Faculty Recital

Monday, February 23, 2015 at 8:00 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Seventy-third Concert of the 2014-15 Concert Season

featuring

Christina Smith, flute
Robert Henry, piano

G. F. HANDEL (1685-1759)
Sonata No. 5, Op. 1 in G Major for Flute and Continuo

Adagio
Allegro
Adagio
Bourree
Menuetto

CHARLES-MARIE WIDOR (1844-1937)
Suite Op. 34 for Flute and Piano

Moderato
Scherzo. Allegro vivace
Romance. Andantino
Final. Vivace
Intermission

PHILIPPE GAUBERT (1879-1941)
Sonata No. 1 in A Major for Flute and Piano

Modere
Lent
Allegro moderato

CARL VINE (b. 1954)
Sonata for Flute and Piano (1992)

Fast
Slow
Very fast

Despite the enormously increasing popularity of the flute in eighteenth-century England, Handel wrote surprisingly little for the instrument. Many of the wind players in his orchestra, principally oboists, would have doubled on flute and recorder for a very occasional change of color. It seems, too, that scholars think that several of the “Handel Flute Sonatas” may not have been written by him at all, or were actually conceived for another instrument and adapted for the flute by his publisher, John Walsh.

While some of Handel's works may have been conceived with one particular instrument in mind, it was common practice to borrow anything which could be easily adapted. Handel’s own re-use of so much of his own material time and time again suggests he’d have been happy for these transcriptions to be played on the flute.

The Sonata in G Major was transposed completely from the Oboe Sonata in F major HWV 363a. The opening phrase of the first movement recurs in the 1st aria of Handel's Messiah to the words, *Comfort ye, my people*.

Suite for Flute and Piano, Op. 34 (1877) | Charles Marie Widor

Those familiar with the music of Charles-Marie Widor likely know the composer through his monumental Organ Symphonies, many of which continue to be favorites among organists. Famous particularly as an organist during his lifetime, Widor gained employment at the St. Sulpice Cathedral in Paris, where he remained for an astounding 64 years. Though his music for organ has proven the most enduring part of his output, Widor composed in many of the common media of his day, including the realm of chamber music. The Suite was commissioned by and dedicated to Paul Taffanel (1884-1908), a pioneer in the French school of flute performance credited with greatly expanding the expressive qualities of the instrument.

The construction of the four-movement Suite is largely Classical in nature, though Widor likely refrained from using the more common title Sonata because no movement conforms to the expected sonata-allegro structure. Though in some ways conservative for its time, the Suite features a sublime sense of lyricism and expressiveness which suited perfectly the techniques of Taffanel. We hear this immediately in the opening movement (marked Moderato). Here Widor forsakes completely the more traditional concepts of theme and development. The result is a perpetually flowing melody that is unobstructed by formal constraints.
An energetic *Scherzo* follows, in which lively arpeggios at the beginning and end are contrasted with a calm interlude. The third movement, a *Romance*, is the most familiar part of the *Suite* and is frequently programmed by itself. Deeply Romantic in character, the melodic flow of the first movement is interspersed with delightfully unexpected shifts in key. The warmth and intimacy of the *Romance* frequently begs comparison to the music of Robert Schumann. Soon, though, we are whisked away by the swift and virtuosic *Finale*, marked *Vivace*, which stops for only a brief moment of repose in the middle before charging headlong toward its conclusion.

**Sonata in A Major** (1917)  I  Philippe Gaubert

Flutist Barry Crawford says of Gaubert, "In the *Sonata of 1917*, Gaubert takes the unusual step of prescribing specific qualities of sound in certain passages. At the beginning of the first movement the flute is to play 'avec une sonorite très claire,' and at the beginning of the second 'avec une sonorite calme et penetrante.' The opening theme of the *Sonata* is followed immediately by a pair of graceful arabesques built on the whole-tone scale, an exotic device made more familiar by its deployment in *L'après-midi d'un faune*. Throughout the work, Gaubert's many meticulously notated manipulations of tempo, phrasing, and dynamics, and his free elaboration and development of his melodic material, give this *Sonata*, despite its clear forms, a feeling of improvisational freedom and spontaneity. Borrowing a successful device of Cesar Franck, Gaubert brings the work to a satisfying close by paraphrasing, at the end of the last movement, the beginning of the first movement. The piece is dedicated 'à la memoire de mon cher maître Paul Taffanel,' who had died in 1908. Gaubert had published several works with flute in the intervening years, but perhaps he felt that this fine sonata was his first effort to be fully worthy of his mentor, collaborator and friend."

**Sonata for Flute and Piano** (1992)  I  Carl Vine (b. 1954)

The *Sonata for Flute and Piano* is an enjoyable three-movement showpiece that calls for considerable agility on the part of both players. It was designed to showcase both flute and piano as equal partners. Despite the fact that five years separate the *Flute Sonata* from the *Second Piano Sonata*, there is a distinct feeling that the material of the opening movement is not too far away from the sound-world of the solo piano work, the continuous sixteenth note lines on the flute coalescing with the piano’s florid accompaniment. The appealing slow movement, almost pastoral in character after a long haunting introduction, explores a completely different side of the flute’s nature. It contrasts the flute’s sinuous melodic ability against static ringing qualities of
the piano. The finale takes the same basic pulse as the opening movement but transforms it into a motoric, breathless adrenalin rush to the finishing post.

This work was commissioned by 2MBS-FM Radio (Sydney) with financial assistance from the Performing Arts Board of the Australia Council. It was written for and dedicated to Geoffrey Collins.

- program notes from Rachel Brown, Brian Biddle, Jan Jezioro

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**Artist-in-Residence in Flute**

**Christina Smith** is one of the most sought-after flutists in the country as an orchestral player, soloist, chamber musician, and teacher. The 2014-15 season is Ms. Smith’s twenty-fourth season as principal flutist of the Atlanta Symphony Orchestra, where she holds the Jill Hertz Principal Flute chair, endowed in perpetuity. Ms. Smith’s flute solos can be heard on 37 ASO recordings. She has also appeared with the orchestra numerous times as concerto soloist, in works of Mozart, Vivaldi, Ibert, Rodrigo, Nielsen, John Corigliano, and Christopher Rouse. Most recently, Ms. Smith performed the southeastern U.S. premiere of Finnish composer Kaija Saariaho’s “L’aile du songe,” with Robert Spano conducting.

A native of Sonoma County, California, Ms. Smith began studying flute at age seven. She appeared as soloist with many orchestras in Northern California.
- including the San Francisco Symphony at age 15 - before attending Interlochen Arts Academy where she received the Young Artist Medal (the Academy’s highest honor) in 1989. Immediately after graduation, Ms. Smith began her studies at the Curtis Institute of Music as a pupil of the legendary Julius Baker. After just two years in Mr. Baker’s studio, she won the principal flute chair in the ASO at age 20. Ms. Smith has also studied with Jeffrey Khaner, Tim Day, and has collaborated extensively with master teacher and clinician, Keith Underwood.

Throughout her career, Ms. Smith has continued to perform at the nation’s most prestigious summer festivals, including Marlboro, Highlands, and Music in the Vineyards in Napa, CA. She has performed with the Bellingham (WA) Festival of Music chamber orchestra since 1994, and was the concerto soloist on the festival’s opening gala concert in 2010. In addition, Ms. Smith is regularly invited to teach some of the world’s most promising young orchestral musicians at the Bowdoin Music Festival in Maine as well as the National Orchestral Institute in College Park, MD.

Ms. Smith has recently appeared as guest principal flutist with orchestras such as the Chicago Symphony, Los Angeles Philharmonic, the Baltimore Symphony, the St. Paul Chamber Orchestra and the Pittsburgh Symphony. She earned critical acclaim while performing on the latter ensemble’s 2010 European Tour.

A prolific and accomplished chamber musician, Ms. Smith performed for over a decade with the Atlanta Chamber Players with whom she performed in Boston’s Jordan Hall and at Weill Recital Hall at Carnegie Hall. She has recorded John Harbison’s “Songs America Loves to Sing” and Norman Dello Joio’s Trio for Flute, Cello, and Piano with the ACP. She has also helped launch a pre-concert chamber music series featuring ASO musicians - a program that began its first official season in 2011-12, and is now thriving both financially and artistically. Ms. Smith’s longtime collaboration with ASO principal harpist, Elisabeth Remy Johnson, resulted in the 2008 release of a duet album entitled Encantamiento. She has appeared in recital with numerous prominent classical musicians including guitarists Pepe Romero and Eliot Fisk.
Robert Henry, hailed as a “consummate artist - brilliant, formidable, effortless, and the epitome of control and poise,” is an internationally distinguished pianist, winning universal acclaim as orchestral soloist, recitalist, accompanist, and chamber musician.

Career highlights include 2002 solo debut recitals at Carnegie Hall, the Kennedy Center, and Wigmore Hall, with critics praising his “flawless technique, smooth and limpid phrasing, exciting programming.” He has presented concert tours of the U.S., England, Nova Scotia, Russia, Italy, and China (2014). A renowned collaborator and chamber musician, he has appeared with such notable conductors as Robert Spano, Donald Runnicles, Michael Palmer, and Stefan Sanderling. He has presented recitals with the Pacifica Quartet, cellist Shauna Rolston, soprano Mary Ann Hart, and tenor Sergio Blasquez. In response to Hurricane Katrina, he coordinated and performed in the 2006 “Pianists for New Orleans” tour of the United States, raising over $100,000. He has presented concert tours of the U.S., England, Nova Scotia, Russia, Italy, and China (2014).

Equally passionate about teaching, Ms. Smith serves on the faculty at Kennesaw State University and maintains a busy private studio. She remains highly in demand to teach masterclasses across the country.

Ms. Smith plays a vintage solid platinum flute, handmade in 1938 by Verne Q. Powell. The flute was once owned by renowned flutist Joseph Mariano and has a rare one-piece body. Ms. Smith lives in Atlanta with her two daughters.
Mr. Henry has enjoyed phenomenal success competitively, ultimately winning the Gold Medal in four International Piano Competitions. On three occasions, juries have spontaneously created special prizes to honor his performances, including Best Performance of a 20th-Century Work and Best Performance of a Commissioned Work.

In 2010, Mr. Henry released his debut CD, *Twelve Nocturnes and a Waltz*. The recording is a collection of some of the world’s best-loved melodies, including the world premiere of Alexei Stanchinsky’s forgotten Nocturne from 1907. Mr. Henry was also winner of two 2010 Telly Awards for the documentary about his recording experience. He is regularly heard on NPR's *Atlanta Music Scene* and *Performance Today*.

Mr. Henry released the world premiere recording of Brahms' recently discovered "Albumblatt," available now on iTunes as a single. This track is also included in the album, *As the Songbird Sings: Music of Schubert and Brahms*.

Mr. Henry earned the Doctor of Musical Arts degree from the University of Maryland, with additional studies at the Cleveland Institute of Music and the Glinka Conservatory in St. Petersburg, Russia. As an educator and pedagogue, Robert Henry presents lectures, masterclasses, residencies, youth concerts, and has been featured in *American Music Teacher, Gramophone*, and *Clavier*. He has served as recitalist, clinician, and juror for state, regional, and national MTNA conventions and competitions. Presently, he is Artistic Director of the Great Performances Concert Series in Highlands, NC, Assistant Director of the Atlanta Boy Choir, Organist-Choirmaster of the Episcopal Church of the Incarnation in Highlands, NC, and proudly serves as Artist-in-Residence at Kennesaw State University in Atlanta, GA. He is also a founding member of the Summit Piano Trio. An International Steinway Artist, he maintains his web-presence at www.roberthenry.org.
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Faculty Jazz Parliament
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KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir
about the school of music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.

Michael Alexander
Interim Director, KSU School of Music

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http://community.kennesaw.edu/GiveToMusic

upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Tuesday, February 24
KSU Faculty Jazz Quartet: “A Tribute to Jim Hall”

Thursday, February 26
Philharmonic and Concert Band

Monday, March 2
Summit Piano Trio

Wednesday, March 4
Faculty Recital: Judy Cole, piano

Monday, March 9
Atlanta Chamber Players

Wednesday, March 11
Symphony Orchestra

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