film score for *Ivan the Terrible*, which is said to have inspired him to write to the opposite musical spectrum for his flute sonata, seeking a 'sonata in a gentle, flowing classical style.'"

Unbroken (2022)**Kevin Poelking (b.1988)**

Unique, thoughtful, and meticulously crafted, Kevin Poelking's work is quickly emerging in the world of contemporary music. Always mindful of contributing purposefully to the repertoire, Poelking considers the experience of audience members, musicians, and conductors from the outset of his creative process. *Unbroken* explores the unique ability of both the flute and piano to perform both percussively and lyrically. The piece is written in a way that keeps the music in constant, restless motion while creating contrast through unexpected moments, colors and techniques unique to the flute. Poelking's use of rhythm, chromatism, and emphasis creates a percussive stylistic drive to the end of the piece. *Unbroken* incorporates extended techniques such as flutter tonguing and harsh syllables to explore the new age of flute playing. This piece was commissioned by Dr. Megan Lanz at Colorado State University in 2022 and attempts to capture the spirit of musicians who are willing to jump into unknown territory and support new music with unrelenting enthusiasm.

Concerto for Flute and Orchestra, Op.283 (1908)**Carl Reinecke (1824-1910)**

Carl Reinecke was a profound influence in the classical style, and his works reflect his drive for "conservative, well-crafted works, combined with an impressive gift for melody." Reinecke is most well-known for his piano compositions and his flute sonata, *Undine*, and flute concerto. Written in 1908, two years before his death, the flute concerto is written in a traditional Germ romantic style of three movements similar to that of Mendelssohn and Schumann. His romantic compositions are driven by his rich harmonic language and beautiful melodies. The flute solo exemplifies great technical ability, a wide range of tone colors, and expressivity. This piece was written with orchestral parts that could stand alone each expressing

their own sense of virtuosity. The first movement, while marked *allegro*, begins with an expressive opening melody in an unhurried pace creating a dreamy mood throughout the first section. The key soon modulates from D Major to B Major establishing the 2nd theme in the dominant key of A Major. The main ideas continue to be brought forward with varied styles until the recapitulation leads us to the end of the first movement. Reinecke uses unique harmonic language throughout this movement to create contrast and exaggerations on the main themes. The movement ends with typical romantic harmonies in the last two measures. The second movement exemplifies “a dolorous funeral march” that is brought to life through the expressive nature of vibrato, rubato, and tone colors. The solo flute begins with a beautiful melodic cry flowing over a piano bass line. The movement is then interrupted by a recitative-like passage in the solo flute leading to the return of the beginning motive and modulates to the parallel major key. The third movement is composed in rondo form opening with an energetic flute solo that is then brought back multiple times in true rondo form. Between each A section, Reinecke adds melodic diversions in relative keys creating contrast in texture, emphasis on chromaticism, and expressivity. This leads to a quasi-contrapuntal episode, led by the piano, that returns to the main melodic idea, with a short interjection to one of the previous contrasting episodes and an energetic push to the end. Reinecke’s works are to this day still performed often and are moving to audiences of all musical intelligences.