

**Upcoming Events at KSU
in
Music**

Thursday, April 15
Kennesaw State University
Wind Ensemble
8:00 pm at Georgia Tech

Friday, April 16
Senior Recital
Lucy Monge, soprano
8:00 pm Music Building Recital Hall

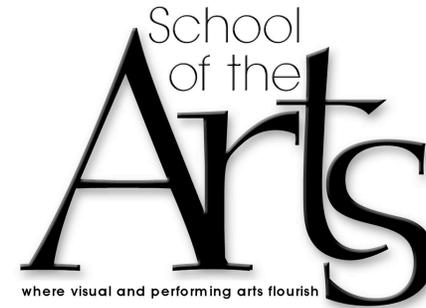
Saturday, April 17
Senior Recital
Genia Standridge, clarinet
4:00 pm Music Building Recital Hall

Junior and Senior Recitals
Mark Benson and Warren Peterson, guitar
7:30 pm Music Building Recital Hall

Sunday, April 18
Women Composers Recital
3:00 pm Music Building Recital Hall

Friday, April 23
Kennesaw State University
Guitar Ensemble
8:00 pm Music Building Recital Hall

Saturday, April 24
Kennesaw State University
Clarinet Symposium Recital
8:00 pm Music Building Recital Hall



Kennesaw State University
Department of Music
Musical Arts Series
presents

A Faculty Recital

Robin Johnson, oboe

with
Karen Parks, soprano
Dr. Edward Eanes, violin
Catherine Lynn, viola
Nancy Maddox, violincello
David Watkins, piano

Wednesday, April 14, 2004
8:00 p.m.
Music Building Recital Hall

Program

Sonate in g minor, Wq.135 (1735)

Carl Philipp Emanuel Bach
(1714-1788)

Adagio
Allegro
Vivace

Sonatine (1903-05)

Maurice Ravel/David Walter
(1875-1937)

Modéré
Mouvement de Menuet
Animé

In loving memory of Ruby Bailey Ronald and Robert Bergeson

INTERMISSION

Three Songs on Love and Death (1993)

Mark Biggam

Andante
Dolce
Andante con moto

Oboe Quartet in F, K.370 (1781)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondeau (Allegro)

Mr. Watkins is certified as a master teacher by the Music Teachers National Association. He was President of the American Matthey Association 1994-1998, and was president of Georgia Music Teachers Association from 1994-1996. In addition to his duties at KSU, Mr. Watkins continues to perform and lecture. He presented a piano clinic at the GMEA State Conference in January 2003. In March 2003 he presented a lecture-recital on Liszt's *Transcendental Etudes 10, 11, and 12* at the MTNA National Convention in Salt Lake City, Utah. In October 2003, he performed Tchaikovsky's *Piano Concerto No. 1* with the Atlanta Community Symphony Orchestra.

Mr. Watkins has performed on the national convention programs of the Music Teachers National Association (Little Rock, Nashville, Salt Lake City), the American Matthey Association (Dayton Art Institute, San Jose State University, Penn State University), and the College Music Society (St. Louis, Toronto). He presented a lecture recital on the *Petrarch Sonnets* by Liszt at the 1998 National MTNA Convention in Nashville, Tennessee. He also appeared in recital at the 1988 GMTA state convention. His students have received recognition on state, national and international levels. Mr. Watkins has released two commercial recordings on the ACA Digital label.

Mr. Watkins is an active soloist, accompanist and chamber music performer with an unusually varied repertoire at his command. He has performed with the Atlanta Virtuosi Chamber Ensemble in and around his home base of Atlanta and has made appearances with them in such prestigious places as the University of Mexico and the North American Cultural Institute in Mexico City. He has appeared as soloist with the Atlanta Ballet Orchestra, Cobb Symphony Orchestra, Atlanta Wind Symphony, DeKalb Symphony Orchestra. In the 2001-2002 season, he performed Richard Strauss' *Burleske* with Orchestra Atlanta. He has performed solo recitals throughout the United States, from California to Massachusetts, under the auspices of many colleges, universities and community concert series, including the Eastern Music Festival, University of Tennessee, University of Georgia, Emory University, Wheaton College, the Atlanta Music Club, Guilford College, San Jose State University and other venues. He also performed regularly with 'cellist Roger Drinkall; the duo toured throughout the Midwest and South under the auspices of Allied Concert Services. Mr. Watkins has accompanied Metropolitan Opera sopranos Irene Jordan, Linda Zoghby and Patricia Craig in recital. Mr. Watkins made his solo recital debut in New York at Carnegie Recital Hall in May 1986. Mr. Watkins is an International Steinway Artist.

Catherine Lynn

Catherine Lynn (viola) is in her second season with the Atlanta Symphony Orchestra. She is also a performer with the Atlanta Chamber Players. Ms. Lynn received her Bachelor of Music from the University of Alabama under Patrick Rafferty and continued her Master of Music and Doctorate of Musical Arts at the University of Michigan in Ann Arbor, studying with Yizhak Schotten and Andrew Jennings. Ms. Lynn performed with Rosseels String Quartet, the graduate string quartet in residence at the University of Michigan, and was a frequent guest artist with the Michigan Chamber Players. Prior to coming to Atlanta, she served as Principal Viola of the Flint Symphony Orchestra in MI and as a faculty member of the Ann Arbor School for the Performing Arts. Ms. Lynn has collaborated with the IRIS Chamber Orchestra, in residence in Germantown, TN. She performed as a fellow at both the Tanglewood and Aspen Music Festivals, and was a finalist in the 1999 William Primrose International Viola Competition. She is a native of Alabama.

Nan Maddox

Artist-in-Residence in Cello

Nan Maddox, retired recently from the Atlanta Symphony Orchestra after 27 years as cellist, has joined the faculty at KSU. An alumna of Brevard Music Center, and the summer program at the Mozarteum in Salzburg, Ms. Maddox holds a BM from Converse College. A founding member of the Deckers Chamber Ensemble, the Gabriel String Quartet, and Lyra, Ms. Maddox now combines an active chamber music career with a focus on private teaching. Her principal instructors include Rudolf Kratina, Hans Schmettau, Richard Krotschak, and Martha Gershefski.

David Watkins

Professor of Keyboard Studies

David Watkins is director of keyboard studies at Kennesaw State University. He has also served on the summer artist faculty of the Eastern Music Festival. He was a winner of the prestigious Atlanta Music Club Scholarship to attend the New England Conservatory of Music in Boston, where he earned the Bachelor of Music and Master of Music degrees in Piano Performance. He has studied and coached with many renowned artists including Lucille Monaghan, Veronica Jochum, Miklos Schwalb, Robert Helps, Seymour Bernstein, Gary Wolf, Ivan Davis and Lorin Hollander.

Program Notes

Sonate in g minor, Wq.135

Carl Philipp Emanuel Bach

Carl Philipp Emanuel Bach was the fifth (although only third surviving) of the six children of J.S. Bach and his first wife, Maria Barbara Bach. As a composer, Emanuel is considered an important exponent of the *Empfindsamer Stil*, which, loosely translated, means “sensitive style”. *Empfindsamer Stil* was characterized by an emphasis on nuance and on the expression of several sentiments within a movement (avoiding both the Baroque use of single “affect” and the extremes of passion of the *Sturm und Drang* movement). C.P.E. Bach was passionate about an elegant, emotional style: “I believe music must, first and foremost, stir the heart”.

The *Sonate in g minor* was composed by Emanuel at the age of 21, written while he attended the University of Leipzig as a law student. Even at this early age, his singing style is evident in the opening *Adagio* with its lyrical, haunting lines. The *Allegro* is a jauntily playful movement, filled with syncopations and dotted rhythms. The final *Vivace* is a theme followed by three variations, providing ample opportunity for ornamentation and improvisation, skills C.P.E. Bach advocated in his 1762 treatise, the “*Essay on the True Art of Playing Keyboard Instruments*”.

R. Johnson

Sonatine (1903-05)

Maurice Ravel/David Walter

Brilliant, imaginative, and fascinated with the exotic, Maurice Ravel wrote a great many pieces using non-traditional forms and depicting far-away places. The remarkable *Sonatine* for piano of 1905 (transcribed here for oboe and piano by David Walter) reveals the subtlety with which Ravel infuses a thoroughly modern musical language into the traditional, classical genre of the sonatina.

The opening theme of the first movement is in the aeolian mode, characterized motivically by a falling fourth. Repetition forms the basis for much of the melodic material, unifying the piece as a whole, with the melodic material of the first movement playing a prominent role in both the second and final movements.

The jewel-like *Minuet* was in Ravel’s opinion, often “played too spikily”. According to Vlado Perlemuter, a great Ravel interpreter, he wanted it “slow but moving, and above all, with great exactitude of rhythm”. Played this way, the languid quality of the harmonies is accentuated and contrasts delightfully with the uplifting, carefree spirit of the melody.

The busy, bubbling final movement of the Walter transcription exploits the expressive and linear qualities of the oboe, pitting them against the frenzied wash of color in the piano. There are two primary opposing melodic ideas in the third movement both introduced by the oboe. The first one, almost pointillistic in nature, is heard at the outset, poking out of the texture as it ascends in a sort of succession of horn calls. The second is a dreamy reworking of the material of the first movement. There is little in the way of an elaborated development, but Ravel breaks these themes into fragments towards the end and uses them to finish the movement in a dazzling flurry.

F. Rosenwein

Three Songs on Love and Death (1993)

Based on text from Elizabeth Barrett Browning's
Sonnets from The Portuguese (1850)

Mark Biggam

I.

I thought once how Theocritus had sung,
Of the sweet years, the dear and wished-for years,
Who each one in a gracious hand appears
To bear a gift for mortals, old and young.

And, as I mused it in his antique tongue,
I saw, in gradual vision through my tears,
The sweet, sad years, the melancholy years,
Those of my own life, who by turns had flung a shadow across me.

Straight-way I was 'ware, so weeping how a mystic
Shape did move behind me and drew me backward by the hair
And a voice said in mastery, while I strove
"Guess now who holds thee?"

"Death," I said."
But, there,
The silver answer rang,
"Not Death, but Love."

Harmony, recorded by Time Warner. Other recordings include *Carmen Jones* on EMI, *Freedom's Journey with Opera Ebony* on Arcadia, *Symphony of Spirituals*, and two solo recordings *Nocturne* and *Spiritually Yours, A Private Collection*.

Ms. Parks made her San Francisco Opera debut in *Die Frau Ohne Schatten* conducted by Christoph von Dohnanyi. She toured as Micaela in *Carmen* with the Western Opera Theatre, performed Catherine in Offenbach's *Pomme d'Api* at the Brooklyn Academy of Music with the Orchestra of St. Luke's and performed Marenka in *The Bartered Bride* with the Opera Theatre of Pittsburgh.

Ms. Parks has been featured in major opera houses, recital and concert halls in the United States and Europe, including Italy, Spain, Germany,

Austria, England, France, Switzerland, Denmark, Sweden, Finland, Hungary and Estonia. She has sung Handel's *Messiah* and Bach's *Magnificat* with several orchestras and was a featured soloist at the Music-Aids-Harlem Benefit at New York's Alice Tully Hall.

At the invitation of Jim Nabors, Karen Parks appeared with the singer in "Friends and Nabors." She represented classical music for the opening gala, "An Evening With Dick Clark," at the National Music Center in Lenox, Massachusetts and sang the title role in the world premiere of Ben Yarmolinsky's *Anita*, based on the Anita Hill/Clarence Thomas hearings, for the Friends and Enemies of New Music. In addition to being a Fulbright scholar, Ms. Parks is also a member of Phi Kappa Phi national academic honor society and Mu Phi Epsilon. She is the recipient of the Cadeau Foundation Grant, which she used for study with renowned soprano Renata Scotto.

Ms. Parks received a Bachelor of Music Degree at Furman University, a Master of Music Degree at the University of Texas at Austin and pursued postgraduate studies in Vocal Performance and Vocal Pedagogy at the University of California at Santa Barbara.

Karen Parks

Artist-in-Residence in Voice

Soprano Karen Parks has received international acclaim as one of today's most gifted and versatile young vocalists. She has been recognized internationally for her opera, concert, recital, Broadway and classical jazz performances. Ms. Parks returned to the Savonlinna Opera Festival for three seasons as Nedda in Leoncavallo's *Pagliacci* and was also featured in Orff's *Carmina Burana*. Other recent highlights include Verdi's *Requiem*, Dvorak's *Te Deum* and Mahler's *Second Symphony* with the Fort Wayne Philharmonic and the Greenville Symphony, Beethoven's *Ninth Symphony* with the Charlotte Symphony, the role of Harriet Tubman in two operas (Leo Edwards' *Harriet* and Dorothy Rudd Moore's *Frederick Douglass*) with Opera Ebony, and debut performances at Carnegie Hall (Weill Hall) and with the Boston Pops. Ms. Parks made her film debut in the PBS documentary *Porgy and Bess: An American Voice*. She has performed a staged symphonic version of the Gershwin opera with many symphonies both nationally and internationally including the Alabama Symphony, the Fort Wayne Philharmonic and the Helsinki Philharmonic (including a televised performance in Estonia for an audience exceeding 10,000). Her film career continues with the role of Leona in the upcoming release by Neil Graves called *Dakar*.

Karen Parks won the prestigious Fulbright Award, which allowed her exclusive study with Maestro Gabriele Pisani at La Scala in Milan, Italy. Upon the death of Senator Fulbright, for whom the scholarship is named, Ms. Parks was flown from Milan to Berlin to sing a tribute in his honor. The only vocalist selected to perform at the celebration of the 50th Anniversary Gala of the Fulbright Awards at the National Academy of Sciences in Washington, D.C., Ms. Parks performed Dominick Argento's chamber work *To Be Sung Upon the Water* with the composer in attendance. She was again asked to perform for the first Fulbright Lifetime Achievement Awards Ceremony held in New York City.

Ms. Parks made her London debut as Cindy Lou (Micaela) in the West End production of *Carmen Jones* (Oscar Hammerstein's reworking of the Bizet Opera) a performance that earned her a Sir Laurence Olivier Award nomination. A featured performer at the dedication of New York's Marian Anderson Theater, she then inaugurated that theatre's first production, *The Telephone*, which she also sang at Merkin Hall with Opera Ebony. Soon thereafter she sang the world premiere of Heikki Sarmanto's *Perfect*

II.

Is it indeed so? If I lay here dead,
Wouldst thou miss any life in losing mine?
And would the sun for thee more coldly shine
Because of grave-damps falling round my head?

I marvelled, my Beloved,
When I read Thy thought so in the letter.
I am thine --
But...so much to thee?

Can I pour thy wine
While my hands tremble?
Then my soul, instead
Of dreams of death, resumes life's lower range.

Then, love me, Love!
Look on me --
Breathe on me!

As brighter ladies do not count it strange,
For love, to give up acres and degree,
I yield the grave for thy sake,
and exchange My near sweet view of Heaven,
for earth with thee!

III.

I never gave a lock of hair away
To a man, Dearest, except this to thee,
Which now upon my fingers thoughtfully,
I ring out to the full brown length and say "Take it."

My day of youth went yesterday;
My hair no longer bounds to my foot's glee,
Nor plant I it from rose or myrtle tree,
As girls do, anymore;

It only may
Now shade on two pale cheeks the mark of tears,
Taught drooping from the head that hangs aside
Through sorrow's trick.

I thought the funeral shears
Would take this first, but Love is justified,
Take it thou, finding pure, from all those years,
The kiss my mother left here when she died.

Oboe Quartet in F, K.370 (1781) Wolfgang Amadeus Mozart

Mozart composed his oboe quartet K.370 for the young Mannheim oboist Friedrich Ramm who was appointed to the court orchestra there when a mere fourteen years old. The delicacy and fluidity of Ramm's playing is what led the composer to in effect write a chamber concerto for the youthful virtuoso. Sewn throughout with sunny singable melodies, it is a work of buoyant optimism and charm. Notable for its extreme demands on the skill and range of the instrumentalist, the solo part frequently ventures up to high "F", a note otherwise found only rarely until a hundred years later. The third movement, a French Rondeau, is notable for an unusual section in which the oboe plays in 2/2 meter while the accompaniment follows the written 6/8 time signature – a device uncommon until the 20th century, but showing the inventiveness of Mozart in his own time.

K.Sutton, M. Schuring

Robin Johnson

Artist-in-Residence in Oboe

Ms. Johnson joined the faculty at Kennesaw State University in 1998. Her current posts are Principal Oboe of the Atlanta Ballet, Principal Oboe of the Cobb Symphony Orchestra, and Second Oboe/English Horn of the Atlanta Opera Orchestra. From 1990-98 she served as Principal Oboe of the Windsor Symphony in Ontario, Canada. Ms. Johnson has performed with the Detroit, Atlanta, Alabama and Columbus Symphony Orchestras, the Detroit Chamber Winds, Michigan Opera Theatre, Atlanta's contemporary music ensemble, Thamyris, and performed as Oboe/English Horn soloist with the world premiere production of Elton John's *Elaborate Lives*. A frequent studio musician, Ms. Johnson performed as Oboe/English Horn soloist on the Grammy-winning title track "I Believe I Can Fly" for the movie *Space Jam*. As concerto soloist, she has had engagements with the Atlanta Wind Symphony, Cobb Symphony Orchestra, Windsor Symphony, Seattle Philharmonic, and Washington-Idaho Symphony in works of Albinoni, Bach, Barber, Copland, Goossens and Mozetich.

Originally from Puyallup, Washington, Ms. Johnson earned BM degrees in oboe and piano performance and in music education at Washington State University, and a MM degree in oboe performance at the University of Michigan. Her principal oboe teachers are Harry Sargous, Laurence Thorstenberg, and Barbara Cantlon. Other influential oboists with whom she has worked include Heinz Holliger, Robert Bloom, Richard Woodhams, William Bennett, Elaine Douvas, and Linda

Strommen. Her piano studies included work with David Kaiserman, Marilyn Jacobson and Ruby Bailey Ronald.

Dr. Edward Eanes

Assistant Professor of Music History

Dr. Edward Eanes, Concertmaster of the Cobb Symphony Orchestra, joined the faculty in 1998. A South Carolina native, Dr. Eanes received a Ph.D. in Musicology from Louisiana State University, a MM. in Violin Performance from Florida State University and a B.Mus. in Performance from Furman University.

Prior to his arrival at KSU, he taught at Louisiana State University, the University of New Orleans and Clayton College and State University. Currently a member of the Atlanta Opera Orchestra, Dr. Eanes has performed with the Baton Rouge Symphony, the Atlanta Symphony Orchestra, the Louisiana Sinfonietta and the Louisiana Philharmonic. His solo credits include performances with the Louisiana Sinfonietta, the Vermilion Chamber Orchestra, the Furman University Orchestra, and the Cobb Symphony Orchestra.

A published author, Dr. Eanes' book *Giuseppe Ferrata: Emigré Pianist and Composer*, was published by Scarecrow Press in January of 1999. Articles by Dr. Eanes are included in the new edition of the New Grove Dictionary of Music and Musicians, and his program notes for recordings such as James Buswell's *Six Sonatas and Partitas for Solo Violin* by J.S. Bach have been published by the Centaur label. He has also presented papers at the national conferences of the College Music Society, the Society for American Music, and the Music Library Association.

Dr. Eanes is a member of the Music Editorial Review Board for the Multimedia Educational Resource for Learning and Online Teaching (MERLOT) project.