



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, March 1, 2026 • 7:00 PM

ALEXANDER DAY

Graduate Recital

Murray and Michele Allen Recital
2330 North Halsted Street • Chicago

Sunday, March 1, 2026 • 7:00 PM

Allen Recital Hall

ALEXANDER DAY, FLUTE

Graduate Recital

DOMINIC DOUTNEY, PIANO

PROGRAM

Johann Sebastian Bach (1685–1750)

Flute Sonata in B Minor, BWV 1030 (1736/37)

I. Andante

II. Largo e Dolce

III. Presto

Sun Chang, harpsichord

Jacques Ibert (1890–1962)

Jeux (1923)

I. Animé

II. Tendre

Kaya Egan (b. 2003)

Piece for Flute and Piano (2026)

Carl Reinecke (1824–1910)

Ballade for Flute and Piano (1910)

- Intermission -

Stacy Garrop (b. 1969)

à la Kujala (2025)

I. Vade Mecum

II. Stage Music

III. With each passing moment

Amanda Harberg (b. 1973)

Sonata for Piccolo and Piano (2018)

I. Allegro, flowing

II. Moderato, dreamy

III. Vivace, Driving, Playful

Alexander Day is from the studio of Alyce Johnson. This recital is presented in partial fulfillment of the degree Master of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

PROGRAM NOTES

Johann Sebastian Bach (1685–1750)

Flute Sonata in B Minor, BWV 1030 (1736/37)

Duration: 18 minutes

On a visit to Dresden in 1717, Bach became acquainted with a virtuoso flutist named Pierre–Gabriel Buffardin. Buffardin became principal of the Dresden Hofkapelle at age 22, spent many decades as a flute maker, and produced a number of phenomenal students including Johann Joachim Quantz, who would later join Buffardin in the Hofkapelle. Buffardin’s playing undoubtedly moved Bach, and this introduction to the instrument inspired Bach to write a prolific amount of flute repertoire, including four sonatas, a partita, chamber music, concertos, and beautiful solo moments and passages in his cantatas and passions.

During his time working in Leipzig, the flute parts to Bach’s cantatas were often performed by a student at the university named Jacob von Staehlin, another excellent young flutist. He is thought to be the individual in mind for many of the cantata solos Bach composed. By the time Bach wrote his B Minor Sonata in 1736/37, von Staehlin had moved to St. Petersburg, so it is believed that the sonata was instead premiered by one of Bach’s sons, Johann Gottfried, who would have been 21 at the time of the sonata’s composition. Very little is known about this particular son of Bach, mostly due to his early death in 1739, but we do know that he was an accomplished flutist and a close friend of von Staehlin.

Had Johann lived longer, who knows what other compositions he may have inspired his father to write. Yet, we are grateful nonetheless for what we have, especially for the mastery of the B minor sonata.

Jacques Ibert (1890–1962)

Jeux (1923)

Duration: 5 minutes

Jacques Ibert is famous amongst flutists for his iconic concerto, though his lesser-known works for flute certainly have the same vibrancy and brilliance. His compositional style is quintessentially Impressionistic with a taste of 20th century flare. *Jeux*, meaning “games”, was written in 1923 while Ibert was studying in Rome. It is inspired in part by Debussy’s ballet of the same name written ten years prior. Ibert dedicated this work to Louis Fleury, who gave its first performance in 1925.

Kaya Egan (b. 2003)

Piece for Flute and Piano (2026)

Duration: 5 minutes

Kaya Egan, a graduate of the DePaul School of Music, is a flutist and composer based in Chicago. Though early in her composition journey, she has written several pieces for the flute, including chamber music, and has premiered many of them herself. Her latest work, *Piece for Flute and Piano*, was inspired by her natural exploration of the piano and teaching herself how to play. She was also influenced by the music of Nahre Sol, a classical pianist/composer who focuses on texture and openness in her music. Egan specifically uses wide, open intervals to find space, warmth and longing in *Piece*.

This will be the first performance of *Piece for Flute and Piano*.

Carl Reinecke (1824–1910)

Ballade for Flute and Piano (1910)

Duration: 10 minutes

Carl Reinecke was a German composer, conductor and teacher from the 19th century. He was quite celebrated during his lifetime and extremely well-known among other artists of the day. Most notably, he was conductor of the Leipzig Gewandhaus Orchestra and Professor of Composition at the Leipzig Conservatory for several decades. While his name is lesser known in modern times, he comes from a rich legacy of great German Romantics, having studied with Mendelssohn, Schumann and Liszt. His work in Leipzig was prolific. He was the teacher of many remarkable students, including Grieg, Bruch and Janáček, and conducted a number of premieres, including the first performance of Brahms' *German Requiem*.

As a composer, Reinecke always returned to the flute for his most emotional works. Starting with the Flute Sonata in 1882, he wrote several solo and chamber works for the flute throughout his life, culminating in the Ballade, published a year after his death. His final composition, the Ballade shows his maturity and skill not only as a composer, but as an artist.

Stacy Garrop (b. 1969)

à la Kujala (2025)

Duration: 10 minutes

Stacy Garrop is a Chicago based composer who composes prolifically for groups in Chicagoland and around the country. She writes for a wide variety of groups including orchestras, wind ensembles, chamber groups, and contemporary ensembles. She has also composed two operas.

À la Kujala was commissioned by the Chicago Flute Club in memory of Walfrid Kujala (1925–2024), piccoloist of the Chicago Symphony from 1954–2001. The three-movement work showcases the versatility of the piccolo and highlights many crucial facets of Kujala's life and work. The first and second movement explore Kujala's impact on pedagogy, utilizing moments from his method book and quoting several orchestral piccolo solos. The third movement is Garrop's own arrangement of the Finnish hymn "Päivä vain ja hetki kerrallansa" which translates loosely to "With each passing moment", the title of the movement. Her inclusion of the hymn honors Kujala's Finnish heritage and his deep spiritual beliefs.

Amanda Harberg (b. 1973)

Sonata for Piccolo and Piano (2018)

Duration: 13 minutes

The concept of a piccolo sonata has only been explored within the last 100 years or so. The flute has a rich history of sonatas, including some masterpieces from the 21st century, but the piccolo has often been overlooked in 'serious' solo music. The form of a sonata, including its several movements of various tempos and characters, gives the piccolo an opportunity to showcase its strengths. As composers began to write sonatas for piccolo, it expanded the possibilities of the instrument, both technically and expressively.

Amanda Harberg, a world-renowned living composer, took on this task with brilliance. Her sonata, written in 2018, quickly became the favorite amongst piccoloists for its lush melodies and jazzy quirks. She displays the full range of musical expression as the piccolo and piano converse together as equals. Her Piccolo Sonata was commissioned by Regina Helcher Yost, a former member of the St. Louis Symphony and current professor of flute at Charleston Southern University. Funding for the piece was provided by a consortium of 24 piccolo players from around the world. It was premiered by Yost in 2018 at the National Flute Association Convention in Orlando, Florida.

Notes by Alexander Day

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804 West Belden Avenue
Chicago, IL 60614
773.325.7260
music.depaul.edu

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