

University of Missouri School of Music  
Senior Recital • 2021-2022 Series

**Zachary Scamurra, flute**

with

**Jack Snelling, piano & bassoon**

**Luis Hermano Bezerra, bass**

**Jeremiah Ingram, drums**

May 6<sup>th</sup>, 2022 • 1:00 pm • Sheryl Crow Hall

**Program**

**Caprice No. 30, Chaconne, op. 107** ..... **Sigfird Karg-Elert**  
(1877-1933)

**Sonata in E Minor, BWV 1034**..... **Johann Sebastian Bach**  
(1685-1750)

Adagio ma non tanto  
Allegro  
Andante  
Allegro

Jack Snelling, bassoon

**Danza de la Mariposa** ..... **Valerie Coleman**  
(b. 1970)

Intermission

**All the Things You Are** ..... **Jerome Kern**  
(1885-1945)

**Un Poquito** ..... **Zachary Scamurra**  
(b. 2000)

**On Goodbyes** ..... **Zachary Scamurra**  
(b. 2000)

**Jumpy**..... **Zachary Scamurra**  
(b. 2000)

*This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in flute performance. Zachary Scamurra is a student of Alice Dade.*

**Sigfrid Karg-Elert's** book of 30 Caprices was written to fill a gap that he saw between the existing educational literature and the increasingly complicated orchestral parts of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. The book is laid out in progressive fashion, starting with the simplest etude and finishing with the most complex, the *Chaconne*. It was Karg-Elert's belief that composers should not—and would not—limit themselves to the scope of what was technically facile on the instruments they were writing for, and that it is the responsibility of the performer to adapt to new playing techniques and complicated technical passages. It goes without saying that Karg-Elert went above and beyond the technical demands of the works of his time with the difficulty of the *Chaconne*, but as he wrote in his own preface to the work, "The 'difficult' will always grow easy by overcoming the 'more difficult'."

**Bach's *Sonata for flute in E Minor*** fits the standard style of a four-movement solo work opening with a slow movement that was popular during his time in Cöthen. Unlike the standard of the genre, which was set entirely in the same key, the third movement of this work is set in the relative G major. The works of Bach are often hard to source, and the *Sonata in E Minor* is no exception. The Sonata does stand out, however, in that there are at least six surviving, varying sources from Bach's lifetime. Because of this, it is unknown exactly when this piece was written, but it most likely originates from the Cöthen era. Originally written for flute and basso continuo—a written out bassline with figures that imply intervals and implied harmonies to be improvised by the right hand of a keyboard player, that is traditionally played by a bass instrument and the aforementioned keyboard player—the Sonata will be performed today pared down to just the flute and bass for a more intimate setting that exemplifies the beauty of Bach's contrapuntal writing.

From composer **Valerie Coleman's** program notes, "*Danza de la Mariposa* is a rhythmic and melodic tone poem giving the listener a tour of South America, inspired by the various species of butterflies that inhabit the continent. Full of rich and unique colors, butterflies dance and weave in syncopated rhythms within the work, while alternating between the feel of 3 over 4 throughout. The slower sections pay homage to the beautiful and sorrowful sounds in the style of Yaravi, a Peruvian lament song. The melodies and rhythm eventually begin to evolve into the spirit and syncopation of Argentinean concert tango, and the end returns to the feel of Yaravi."

***All the Things You Are*** was originally a showtune written by Jerome Kern, with lyrics by Oscar Hammerstein II, for the 1939 musical *Very Warm for May*. Its chorus quickly became a jazz standard, which has been performed and recorded countless times. I first heard on the jazz at Massey Hall recording, featuring Charlie Parker, Dizzy Gillespie, Bud Powell, Max Roach, and Charles Mingus. It holds a special significance to me as the first tune I learned entirely by ear.

***Un Poquito*** is a tune that I wrote recently reflecting on my recent attempts to learn Spanish. The title comes from the funny and all-too-frequent exchange in which I mention that I am learning Spanish to a Spanish-speaker, and they respond by switching into a rapid-fire version of the language I can't begin to comprehend. It's at this point that I must confess, "*no entiendo.*" They quickly respond, "but you're speaking Spanish!" to which I then respond, "*hablo un poquito.*"

***On Goodbyes*** exists as a meditation on one of my least favorite experiences on this Earth: saying goodbye. This being my final year at the University, it is something that I've spent a great deal thinking about. And yet, my thoughts are still mostly confused and unknowable, a state I've come to term "nostalgia for the present." The opening four notes of this ballad come from the soundtrack of

the animated TV show, *Avatar: The Last Airbender*, a show that represents a great deal of childhood nostalgia for me. As the tune progresses for there, it cycles through a progression of chords that lack a clear sense of direction, reflecting my own directionless feelings of nostalgia and loss. It culminates in a bridge that grounds itself more solidly in the key of Ab, before falling suddenly back into the wandering aimlessness of the original section.

*Jumpy* serves as a sort of foil for the previous tune. The upbeat melody got stuck in my head on a warm spring day last year as I was walking across campus in the morning, enjoying the fresh air, the plants in full bloom, the squirrels heckling each other over acorns, and everything else life had to offer.

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