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The EWU Department of Music presents

Courtney Herom-Cobb
Senior Flute Recital

Assisted by Jeremy Larson and Joshua Lindberg, piano

Saturday, April 13, 2013
1:00 p.m.
Music Building Recital Hall

Presented in partial fulfillment of the requirements for
Bachelor in Music Education, Flute

Studio of Professor Bruce Bodden

Program

Sonata in Eb Major
Allegro Moderato
Siciliano
Allegro

J. S. Bach
1685-1750

Joshua Lindberg, piano

Syrinx

Claude Debussy
1862-1918

Kokopeli

Katherine Hoover
1937-Present

Concertino for Flute, Op. 107

Cécile Chaminade
1857-1944

Jeremy Larson, piano

Johann Sebastian Bach (1685-1750) – Sonata in Eb Major BWV 1031

J.S. Bach is commonly referred to as one of the most significant composers of all time, particularly in the Baroque Period. Born in 1685 into a very musical family, he was well versed in many different instruments including the violin, harpsichord, and voice. Throughout his life, he held many distinguished musical titles (including Kapellmeister and Royal Court Composer) and composed hundreds of pieces of music. *Sonata for Flute and Keyboard in Eb Major* shows of the typical style of the 1730s with its use of ornamented melodies and simple harmonies. The Allegro Moderato begins with a rolling keyboard introduction, which continues rhythmically throughout the piece while the flute plays more lyrical material over it. The Siciliano movement displays a haunting flute melody played over a simpler, more accompanying, keyboard part. The third movement, Allegro, contains a more cheerful melody. The keyboard, while always complementing the flute part, maintains an independent role.

Claude Debussy (1862-1918) – Syrinx

Achille-Claude Debussy was born in 1862 outside Paris, France. He began playing piano at age seven and had entered the Paris Conservatory at the age of 10. He went on to become one of the most significant figures of impressionist music. His music has a free sense of meter and rhythm; this is particularly apparent in *Syrinx*, which was originally written without bar lines. This piece was inspired by the God Pan, who was in love with the maiden Syrinx. She did not love him back, and, in order to hide from him, turned herself into reeds near a river. When Pan ran after Syrinx, he could not find her. In his sadness, he cut down the reeds and used them to make his pan pipes, unknowingly killing his love.

Katherine Hoover (1937-) – Kokopeli

Katherine Hoover was born in 1937 in West Virginia. While she showed an early talent for music, her parents discouraged her from music education. She began playing flute at a young age and piano at the age of 15. She began her postsecondary studies at University of Rochester in 1955, but transferred to Eastman School of Music two years later. She graduated from Eastman in 1959 with a Bachelor of Music in Music Theory and a Performer's Certificate in Flute. Throughout her career, Hoover was drawn to Native American subjects. Kokopeli is a mahu (hero spirit) of the Hopi Nation that is depicted as a hunch back flute player. Kokopeli would lead the migrations of the Hopi through the Southwest, leading the people with the sound of his flute. In *Kokopeli*, Hoover attempts to emulate this wandering, which was said to help the Hopi people feel more connected to the land.

Cecile Chaminade (1857-1944) – Concertino

Cecile Chaminade was born in Paris, France in 1857. She took piano lessons from her mother at a young age and began composing church music. At age eight, she played her works for Georges Bizet, who was very impressed. She studied piano, theory, and composition with Felix Le Couppey and gave her first concert at age 18, after which she carried out a very long and successful career. It is rumored that Chaminade fell in love with a flautist who did not love her. She was devastated to hear that he had become engaged to another woman. Chaminade wrote *Concertino* for him as a way of showing how much she loved him. When she presented it to him on his wedding day, with hopes of winning him back, he turned her away.

I would first and foremost like to thank my mother, Kirsten, for all the love and support you have given me. Thank you for always encouraging me to be better and coming to every concert you could. I would not be where I am without you. I would also like to thank my instructor, Bruce Bodden. Your guidance over the last four years has not only made me a better flute player, but a more confident musician and person. Thank you for never giving up on me and always challenging me as a player.