

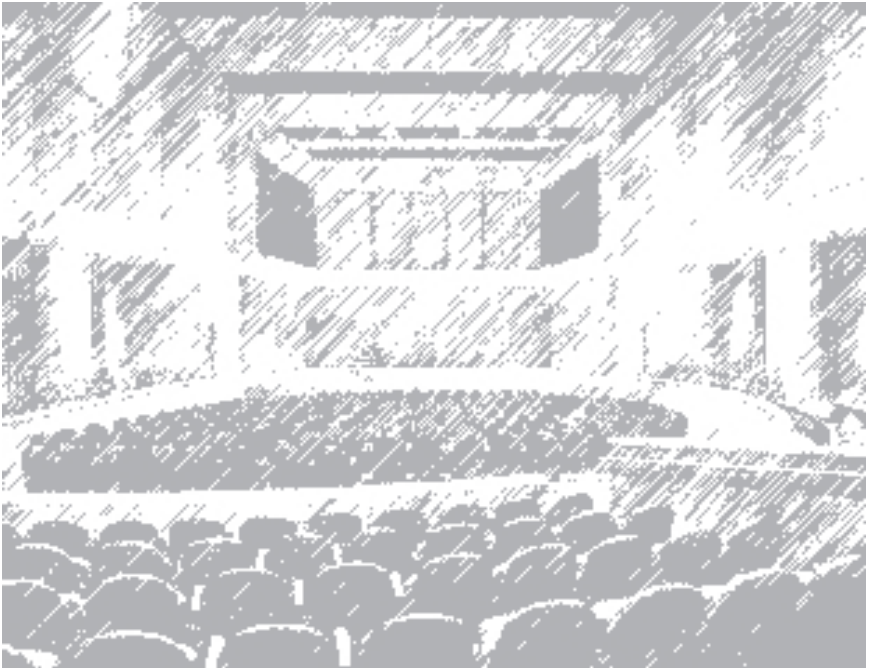
Kennesaw State University  
School of Music



Senior Recital

**Sara Knapp, flute**

Judy Cole, piano



Sunday, December 13, 2015

3:00 p.m.

Music Building Recital Hall

Sixty-seventh Concert of the 2015-16 Concert Season

# program

GEORGE FRIDERIC HANDEL (1685-1759)

**Sonata in A minor, HWV 374** (1730)

- I. Adagio
- II. Allegro
- III. Adagio
- IV. Allegro

JOHN RUTTER (b. 1945)

**Suite Antique** (1979)

- I. Prelude
- II. Ostinato
- III. Aria
- IV. Waltz
- V. Chanson
- VI. Rondeau

INTERMISSION

EUGENE BOZZA (1905-1991)

**Image pour flute seule, Op. 38** (1939)

MIKE MOWER (b. 1958)

**Opus di Jazz** (1997)

- I. Shuffle

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Music Education.  
Ms. Knapp studies flute with Robert Cronin.

# program notes

## **Sonata in a minor, HWV 374** | George Frideric Handel

George Frederick Handel, born in Germany in 1685, was one of the greatest English composers of his day. He was a master in many musical genres, contributing to every mainstream musical genre in his time.

As with most of Handel's solo sonatas, this work adheres to the church sonata format, four abstract movements alternating slow and fast tempos. It has been speculated that Handel wrote this sonata by 1704, when he was still in Halle (hence its designation as a Halle sonata), but no evidence supports this theory. The opening *Adagio* is a wistful piece whose dotted rhythms and other patterns suggest a morose, stretched-out gigue. The second movement, *Allegro*, is considerably brighter, though remaining in the minor mode, and builds tension at several points by repeating a brief phrase at ever-higher pitches or simply giving the flute a precarious little climb up the scale. The second *Adagio*, the sonata's most extended movement, is a meditation tinged with melancholy that, unlike the first movement, could function quite well without the continuo line. The concluding *Allegro* looks ahead to Handel's habit of writing very short, declamatory phrases separated by brief pauses, but once Handel establishes this pattern he maintains it only in the continuo, setting the flute free to follow its own ornate melodic line.

## **Suite Antique** | John Rutter

John Rutter was born in London in 1945, and received his first musical education as a chorister at Highgate School. He went on to study music at Clare College, Cambridge, where he wrote his first published compositions and conducted his first recording while still a student. His compositional career has embraced both large and small-scale choral works, orchestral and instrumental pieces, a piano concerto, two children's operas, music for television, and specialist writing for such groups as the Philip Jones Brass Ensemble and the King's Singers.

The *Suite Antique* was written in 1979 in response to an invitation to write a piece for the Cookham Festival, and was premiered by Duke Dobing and

the London Baroque Soloists in Cookham Parish Church. Since Bach's *Brandenburg Concerto No. 5* was in the program, Rutter decided to write for the same combination of instruments, using the forms and styles of Bach's day. The *Suite* was originally written for flute, harpsichord and strings with six movements ranging from a Bach-like aria to a jazz-influenced waltz. Rutter's own style comes forth most strongly in the final *Rondeau* with its characteristically forward-driving rhythms and melodic lines.

### **Image pour flute seule, Op. 38** | Eugene Bozza

French composer and conductor Eugène Bozza wrote many large-scale stage works, but he is best known outside of France for more modest woodwind and brass pieces in a highly accessible, elegant, lyrical style.

*Image* begins in a classically French manner, insouciant and improvisatory, before taking off into flights of fancy that highlight the possibilities of the modern flute: an extended range, dynamic control, fast "flutter-tongued" notes, and long chromatic runs. Despite all these fireworks, the work retains a classically Gallic refinement, never straying too far from the casual tone that opens the work.

### **Opus di Jazz** | Mike Mower

Mike Mower originally studied classical flute at the Royal Academy of Music, London, and was later awarded the ARAM (Associate of the Royal Academy of Music). He has since been involved in many different styles of music.

As Mower writes: "I wrote *Opus di Jazz* in May '97 as a sequel to "*Sonata Latino*" for flute & piano. It's a sonata in 3 movements to be performed by classical musicians, but is intended to sound like a pair of improvising jazz musicians working out." The first movement, *Shuffle*, was written based on an old melody Mower wrote as a demo for a cartoon series. The movement is written in 12/8 and has a shuffle feel, giving scope for some double time feel flute lines with a big stride piano contribution at the end of the movement.

# biography

**S**ara Knapp was born in Watertown, Connecticut, where she began her flute studies in fifth grade. After moving to McDonough, Georgia in 2006, Ms. Knapp discovered her deep love for music. She participated in numerous ensembles, including a church orchestra and praise band, honor bands throughout the Southeast, marching band, small ensembles, and the Macon-Mercer Symphony Youth Orchestra where she held the principal chair.

Now in her fourth and final year of education at Kennesaw State University, Ms. Knapp studies flute



with Mr. Robert Cronin and participates in the Concert Band, Wind Ensemble, and various small ensembles. In addition to her studies at Kennesaw State University, Ms. Knapp actively teaches throughout the Atlanta area. She is a private flute instructor, is on staff with the Kell High School Marching Band, assists middle school directors around Cobb county, holds an internship with the Youth Bands of Atlanta where she is studies under Freddy Martin and Erin Cole. Beginning in January, she will be student teaching at Tapp Middle School and serving as woodwind instructor with the Atlanta Music Project. Ms. Knapp plans to teach middle school band upon graduating from Kennesaw State University in May 2016.

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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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