Kennesaw State University
College of the Arts
School of Music

presents

Faculty Recital

Christina Smith, flute
Robert Henry, piano

Monday, October 7, 2013
8:00 p.m
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Thirteenth Concert of the 2013-14 Concert Season
Program

JOHANN GOTTFRIED MÜTHEL (1728-1788)
Sonata in D Major for Flute and Continuo

I. Adagio
II. Allegro ma non troppo
III. Cantabile

DARIUS MILHAUD (1892-1974)
Sonatine for Flute and Piano

I. Tendre
II. Souple
III. Clair

LOWELL LIEBERMANN (b. 1961)
Sonata for Flute and Piano, Op. 23

I. Lento con rubato
II. Presto energico

Intermission

SERGEI PROKOFIEFF (1891-1953)
Sonata in D Major for Flute and Piano, Op. 94

I. Moderato
II. Allegretto scherzando
III. Andante
IV. Allegro con brio
Johann Gottfried Müthel was born into a period in which the younger generation of composers was seeking ways to grow beyond the perceived conservatism of J.S. Bach’s baroque “scholarly” style. He straddled the world of the old and the new like few others, having been one of Bach’s last pupils. He subsequently became acquainted with wider styles on travels through cultural cities such as Dresden, Hamburg and Potsdam, by the end of which he would have encountered musical worlds which included the expressive keyboard writing of C.P.E. Bach. A rare surviving letter shows Müthel to have a sharp clarity of vision when it came to his own work ethic, criticizing composers who are too prolific, and pointing out that one who works “more sparingly and only when the mind is rested... will think and write in a new and vigorous manner.” In this way, Müthel shows the way for the ideals in originality of much later composers and artists. This is also an explanation for the relative rarity of his works when compared with J.S. Bach or Telemann.

The *Sonata for flute and continuo* is particularly demanding for the soloist, including reams of embellishments and trills. The structure of this sonata is unusual, ignoring the conventional fast-slow-fast pattern of movements, adopting instead an Adagio-Allegro ma no troppo-Cantabile structure. The work holds ones attention via a seemingly endless resource of surprises and unpredictable twists and turns.

Darius Milhaud was a native of Marseilles, France, and became an eminent composer and teacher. Milhaud was the descendant of an old Jewish family that had settled outside of Provence and remained for many centuries. His father was an almond merchant. His first exposure to music began at home, as noted in *The New Grove Dictionary of Music*: "From his earliest years Milhaud was exposed to the songs of the amandières, the women who sorted the almonds on the ground floor of the house while singing Provençal airs and comic songs of the café-concerts." Milhaud was a prolific composer who wrote over 400 works, and he experimented with many aspects of music, including drama, jazz rhythms, polytonality, timbres and textures.

Milhaud wrote his *Sonatine for flute and piano* in 1922, and dedicated it to the celebrated flutist Louis Fleury (1878-1926) and pianist/composer Jean Wiéner (1896-1982), who premiered the work. The contrapuntal interweaving of lines
maintains interest in the opening movement, while harmonic and rhythmic experimentation come to the fore in the second (a distinctly unusual barcarolle), leaving Milhaud to round the work off with a typically robust and spirited finale. His music effectively juxtaposes lyricism over complex harmonies for a dazzling effect of stylistic unity.

Sonata for Flute and Piano, Op. 23
LOWELL LIEBERMANN
born 1961
Duration: 13 minutes

The Sonata for Flute and Piano, Op. 23 was written in 1987 for flutist Paula Robison as the result of a commission from the Spoleto Festival Chamber Music Series. It was given its first performance at the 1988 Spoleto Festival by Robison and pianist Jean-Yves Thibodet. The following year it was chosen by the National Flute Association as one of the Best Newly Published Flute Works of 1989.

The Sonata is in two movements: the first, a tightly structured Lento with much contrasting material; and the second, a rondo-like Presto energico that requires the utmost in virtuosity from both flutist and pianist.

Sonata in D Major, Op. 94
SERGEI PROKOFIEFF
1891-1953
Duration: 24 minutes

During the German invasion of Russia in 1941, a number of prominent Soviet artists, Sergey Prokofiev among them, were evacuated from Moscow to areas safe from the war. The Sonata bears no trace of that momentous conflict or of the disruption it caused in Prokofiev's own life - his irrepressible wit comes to the fore particularly in the Scherzo and the impetuous finale. The Sonata's classical forms are otherwise filled with predominantly sunny, vivacious, and nostalgic melody, perhaps reflective of the natural beauty of the Urals where Prokofiev spent the summer of 1943. This sonata exists also in a version for violin and piano - leading many to assume yet another case of envious flutists raiding the libraries of others. Here, however, it's the other way around: the sonata was composed for the flute; the great violinist David Oistrakh, recognizing a good tune when he heard it, immediately persuaded Prokofiev to rework it for the violin.

Prokofiev said he "wanted to write the sonata in a gentle, flowing classical style." These qualities are immediately evident in the first movement, both of whose principal themes are lyrical and eloquent. The Scherzo, in A minor, bubbles over with witty, energetic writing in the form of flying leaps, rapid register changes and strongly marked rhythms, while the brief, expressive slow movement possesses the tenderness of a Mozart andante. The Finale goes through several changes of mood and tempo. For its concluding pages, it hurtles along with white-heat intensity to a thrilling close.
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 2013-14 season is Ms. Smith’s twenty-third 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 38 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, and the Mozart Concerto in G in 2012.

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 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 Baltimore Symphony, the St. Paul Chamber Orchestra, the LA Philharmonic, 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 has been a member of 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. 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 guitarists Pepe Romero and Eliot Fisk.

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.

Artist-in-Residence in Piano

Robert Henry’s lyricism hits the mark. Cogent shaping, dynamism, and power…inner voices decisively sing and project in his Chopin…bass lines reinforce this music’s often ignored backbone…rapturous and texturally refined playing…absolutely enchanting.

Gramophone Magazine (Feb. 2011)

Hailed as a “consummate artist -- brilliant, formidable, effortless, and the epitome of control and poise,” Robert Henry is an internationally distinguished pianist, winning universal acclaim as orchestral soloist, recitalist, accompanist, and chamber musician. Possessing the rare combination of insight, inspiration, and a dazzling technique, he continues to touch and electrify audiences around the world.

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. He has toured internationally with the Atlanta Boy Choir, and has accompanied the masterclasses of eminent artists Jerry Hadley, Frederica von Stade, and Håkan Hagegård.

Along with cellist Charae Krueger, he has presented the complete works for cello and piano by Beethoven. He is also a founding member of the Summit Piano Trio, joined by Helen Kim (violin) and Charae Krueger (cello). The Summit Piano Trio is scheduled to release a debut recording in 2014.

Robert Henry has enjoyed phenomenal success in important piano competitions, ultimately winning the Gold Medal in four International Piano Competitions (New Orleans International Piano Competition, Washington International Piano Competition, Missouri Southern International Piano Competition, Alfredo Barilli International Piano Competition). These prizes stand alongside fourteen additional first place awards received throughout his career, including the Clara Wells National Competition. 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. He is a laureate of the 2003 Seiler International Piano Competition (Germany).

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 for the city. For these efforts, he was presented with the Distinguished Service Award by the Musical Arts Society of New Orleans.

In 2010, Robert Henry released his debut CD, Twelve Nocturnes and a Waltz, to rave reviews. Gramophone magazine declared, “Robert Henry’s lyricism hits the mark. Absolutely enchanting.” The recording is a collection of some of the world’s
best-loved melodies, featuring Nocturnes of Chopin, Fauré, Grieg, Liszt, and many others, including the world premiere of Alexei Stanchinsky's forgotten Nocturne from 1907. Also featured is Mr. Henry's own published transcription of “Waltz for the Lonely”, originally by guitarist Chet Atkins. Mr. Henry was also winner of two 2010 Telly Awards for the documentary about his recording experience, “The Making of Twelve Nocturnes and a Waltz.” He is regularly heard on NPR's Atlanta Music Scene and Performance Today.

In recent news, Mr. Henry has just released the world premiere recording of Brahms' recently discovered "Albumblatt," available now on iTunes as a single. This track will also be included in the album, "As the Songbird Sings: Music of Schubert and Brahms," to be released Fall, 2013.

Future projects include a 2014 live recording of Brahms and Dvorak Piano Trios, a 2014 tour of China, a 2015 recording of Beethoven’s Complete Works for Cello and Piano with cellist Charae Krueger, and a recording of Bach’s Well-Tempered Clavier, Book I.

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. He has studied closely with pianists Larissa Dedova, Sergei Dzevanovsky, Anne Koscielny, David Watkins, Sergei Babayan, and André Watts.

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. He operates an exclusive private studio in Atlanta, GA. 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 he proudly serves as Artist-in-Residence at Kennesaw State University in Atlanta, GA.

Robert and his wife Meryl live in Marietta, GA, where they are celebrating the birth of their baby boy, Lucas Sebastian Henry. He maintains his web-presence at www.roberthenry.org.
Kennesaw State University 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.

For more information about the School of Music, please visit
www.kennesaw.edu/music

Please consider a gift to the Kennesaw State University School of Music.
http://community.kennesaw.edu/GiveToMusic

Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Tuesday, October 8
Faculty Recital: Soohyun Yun and Joanna Kim, pianos

Wednesday, October 9
Symphony Orchestra

Thursday, October 10
KSU Women’s Day Choral Concert
7:30 pm

Monday, October 14
KSU Wind Ensemble in concert with Duke Wind Ensemble

Wednesday, October 16
Faculty Jazz Parliament

Thursday, October 17
Guest Artist Series: Robert Spano, piano: Kelly O’Connor, mezzo soprano and Jessica Rivera, soprano

Monday, October 21
Guest Artist: Alex Wasserman, piano

Tuesday, October 22
Guest Artist: David Zerkel, tuba

Wednesday, October 23
KSU Concerto Competition Finals

Thursday, October 24
Jazz Ensemble I

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