

2019

## A master's recital in flute

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A MASTER'S RECITAL IN FLUTE

An Abstract of a Thesis  
Submitted  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Music

Kimberly Ann Abeyta

University of Northern Iowa

May 2019

This Study by: Kimberly Ann Abeyta

Entitled: A Master's Recital in Flute

has been approved as meeting the thesis requirement for the

Degree of Master of Music

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Date

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Dr. Angeleita Floyd, Chair, Thesis Committee

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Date

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Dr. Alison Altstatt, Thesis Committee Member

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Dr. Rebecca Burkhardt, Thesis Committee Member

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Date

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Dr. Jennifer Waldron, Dean, Graduate College

This Recital Performance by: Kimberly Ann Abeyta

Entitled: A Master's Recital in Flute

Date of Recital: March 14, 2019

has been approved as meeting the recital requirement for the  
Degree of Master of Music

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Date

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Dr. Angeleita Floyd, Chair, Recital Committee

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Date

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Dr. Alison Altstatt, Recital Committee Member

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Dr. Rebecca Burkhardt, Recital Committee Member

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Dr. Jennifer Waldron, Dean, Graduate College

## ABSTRACT

Kimberly Ann Abeyta performed a graduate flute recital on Thursday, March 14, 2019, in Davis Hall at the Gallagher Bluedorn Performing Arts Center. Collaborative pianists for the recital were Dr. Robin Guy and Serena Hou. This recital was presented in partial fulfillment of the requirements for the Master of Music degree in flute performance. The program opened with Sonata No. 1 in B minor BWV 1030 by Johann Sebastian Bach, a work for flute and harpsichord from the Baroque era. Two modern, unaccompanied works followed the Bach, creating significant contrast. First Katherine Hoover's *Kokopeli* for solo flute, then *Mimosa* for solo piccolo by Malaysian-born Chinese flutist and composer Hong-Da Chin. Following intermission, Sergei Prokofiev's four-movement work Sonata for Flute and Piano, Op. 94 opened the second half. George Hüe's *Fantaisie Pour Flûte et Piano*, a romantic French work from the *Concours* repertoire, provided lush melodies and virtuosity, bringing the recital to an exciting conclusion. Ms. Abeyta's recital illustrated the flute's expansive repertoire from Bach's Baroque B-minor sonata to modern unaccompanied works: *Kokopeli* and *Mimosa*, while the neo-classical Prokofiev Sonata and romantic *Fantaisie* by Georges Hüe created virtuosic contrast to conclude the recital.

Sonata No. 1 in B Minor for Flute and Keyboard BWV 1030, Johann Sebastian Bach

Johann Sebastian Bach (1685-1750) was a prolific composer of the Baroque era. He worked for many courts and churches throughout the Germanic lands. His first significant position was as Kapellmeister and Kantor for the Duke of Weimar.<sup>1</sup> Following this placement, Bach moved to Cöthen where he worked in Prince Leopold's court. His desire for a more respected position caused him to leave Cöthen and become Kantor and civic director of music at the *Thomasschule* in Leipzig. The new city gave Bach a multitude of opportunities. In 1729, Bach became Director of Leipzig's *Collegium Musicum*, a group that included professional musicians, university students, as well as some of Bach's children. During this time Bach wrote his six flute sonatas. It is speculated that some or all were written for the *Collegium Musicum*.<sup>2</sup>

Bach's flute sonatas are separated into two groups. The first three (B Minor, E-flat Major, and A Major) were written for flute and obbligato harpsichord. In these three works, the upper voice of the keyboard part is equally as important as the flute and the bass line creating three-part counterpoint. The other set (which includes the C Major, E Minor, and E Major) is written for flute and basso continuo meaning Bach only wrote a bass line intended to be realized by the performer. The other difference between the two sets is in structure. The first three (BWV1030-1033) consist of three movements (fast-slow-fast) while the other set consists of sonatas with four movements, which according

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<sup>1</sup> Christoph Wolff and Walter Emery, "Bach, Johann Sebastian," *Grove Music Online*, (2001).

<sup>2</sup> Kyle J. Dzapo, *Notes for Flutists: A Guide to the Repertoire* (New York: Oxford University Press, 2016), 18.

to William Bennett, is indicative of an older style used by Telemann.<sup>3</sup>

An incomplete manuscript of the harpsichord part of BWV 1030 was found written in G minor, suggesting the work was originally intended for that key.<sup>4</sup> There is no indication of what instrument was meant to play the solo line, so it is possible that the original work was conceived for another instrument.<sup>5</sup> Bach later transposed the sonata to B minor, a key much better suited to the Baroque *traverso*.<sup>6</sup> A manuscript in Bach's hand, dated in the 1730s specifies that the work is for transverse flute.<sup>7</sup> Bach stopped working on the sonata in 1731 then returned to it in 1736, and the work was finally completed in 1737.<sup>8</sup>

The Sonata in B minor is considerably more difficult than Bach's other compositions for flute. It would require a very virtuosic *traverso* player due to the technical demands of the solo line. This is especially clear in the third movement, a presto fugue, that concludes with a quick tempo *gigue*. The difficulty of this work

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<sup>3</sup> Johann Sebastian Bach, "Preface," in *Six Sonatas for Flute and Keyboard, Book One*, ed. William Bennett (London: Chester Music Ltd., 1991), n.p.

<sup>4</sup> Dzapo, *Notes*, 18.

<sup>5</sup> "Preface" from *Six Sonatas*, n.p.

<sup>6</sup> Robert L. Marshall, "J. S. Bach's Compositions for Solo Flute: A Reconsideration of Their Authenticity and Chronology," *Journal of the American Musicological Society* 32, no. 3 (1979): 486.

<sup>7</sup> "Preface" from *Six Sonatas*, n.p.

<sup>8</sup> Dzapo, *Notes*, 18.

suggests that it was composed for Pierre-Gabriel Buffardin, a virtuosic flutist in Dresden, instead of the less experienced musicians in the *Collegium Musicum*.<sup>9</sup>

Most of Bach's keyboard accompaniments for his flute sonatas consist of a bass line meant to be realized with harmonies that support the flute melody. In the case of the B minor sonata, he composed a complete independent part creating an equal partnership between flute and harpsichord. Instead of a homophonic texture, Bach often creates three-part counterpoint between the flute, right hand of the harpsichord, and the left hand of the harpsichord. Bach fully utilizes the versatility of this instrumentation by switching between three textures throughout the first movement. These include counterpoint among equal voices, counterpoint with equal voices in imitation, and melody with accompaniment.<sup>10</sup> Bach predominantly utilizes equal counterpoint in the first half of the movement and imitation in the second half, with brief instances of melody with accompaniment throughout both halves.<sup>11</sup>

The overall form of movement I is structured around returns of the opening ritornello, which alternates with episodes of contrasting material. The ritornello appears

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<sup>9</sup> Marshall, "J.S. Bach's Compositions for Solo Flute," 487.

<sup>10</sup> Dzapó, *Notes*, 19.

<sup>11</sup> Dzapó, *Notes*, 20.

in many key areas and with various levels of ornamentation providing stylistic variety and harmonic interest. The ritornello is the binding factor of this movement.<sup>12</sup>

Movement II *Largo e dolce* is a lyrical movement in binary form. The A section moves from D major (tonic) to dominant (A major) and the second half moves from the dominant to B minor and then back to tonic.<sup>13</sup> The simple form allows for expressive creativity by the performer. Not only are the large sections repeated, but the opening motive occurs six times (including repeats) inviting the performer to explore the different tonal centers and create subtle differences between each iteration. The movement ends with a long syncopated descending figure that propels the music into the last measure where the flute plays a final appoggiatura on the last beat.

The third movement comprises two sections. The first, marked *presto*, begins with a fugue in B minor. Bach constructs this fugue with a three-part counterpoint between three voices: the flute, the left hand of the harpsichord and the right hand of the harpsichord. In the exposition, the flute presents the subject, with the answer following in the right hand of the keyboard. The third statement enters in B minor in the bass hand of the harpsichord. The subject is developed and passed throughout all voices in several keys. The fugue concludes on the dominant (F# major) chord, giving the section an unfinished quality that anticipates the lively, syncopated *gigue* that follows.

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<sup>12</sup> Michael Talbot, "Ritornello," *Grove Music Online* (2001), <https://doi-org.proxy.lib.uni.edu/10.1093/gmo/9781561592630.article.23526>.

<sup>13</sup> Ibid.

A *gigue* is a Baroque dance form that Bach used frequently. This section moves from B minor to D major then f# minor before resolving in F# major with a Picardy third. Bach writes syncopations that create a sense of instability that force the performer to constantly push forward until the melody returns to the beat. The syncopation ceases briefly when the flutist alternates groups of sixteenth-notes with arpeggios and scales outlining the harmony. The end of the *gigue* ties this section back to the *presto* by returning to the theme from the fugue and utilizing counterpoint similar to that of the first section. This is especially noticeable in the last nine measures, in which the flute and both hands of the harpsichord are playing all three themes simultaneously, passing them back and forth between voices. This return of three-part counterpoint continues until the last two beats of the last measure when all three voices meet on a sixteenth-note pick-up that resolves to a B-minor chord.<sup>14</sup>

*Kokopeli* for solo flute, Katherine Hoover

Katherine Hoover (1937-2018) is an American composer who studied flute with Joseph Mariano and William Kincaid. She received a Bachelor of Music in both flute and composition but struggled to be taken seriously as a female composer. In the *Flutist Quarterly*, she remarks that her teachers would not even look at her works.<sup>15</sup> Hoover continued to study flute and obtained a BM from Eastman in 1959 and an MM from the

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<sup>14</sup> Dzapo, *Notes*, 23.

<sup>15</sup> Kyle Dzapo, "Katherine Hoover: An Artist's Journey," *Flutist Quarterly* 41, no. 3 (2016): 58-59.

Manhattan School of Music. After completing these degrees, she joined the flute faculty at Juilliard's Preparatory School and became a theory professor at the Manhattan School of Music.<sup>16</sup> Later in life, Hoover rediscovered her passion for composition and found the world was much more receptive than when she was in school in the 1950s.<sup>17</sup> She established her own publishing company, Papagena Press, to distribute her compositions.<sup>18</sup>

Hoover's music is inspired by, and meant to invoke, journeys or narratives. *Kokopeli* draws inspiration and influence from Native American music. She imitates the sound of Native American flute with thirty-second note descending figures that imitate the natural note ending of the traditional instrument. Hoover also mimics the sound of Native American music with fast, harshly articulated grace notes. *Kokopeli* is the Hopi word for "the flute player." The *Kokopeli*, a *mahu* (a hero in Hopi legends), led migrations of tribes through the Southwestern United States with the sound of the flute echoing off the cliffs and canyons. Hoover captures the sense of the wide-open spaces throughout the work invoking the Hopi's connection to the land. She encourages

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<sup>16</sup> Catherine Parsons Smith, "Hoover, Katherine," *Grove Music Online*. (2001). <https://doi-org.proxy.lib.uni.edu/10.1093/gmo/9781561592630.article.47047>.

<sup>17</sup> Dzapo, "An Artist's Journey," 58-59.

<sup>18</sup> *Ibid.*

performers to play with liberty, varying the lengths of notes and pauses so the music moves freely.<sup>19</sup>

*Kokopeli* was composed during Hoover's trip to the southwest in 1990, when she was inspired by the land and the Native American cultures that originated there. *Kokopeli* is through-composed which invokes the concept of a journey's forward momentum. Hoover further illustrates the long journeys of the Native Americans navigating the southwest with frequent tempo changes and pauses between ideas.

*Mimosa* for solo piccolo, Hong-Da Chin

Hong-Da Chin (b. 1985) is a composer and flutist originally from Kajang, Malaysia. His works incorporate influences from the Malay, Chinese and Indian cultures found within Malaysia. Chin was a flutist in the Chinese orchestra at his high school where he performed with Gamelan groups and traditional Indian ensembles. He attended Del Mar College, University of Houston, University of Louisville, and Bowling Green University where he earned A.A., B.M., M.M., and D.M.A. degrees in composition. In addition, he continued studying flute with Joy Kairies at Del Mar and Jennifer Keeney at the University of Houston. Currently, Hong-Da Chin is Assistant Professor of Music Theory and Composition at Western Illinois University.<sup>20</sup>

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<sup>19</sup> Katherine Hoover, *Kokopeli for Solo Flute* (New York, NY: Papagena Press, 1990).

<sup>20</sup> Hong-Da Chin, "Biography" last modified November 06, 2018, <https://hongdachin.com/biography/>.

*Mimosa* is derived from the Greek word *mimos*, or mimic. The mimosa plant folds its leaves when exposed to heat or touch. While Chin was at the University of Houston, he composed the work for Sheila Small, who premiered it in 2009. This piece is heavily influenced by the tonal and formal structure of the Chinese bamboo flute repertoire.<sup>21</sup> The use of pitch bends, flutter tonguing and pentatonic scales evoke both traditional Chinese flute music and the characteristic sounds of Chinese flute.

*Mimosa* features repeating motives that imitate the closing and reopening of the plant's leaves with dramatic changes in dynamic and articulation. Hong-Da Chin specifies that all long notes should be played *molto vibrato* (which he marks as *m.v.*) and the grace notes should always be accented and played on the beat. He utilizes other extended techniques such as flutter tonguing, turns, and pitch bends to evoke the traditional Chinese instrument.<sup>22</sup> The work is in ABA form or ternary form with opening and closing sections that are nearly identical. The main difference between the two is that the opening centers around an A major pentatonic scale while the end uses the B-flat pentatonic scale. The B section features several introductions of short phrases that are immediately repeated and developed melodically and dynamically.

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<sup>21</sup> Hong-Da Chin, "Mimosa For Piccolo Solo" last modified 2009, <https://hongdachin.com/music/solo-pieces/mimosa/>

<sup>22</sup> Hong-Da Chin *Mimosa (piccolo Solo)* (Houston, Tx: 2012).

Sonata in D major, Op. 94 for Flute and Piano, Sergei Prokofiev

Sergei Prokofiev (1891-1953) was a Russian, twentieth-century composer and pianist known for his neoclassical style. He attended the St. Petersburg Conservatory where he studied with Reinhold Gilére and Nikolai Rimsky-Korsakov.<sup>23</sup> Interestingly, Prokofiev did not take criticism well and acted superior to his fellow students even keeping a chart of his colleagues' mistakes during classes.<sup>24</sup> After graduating from the St. Petersburg Conservatory, Prokofiev spent the next several years traveling because he feared that the political unrest in the USSR would not make for a receptive environment for the arts. He spent a few years in Paris before returning to the Soviet Union in 1936.<sup>25</sup> Prokofiev thrived under the Soviet government by choosing to ignore the political situation so that the state would publish his music immediately and use it as a source of positive propaganda.<sup>26</sup>

At the outbreak of the Second World War, Prokofiev and his family were forced to move to safe locations outside of Moscow.<sup>27</sup> Prokofiev began his work on the flute

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<sup>23</sup> Author, *Notes*, 155.

<sup>24</sup> Stevens, Danielle Emily. 2014. "Sonata for Flute and Piano in D Major, op. 94 by Sergey Prokofiev: A Performance Guide." Honor's Thesis, Texas State University-San Marcos, 9.

<sup>25</sup> *Ibid.*, 10.

<sup>26</sup> Dzapo, *Notes*, 157.

<sup>27</sup> Stevens, *A Performance Guide*, 11.

sonata while in Alma-Ata and completed it in Molotov in 1943.<sup>28</sup> The work was premiered in Moscow on December 7, 1943 by flutist Nicolai Kharkovsky. Five months after this premiere, Prokofiev collaborated with violinist David Oistrakh to complete the version for violin and piano.<sup>29</sup>

The work is tonal but utilizes chromaticism and does not adhere to common practice harmony. The first movement follows the classical sonata form. The exposition is made up of two main themes: the opening theme and a lyrical dotted eighth-sixteenth note theme, separated by a brief transition. The exposition opens in D-major, then lands in the dominant, A-major before the repeat of this section. The development is much more harmonically and structurally active. This section begins with a sudden *staccato* triplet eighth note rhythm before returning to a harmonically and rhythmically altered version of the opening theme, with interjections of the *staccato* theme and the lyrical theme accentuated with virtuosic flourishes. The opening theme returns explicitly to announce the recapitulation, which consists of a shortened version of the exposition with the opening theme and the lyrical theme returning. The movement ends with a virtuosic coda in D major.<sup>30</sup>

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<sup>28</sup> Dzapo, *Notes*, 157.

<sup>29</sup> Patricia, Harper, "Prokofiev's Sonata for Flute and Piano in D Major Opus 94: From Manuscript to Performing Editions - An Entangled Evolution." *Flutist Quarterly - The Official Magazine of the National Flute Association* 29, no. 1 (2003): 31.

<sup>30</sup> Dzapo, *Notes*, 158-159.

The second movement is a fast tempo *Scherzo* with quirky rhythms and melodies. Prokofiev blurs both meter and key to give the movement a joking, unsettled character.<sup>31</sup>

This movement is in rondo form with a syncopated, staccato theme in the A section and a more dance-like theme in the B section that both return between alternating episodes. The opening staccato theme is first introduced in D major and after a contrasting episode, returns in F major then quickly modulates again before moving to the C section marked *Poco più mosso*. The first half of C provides stark contrast with its lyrical, slurred melody. Prokofiev does not linger in this florid melody for long, a sudden articulated, militaristic theme marks the second half of the C section. The dance theme from the B section returns before Prokofiev moves to the coda. This section is punctuated with virtuosic fragments from the flute that highlight the piano melody. The flute and piano then move together in a disjointed ascent to the flute's final high C.

The third movement, *Andante*, features lyrical phrases both at the opening and closing of the movement. After the opening 28 bars, the flute assumes an accompanimental role. Fast and soft sixteenth-note triplets create a bubbling, uncertain texture beneath the piano melody. This continues through many different key areas until the three eighth-note anacrusis returns. The way the work is framed by melodic content gives it a deceptively simple ABA form while the roles of the piano and flute make the movement very complex.<sup>32</sup>

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<sup>31</sup> Ibid., 160.

<sup>32</sup> Ibid., 162.

The fourth movement is marked *Allegro con brio* and has a fast and satirical character. The form of this movement is ABABCAB coda.<sup>33</sup> The opening theme alternates with the B theme until C. In this section, the piano plays an interlude that features simple triads moving in eighth notes, a stark contrast from the virtuosity heard earlier in the work. The flute joins with a lyrical melody that stresses beat two before returning to A.<sup>34</sup> Prokofiev then takes the listener back to the recognizable themes, presenting the opening up an octave at Tempo I. The work ends with a short coda featuring fast triplet scalar lines until the dramatic conclusion of a strong V-I cadence in D major.<sup>35</sup>

*Fantaisie pour flûte et piano, Georges Hüe*

Georges Hüe (1858-1948), born in France, showed an early aptitude for music. His talent was recognized by his parents, who sent him to study with the opera composer Charles-François Gounod. With the help of Gounod, Hüe was accepted into the Paris Conservatory in 1875 where he studied composition with Napoléon Henri Reber and organ with César Franck.<sup>36</sup> *Fantaisie* was commissioned for the annual *Concours* at the

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<sup>33</sup> Ibid., 165.

<sup>34</sup> Ibid., 164.

<sup>35</sup> Ibid., 164.

<sup>36</sup> Steven Huebner, "Gounod, Charles-François (opera)," *Grove Music Online*. (2002). <https://doi-org.proxy.lib.uni.edu/10.1093/gmo/9781561592630.article.O003093>.

*Conservatoire* in 1913. The work, originally written for flute and piano was arranged for flute and orchestra by Hüe in 1923.<sup>37</sup>

*Fantaisie* contains distinct sections differentiated by theme, meter, and key. The overall form is ABA<sup>I</sup>B<sup>I</sup>C coda. The work opens with a lyrical, flowing A section that begins with a triumphant leap from G up to a D. The *Plus vite* marks the end of the A section and begins a transitional portion that emulates the free virtuosity of a cadenza. This cadenza moves into the B section marked *Modéré*. A lyrical melody drives this section into the short return of A when the piano reintroduces the thirty-second-note leap up a fifth. At the *Pressez et augmentz*, Hüe transitions back to the B material, but in a much higher range. This return is very brief, and the work soon takes on an entirely new character in the C section. At C, marked *trés vif*, the flute and piano participate in a dialogue, passing fragments of phrases and quick motives back and forth. This continues with brief interjections of lyrical melodies until the coda. The coda accelerates quickly to the final note, a high B-flat, in the flute part. Hüe utilizes the characteristics of a fantasy by painting idyllic scenes in the A and B sections with contrasting playful staccatos and chromaticism in the *trés vif*.<sup>38</sup>

Kim Abeyta's graduate flute recital included works in a variety of styles and genres. The Sonata for flute and Keyboard in B minor required a deep understanding of

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<sup>37</sup> Dzapó, *Notes*, 90.

<sup>38</sup> *Ibid.*, 91.

Baroque counterpoint and J.S. Bach's learned style while the unaccompanied works, *Kokopeli* and *Mimosa*, showcased an appreciation of flute music from other cultures. *Kokopeli* by Katherine Hoover is influenced by flute music of the Hopi, Native American tribes and Hong-Da Chin's *Mimosa* evokes the sound of Chinese flutes. The highly virtuosic *Sonata* by Prokofiev, while also from the twentieth century, is neo-classical in style and combines classical forms with twentieth-century harmony. The recital ended with the melodic and romantic *Fantaisie* by Georges Hüe which engaged listeners with long, florid melodies and technical virtuosity. Ms. Abeyta presented a wide range of styles and expressive artistry appropriate to a graduate level recital.

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# Kim Abeyta, Flute

with  
**Serena Hou, piano**  
**Dr. Robin Guy, piano**

In partial fulfillment of the requirement for the degree  
Master of Music, Flute Performance  
From the Studio of Dr. Angeleita Floyd

# Program

*Sonata No. 1 for Flute and Piano BWV 1030*      Johann Sebastian Bach  
Andante  
Largo e dolce  
Presto  
(1685-1750)

*Kokopeli for Solo Flute* (1990)      Katherine Hoover  
(1937-2018)

*Mimosa for Solo Piccolo* (2009)      Hong-Da Chin  
(b. 1985)

## INTERMISSION

*Sonata in D Major for Flute and Piano, Op. 94*      Sergei Prokofiev  
Moderato  
Allegretto Scherzando  
Andante  
Allegro con brio  
(1891-1953)

*Fantaisie Pour Flûte et Piano*      Georges Hüe  
Assez lent ~ Modéré ~ Très vif  
(1858-1948)