

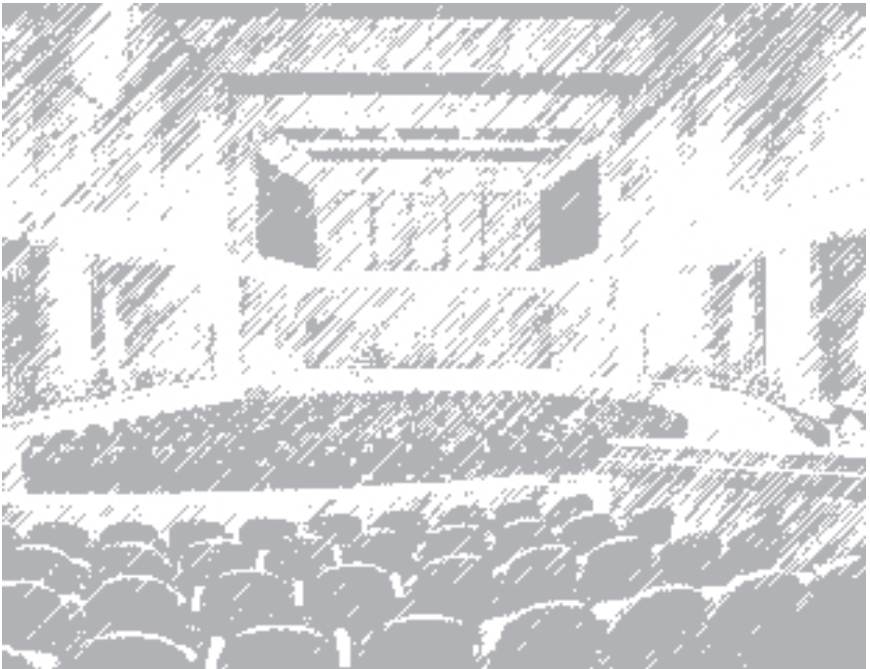
Kennesaw State University  
School of Music



Senior Recital

**Melissa Rolón, flute**

Judy Cole, piano



Saturday, March 26, 2016 at 8 pm  
Music Building Recital Hall  
Ninety-fifth Concert of the 2015-16 Concert Season

# program

PAUL HINDEMITH (1895-1963)

## **Sonate for Flute and Piano**

- I. Heiter bewegt
- II. Sehr langsam
- III. Sehr lebhaft
- IV. Marsch

CARL PHILIPP EMANUEL BACH (1714-1788)

## **Sonata in A minor for Solo Flute, Wq. 132**

- I. Poco adagio
- II. Allegro
- III. Allegro

CHARLES-MARIE WIDOR (1844-1937)

## **Suite for Flute and Piano, Op. 34**

- I. Moderato
- II. Scherzo
- III. Romance
- IV. Final

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Music Education.  
Ms. Rolón studies flute with Christina Smith.

# program notes

## Sonate for Flute and Piano | Paul Hindemith

Paul Hindemith was a composer, theorist, violist, and conductor who, along with Kurt Weill and Ernst Krenek, became a driving force of the *Neue Sachlichkeit* movement in post-WWI Germanic music. Hindemith studied violin from an early age at the Hoch Conservatory with Adolf Rebner, leader of the Frankfurt Opera Orchestra, first violinist of the Rebner string quartet, and professor at the Conservatory. He eventually added composition to his studies at the Conservatory after obtaining grants from several wealthy Frankfurt families. As a performer, he joined the Frankfurt Opera Orchestra and Rebner's string quartet in addition to performing the solo violin part in the German premiere of Stravinsky's *L'histoire du soldat*. Upon returning from his service in a regimental band during WWI, he rejoined the Frankfurt Opera and Rebner quartet as a violist rather than violinist.

In 1919, Hindemith organized a concert of entirely his own works, and Schott offered to publish his music. While his earliest works exhibited a late romantic language, his post-WWI works transitioned from Expressionism to the *Neue Sachlichkeit*, a style that rejected Romantic expression and focused on "objective" music-making through motivic development, polyphony of musically independent lines, and use of familiar elements from popular music or the Classical and Baroque eras. After the Nazis came to power, they banned much of his music citing "cultural Bolshevism," and by 1936, a ban was placed on all performances of Hindemith's music. He resigned from his teaching post at the Berlin Hochschule, made several trips to the United States looking for employment, and eventually emigrated to Switzerland in 1938.

Hindemith completed the *Sonata for Flute and Piano* (1936) before resigning from his post at the Berlin Hochschule. He composed the work for his colleague, flutist Gustav Scheck, but the Nazi regime forbade the premiere performance. The *Sonata* is one of a set of 26 sonatas completed between 1935 and 1955. Hindemith sought to expand the concert repertoire, particularly for wind instruments, and used these pieces as technical exercises on the theoretical concepts from his *Unterweisung im Tonsatz*. Georges Barrère premiered the work in Washington, D.C. on April 10, 1937 as part of Elizabeth Sprague Coolidge's eighth festival of chamber music at the Library of Congress during

Hindemith's visit to the United States that year. The three-movement sonata demonstrates Hindemith's unique harmonic language, Neo-Classical idioms, and the *Neue Sachlichkeit* style. Each movement is an exploration of motivic development using primarily three musically independent lines, and the expanded third movement concludes with a parody of a military march.

### **Sonata in A Minor for Solo Flute** | Carl Philipp Emanuel Bach

As the second son of Johann Sebastian Bach, one could forgive Carl Philipp Emanuel (C.P.E.) if he decided to pursue a vocation other than music. But music was the family trade for the Bachs, and had been for several generations before Johann Sebastian. Although several of his children became professional musicians, none were nearly as successful as C. P. E. He was a brilliant keyboardist, and at an early age presented a concert for Crown Prince Frederick of Prussia. The prince, who was later crowned King Frederick II, "Frederick the Great," was very impressed with the young Bach and immediately appointed him as the court harpsichordist where he remained for nearly thirty years.

During his lifetime and for several decades that followed, the success of the son overshadowed the accomplishments of the father. C. P. E. Bach worked in the early days of the Classical era and was considered an influential figure by the giants of the period: Joseph Haydn, Ludwig van Beethoven, and Wolfgang Amadeus Mozart, who said of the younger Bach, "He is the father, we are the children." Born three hundred years ago, C. P. E. Bach was a transitional figure who blazed the trail for composers who wanted to inject more emotion into their craft. Although his music may not strike modern audiences as overtly emotional, it was considered to be exceptionally dynamic and passionate at the time it was written, especially when compared to the mannered rococo style of many of his contemporaries. His compositional approach earned the German description "empfindsamer Stil," or "sensitive style," because of his application of principles derived from the arts of rhetoric and drama. As revered as he was during the Classical era, his reputation waned over the course of the nineteenth century, at the very time that new generations of musicians were rediscovering the music of his father. By the twentieth century his music was all but forgotten, at least until Helmut Koch recorded his symphonies in the 1960s, an event that sparked new interest in his music.

## Suite for Flute and Piano | Charles-Marie Widor

Charles-Marie Widor was the son of an organist in Lyons. The boy excelled equally at the piano and the organ and enjoyed the unwavering support of the Paris organ builder Aristide Cavallé-Coll, an acquaintance of the Widor family. Widor soon began making appearances in Cavallé-Coll's workshop, in Paris churches, at organ inaugurations and even abroad. Moreover, he was also successful as a pianist, chiefly with interpretations of his own works. In 1870 he succeeded Louis Lefébure-Wely as titular organist at the church of St. Sulpice in Paris. In 1890 he was appointed organ teacher at the Conservatoire to succeed César Franck; in 1896 he transferred to the renowned composition department, which he headed until 1927.

The name Widor is so closely associated with music for the organ that his many compositions for other instruments can easily be overlooked. The *Suite for Flute and Piano*, presumably composed in 1877, stands out amongst chamber music works on account of the wealth of expressive and tonal nuances. The late Romantic work is specially tailored to the possibilities of the flute; and it is no accident that it was dedicated to the most important French flautist and flute teacher of the time, Paul Taffanel, who gave its first performance in 1884. From the very beginning the four-movement *Suite* has been very popular and now belongs to the core repertoire for flute and piano.

## biography

**M**elissa Rolón earned a Bachelors in Music Performance from Georgia Southern University and is currently pursuing a Bachelors in Music Education from Kennesaw State University. Miss Rolón started her formal training with Anna Thibeault at GSU and has continued it with Christina Smith at KSU. She has participated in masterclasses under the instruction of Göran Marcusson, Stephen Preston, Brad Garner, Ian Clarke, and Todd Skitch. She currently works at Music and Arts in Lawrenceville and Woodstock as a private music instructor for flute and primary piano.

Melissa would like to thank her family and friends for their love and support, Anna Thibeault for her hard work and faith, and Christina Smith for taking her under her masterful wing.

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Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.





Stephen W. Plate, DMA  
Director, School of Music  
Kennesaw State University

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