

**Upcoming Events at KSU  
in  
Music**

**Sunday, June 12**

Starlight Summer Series

***KSU Jazz Ensemble***

7:30 pm KSU Legacy Gazebo  
Amphitheater

**Sunday, June 26**

Starlight Summer Series

***Army Ground Forces Band***

7:30 pm KSU Legacy Gazebo  
Amphitheater

**Sunday, July 10**

Starlight Summer Series

***Miguel Romero***

7:30 pm KSU Legacy Gazebo  
Amphitheater

**Sunday, July 24**

Starlight Summer Series

***Atlanta Pops Orchestra***

7:30 pm KSU Legacy Gazebo  
Amphitheater

**Sunday, August 14**

Starlight Summer Series

***Sauce Boss***

7:30 pm KSU Legacy Gazebo  
Amphitheater

**Sunday, August 28**

Starlight Summer Series

***South Hampton Pops Orchestra***

7:30 pm KSU Legacy Gazebo  
Amphitheater



Kennesaw State University  
Department of Music  
Musical Arts Series

presents

***Danielle Hearn, flute***

***Senior Recital***

***Christy Wilson, piano***

**Wednesday May 11, 2005**

**4:30 pm**

**Music Building Recital Hall**

58<sup>th</sup> concert of the 2004/2005 Musical Arts Series season

This recital is presented in partial fulfillment of the requirements for  
the degree Bachelor of Music in Music Performance

## *Program*

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### **Sonata in B minor**

**J.S. Bach**  
(1685-1750)

Andante  
Largo e dolce  
Presto

### **Sonatina for Flute and Piano**

**Eldin Burton**  
(1913-1979)

Allegretto grazioso  
Andantino Sognando  
Allegro giocoso

Intermission

### **Fantaisie**

**Philippe Gaubert**  
(1879-1941)

### **First Sonata for Flute and Piano**

**Bohuslav Martin**  
(1890-1959)

Allegro moderato  
Adagio  
Allegro poco moderato

In May 1953, he returned to Europe but for two years. He went back to New York where he began composition of some of his greatest works. Martin moved to Switzerland in 1957 where he resided until his death.

Martin was extremely versatile. He wrote symphonies, ballets, concertos, and chamber music, but his largest output was opera. He published nearly all of his works where other composers would discard some of their personal works, which made his production unpredictable in quality. He has the unique ability to infuse Bohemian song and dance motives into a highly formal compositional style. Even the most serious musical moments are permeated with lightheartedness. Martin's First Sonata, written in 1945, demonstrates the folk music with the dance-like rhythm of the and meters in the piano introduction. The piece was dedicated to George Laurent, the solo flutist of the Boston Symphony at that time. The mood changes frequently and rapidly throughout traveling through pastoral, rambunctiously playful, cantabile, and schizophrenic in nature. The first movement "Allegro moderato", is in the form A-B-A with coda. The piano opens introducing major thematic material. The B material is unrelated to the A material in feeling, technique, and meter. Once again, the piano performs an extended opening. Rhythmic patterns are established for several measures at a time. The piece concludes with a restatement of the secondary theme. The movement ends with a feeling of calm and resolution.

**Danielle Hearn** was born into a family that loved music. Hence, she was active in youth choirs, hand bell choir, and church orchestra. At age nine, Hearn found her love for the piccolo and began the flute soon after. She participated in the Evansville Vanderburgh School Corporation All-City Band in 1997. The following year, she joined the Civic Orchestra in Savannah, Georgia where she won the concerto competition in 1999 and held principle chair from 1999-2001. Hearn was also a member of Savannah Winds (1998-2001) and the 2001 Georgia All-State Band. She entered Georgia State University where she performed with the Charomá Flute Quartet and studied with Paul Brittan of the Atlanta Symphony Orchestra. In 2004, she began her studies with Christina Smith, principal flutist of the ASO, at Kennesaw State University. Hearn is a member of the Golden Key International Honour Society and Alpha Lambda Delta.

Gaubert was a flutist in the Orchestra at the *Opéra* from 1901 to 1919 with the exception of the time he was serving France in World War I. He developed an understanding and appreciation for the human voice while accompanying great arias which strongly influenced his approach to the flute. The imitation of vocal style has since become characteristic of the French school of flute playing. During the same time, Gaubert was a flutist with the *Société des Concerts du Conservatoire*, an elite orchestra made up of professors and prize students. In 1904, he won the assistant conducting position, but he continued playing first flute until he became head conductor in 1919.

From 1919 to 1931, Gaubert taught the flute class at the *Conservatoire*. He used no organized teaching method but tried to get students to emulate his style. He retired as Professor of Flute to accept an appointment as the Director of Music at the *Opéra*. His years of a frantic lifestyle finally took a toll on his health. He suffered from chronic bronchitis and became overweight due to his love for gourmet food. His death in 1941 of a cerebral hemorrhage ended a musical era in Paris.

In keeping with the definition of “fantasie”, the flute melodies are inventive and often feature embellishment and departure from existing compositional forms. Fantasie, written in 1920, is meant to be observed as an improvisation solo that is illusory. The work is in two movements, slow and fast, which is typical of the French era. Previous ideas and themes are recalled although the typical tonal and thematic relationships are tainted. Like in many Fantasies, Gaubert preferred thematic transformation over development.

**Bohuslav Martin** was born on December 8, 1890 in Polika, now in the Czech Republic. He is regarded as one of the most substantial Czech composers of the 20<sup>th</sup> century. In 1903, he composed his first piece, the programmatic string quartet *Tri jezdci* (The Three Riders) after a ballad by Jaroslav Vrchlický. He had his first public performance as a violinist in a tavern in Borov at age 15. Martin was expelled from the Prague Conservatory in March of 1908 for performing in public with an amateur orchestra without permission and readmitted in May of the same year. During the First World War, Martin lived with his family while sustaining himself by teaching violin allowing him to concentrate on composition. He went to Paris in 1923 where his musical experiences opened up, studied with Roussel, and first heard the music of Stravinsky and jazz. In the 1930s, Martin's reputation grew as he developed his style. The Nazi's blacklisted his music, and as they approached Paris in the spring of 1940, Martin fled with his wife to the south of France. They eventually made it across the ocean to the United States in 1941 where they remained for eleven years. Martin had accepted the position as Professor of Composition at the Prague Conservatory at the end of the war, however, could not return to Europe due to a serious injury.

## ***Program Notes***

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The Bach family earned their pay as town musicians, organists, and cantors. Johan Sebastian's father lived in Eisenach as a string player, town piper, and court trumpeter -- a high ranking city musician; he married a woman who also grew up in a musical family. Johann Sebastian was born as their eighth child on March 21, 1685. At the age of nine, his mother and father died within a year, so Bach went to live in Ohrdruf with his eldest brother, organist at St. Michael's Church. From this brother, Bach received his first formal keyboard lessons; however, he was most likely a versatile musician before he moved to Ohrdruf. Bach left for Lüneburg in 1700 with a school friend. Children of poor parents could attend the Latin school there and pay for their costs by singing in the St. Michael's choir and church. Bach's choice of St. Michael's was, apart from the financial need, an effort to gain an advanced musical career.

In 1703, Bach became organist in Arnstadt, his first real job. His value as organist was respectable -- his salary was twice as much as his successor. Later in 1705, he took a four week leave of absence to walk (he claimed) the 200 miles to Lübeck to hear Dietrich Buxtehude play on the organ. He was deeply influenced by the organ music of Buxtehude, and upon his return, he applied his newly learned organ techniques in church services which did not appeal to the congregation. A new position in Mühlhausen was more suitable for Bach, and here, he married his second cousin, Maria Barbara Bach. Bach developed an interest in composing vocal church music, which may have been a partial influence from his new wife, daughter of a composer of vocal works. His ambition to improve his financial position, social status, and fast growing reputation as an organ virtuoso and composer had outgrown his Mühlhausen position in one year.

Bach accepted a position in Weimar with a double in his pay as organist and member of the court orchestra. The duke later raised his salary and appointed him as Konzertmeister in 1714. As Konzertmeister, Bach had to write one cantata per month in the new Italian style that he had learned the previous year, and most texts were written by [Salomon Franck](#).

Bach started a new job as Capellmeister in [Köthen](#) in December 1717. His new patron was Prince Leopold von Anhalt-Köthen, a 23 year old music supporter. Bach wrote an abundance of chamber music in Köthen. In 1719 he went to Berlin to purchase a harpsichord for the court, which motivated his keyboard compositions. Upon his return in Köthen, he learned that his wife had died after a short illness and had already been buried. Bach was left with four children. He remarried in 1721 to Anna Magdalena Wilcken, a talented soprano.

Declining musical life in Köthen and the desire to meet the educational needs of his children led Bach to apply for other posts. In April 1723, Bach became the cantor in Leipzig. The St. Thomas School had a choir institution and was in Bach's time a musical service that had to supply the four major churches in Leipzig with choirs on Sundays and other Christian holidays. Bach worked more than ever before and wrote five yearly cycles of liturgical music. The first annual cycle of 1723-1724 included many Weimar works, but for the second cycle, 1724-1725, Bach nearly wrote a cantata per week. Bach wrote a third cycle over the next two years. It is not exactly known when Bach wrote the remaining two cycles. Unfortunately, about two fifth of Bach's cantata production is lost.

Bach's official salary was only a fourth of his Köthen salary, and he was dependent on extra money received from musical services at funerals and weddings. Gradually, Bach became unhappy with his situation, so during the last twenty years of his life, he committed himself to other musical projects.

Bach's final inventive period, which began around 1735, was attacked in 1737 by a former student – accused of an out-of-date and unnatural method of composition. In spite of this accusation, Bach embarked on the new galant style in his later works. Bach was nearly blind due to cataracts near the end of his life. Early in 1750, he was ineffectively treated and had a stroke later that year. He died on July 28, 1750; Bach's symptoms show that he probably died from diabetes mellitus.

Only four of the six flute sonatas are acknowledged as genuine Bach sonatas. The B minor Sonata is one of only two with a fully composed harpsichord part. The chronology of these sonatas is uncertain. The B minor Sonata is assumed to have been written between 1717 and 1723; however, it may have not reached a completed state until 1735. An earlier version of this sonata existed in the key of G minor. Bach's B minor sonata is commonly considered the best of his flute sonatas.

The Sonata is written in three movements, however, with an unclear form. Its extensive opening movement is the longest movement of any of his sonatas. The flute and piano are equal in importance. The first movement, a long Andante, is comparable to a concerto movement with imitation between the flute and piano. The second movement is a characteristically slow Siciliano movement written in two repeated sections. The final movement is actually divided in two. It begins with a brilliant Presto that is fugal with a quick shift to a triple-meter gigue. The B minor Sonata is one of Bach's most magnificent pieces for flute; it is full of character, somber yet lively, noble and remarkable.

**Eldin Burton**, a native of Georgia, studied composition at Julliard. He was primarily known for his flute Sonatina which was an arrangement of an earlier piano work. The flute Sonatina won the Composition Contest of the New York Flute Club in 1948 which resulted in publication by Carl Fischer.

Burton premiered the Sonatina with flautist Samuel Baron, the dedicatee and his former classmate. Ironically, he later took a job with Schirmer Music Co. and subsequently composed very little.

The Sonatina is a crowd pleaser that allows the performer to show both lyrical and technical ability. Contrasting duple and triple rhythms occur independently throughout the flute and piano part. The first movement is animated often with entrances on the off beat so that the pulse is unclear. The climax of the movement is a sustained high-B followed by a rapid descending scale into a light-hearted codetta.

The slow second movement is written in an A-B-A form. The piano supplies simple chords under the flute's unhurried melody. The contrasting B-section is more virtuosic with many flourishes and arpeggiated runs and then returns to the opening theme.

The third movement is written in the style of a Spanish fandango in 6/8 meter, which interchanges two three-note groupings with three two-note groupings adding rhythmic vigor. A sudden stop in the music that would leave the dancers motionless is conveyed before the return of the main theme. Burton juxtaposes D Major and E Major sonorities to give an ethnic sound. Energy and constant motion generate the music until the vigorous finale ascends beyond the typical range of the flute.

French flautist, conductor, and composer, **Philippe Gaubert**, was born in 1879 in Cahors, France, south of Paris. His mother was a housekeeper for the Taffanel family, and her children often accompanied her as she cleaned. Gaubert began playing the violin but soon gained interest in the flute. Gaubert's talent on the flute came to the attention of flautist Paul Taffanel who became Gaubert's mentor. Gaubert entered the Paris Conservatoire at age thirteen when Taffanel assumed the role of Professor of Flute in 1893. Taffanel's emphasis was on playing with elegance, flexibility, and sensitivity with no room for affectation; he believed musicians should absolutely respect the text of the music. Gaubert won the first prize in flute after only one year at the Conservatoire.

Gaubert studied harmony with Raoul Pugno, Xavier Leroux, and composition with Charles Lenepveu at the Conservatoire. In 1903, he won first prize in fugue composition which led to his participation in the prestigious composition competition for the *Prix de Rome* where he earned *premier deuxième* grand prize.