

**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

***Carey Moore, flute***

***Senior Recital***

*Sharon Berenson, piano*

***Tuesday, May 17, 2005***

***7:00pm***

***Rockdale County Auditorium***

***Conyers, GA***

59<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 BWV 1030**

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

- I. Andante
- II. Largo e dolce
- III. Presto

### **Sonata for Flute and Piano (1943)**

**Henri Dutilleux**  
(b.1916)

### **Ballade for Flute and Piano (1939)**

**Frank Martin**  
(1890-1974)

## *Intermission*

### **Forceau de Concours**

**Gabriel Faure**  
(1845-1924)

### **Sonata in D major, Op. 94 (1943)**

**Sergei Prokofiev**  
(1891-1953)

- Moderato
- Allegretto scherzando
- Andante
- Allegro con brio

A native of Conyers, Georgia, **Carey Moore** began her flute studies at age ten. An alumnus of the Atlanta Youth Wind Symphony and the Metropolitan Youth Symphony Orchestra (MYSO), Moore performed in 2002 at Carnegie Hall with MYSO. As principal flutist, she won the 2003 MYSO Concerto Competition. Moore, as a freshman, placed third in the 2002 Kennesaw State University Concerto Competition. In 2004, she was selected for the College Band Directors National Association Southeastern Division Intercollegiate Band, and also was selected to perform as Principal Flute in the National Wind Ensemble at Carnegie Hall. Named to either the President's list or the Dean's list every college semester, Moore is a member of Phi Kappa Phi, The National Society of Collegiate Scholars, The Golden Key International Honour Society and The Pi Kappa Lambda Honorary Music Society. She is a current student of Christina Smith and Carl Hall, both of the Atlanta Symphony Orchestra. Moore recently graduated Magna Cum Laude from Kennesaw State University and plans to attend graduate school.

**Sharon Berenson** is a professional pianist as well as being in her 30th season as a violinist in the Atlanta Symphony Orchestra. She accompanies her colleagues frequently and also works with many young musicians as accompanist and coach. She regularly performs as recital pianist for many teaching studios in Atlanta. She has played chamber music at Emory University, and in concert in Washington D.C. In August of 1999, she was a staff accompanist for the National Flute Association National Convention which was held in Atlanta, GA. She has also been an accompanist for the annual recital of the Black Talent Development Program for the past ten years. A native of Wisconsin, Sharon received her Bachelor of Music Degree from the University of Illinois and her Master of Music degree from Indiana University. She also enjoys photography, movies, listening to audio books, and playing with her wonderful cat.

**Johann Sebastian Bach** was born in Eisenach on March 21, 1685. He was the youngest of eight children born into a family that was proud of their musical heritage. All of the Bach children received musical training from their parents or other relatives. It was assumed that any son would have a career in music. Bach received a general humanistic-theological education that included singing from a local Latin School. He was also taught violin by his father. After the death of his mother, Bach lived with his brother Johann Christoph, an organist at Ohrdruf, who gave him keyboard lessons and trained him to assist in organ repairs. He acquired legendary fame through his virtuosic keyboard abilities, but it was his accomplishments as a composer that earned him a unique historical position. His musical language was distinctive and extremely varied; he assimilated and surmounted techniques, styles, and general achievements of his own as well as earlier generations.

Bach was living in Leipzig at the time that he completed the Sonata in b minor around 1735. Bach had moved to Leipzig in mid 1723 to become Kantor at St. Thomasschule and Music Director of the city of Leipzig. He was responsible for the music at four churches, the musical training of St. Thomasschule pupils, and supplying whatever music the town council required. In April 1729, he became director of the Leipzig collegium musicum. The collegium held regular concerts and after 1733 performed many of Bach's operatic secular cantatas.

Bach had an interest in the flute sonata that extended over a twenty year period. Many of his flute sonatas have a high degree of virtuosity compared to his other instrumental works because of his meetings with several talented flute players. Three of his sonatas are similar to the sonata da chiesa in their four movement form (slow-fast-slow-fast) and their soloistic treatment of the flute against a continuo accompaniment. The Sonata in b minor is different; however, it is a three movement work in a concerto-like form that treats the harpsichord as an instrumental partner in constant dialogue with the flute. The work, which achieved its definitive form in Leipzig, is considered to be his greatest and most difficult flute composition. The Sonata was probably written for flutist Pierre Gabriel Buffardin.

When Bach composed the Sonata in b minor, he experimented with many different compositional techniques and as a result this sonata has elements of a Baroque Suite and fugue. There are several different ways to describe the format of the first movement. One possible way is to analyze it in comparison with the Allemande movement of a Baroque Suite. The main theme of the movement begins with an anacrusis or upbeat which

is common of this dance. It is composed in duple meter and intended to be performed at a moderate tempo. The flutist and the pianist are equal partners in keeping the continuous flow of the polyphonic musical lines, which are written in various small note values. There are even a few occasions throughout the movement where the two performers are in canon with one another.

The second movement of the sonata is a Siciliano, the form that Bach used for the slow movements of his flute sonatas. This movement fits the characteristics of a traditional Siciliano because it acts as an instrumental aria which evokes a calm and peaceful mood. It is written in a slow 6/8 meter and consists of simple phrases with some dotted rhythms and syncopation. This movement is written in two sections both of which are similar but can still be considered binary form because the second section uses a little more variation in order to elaborate on the main theme. One characteristic found in a typical Siciliano is that the theme typically begins on an upbeat; however, this movement's theme begins on the downbeat. This form is used for the slow movements of many sonatas other than those composed by Bach.

The final movement of the sonata is composed in two distinct sections: a fugue and a gigue. The first section is written in cut-time and has a tempo marking of Presto. The flute introduces the fugue subject accompanied by several measures of half notes in the piano part. A few measures later the piano enters with the second voice of the fugue in the right hand while the flute provides the running sixteenth note passages either in alternating intervals of a major second or scale variations. The fugue continues and the third voice enters in the left hand of the pianist while the right hand provides material similar to that previously provided by the flute. It continues to develop until it ends on an F sharp major chord. The second section, which is quick in tempo, is written in the form of a gigue. In keeping with the characteristics of a gigue it is written in the compound meter of 12/16. It is written in binary form where the second section begins with a slight variation of the main theme. The melody begins with a sixteenth note upbeat and consists mostly of triplets with an occasional dotted rhythm. The theme begins in the flute, but later is imitated in the right hand of the pianist. The pianist's left hand later introduces a new theme that will be played by the flutist in the second section of the gigue. The second section makes the use of dotted rhythms along with some syncopation. The main theme is present but is often written in different registers of the flute.

**Henri Dutilleux**, a French composer, was born in Angers on January 22, 1916. He was born into an artistic family and was brought up in Douai, where he studied harmony, counterpoint and piano at a local conservatory until 1933. He later attended the Paris Conservatoire where he studied with Maurice Emmanuel, Jean and

The Sonata in D Major is diatonic and closely follows the classical sonata-allegro form. The two main themes in the first movement are simple, cantabile and free of accidentals uncommon of Prokofiev's works. The first theme is stately with lyrical qualities and focuses mainly on the flute's low and middle register. It is based on the tonic and dominant and is written in longer note values. The tempo of the theme increases slightly as the work moves towards the second theme which moves more quickly in a dotted rhythm. This theme is more laid back than the first demonstrating the lyrical side of the flute. The third movement is in the form of a Scherzo and Trio. Written in F minor it has a catchy theme that will stay in the ears of the listeners. This theme is written in repeated eighth note motives with sixteenth note runs which allows the flutist to demonstrate his/her technique. There is minimal piano accompaniment during this section. The trio written in the key of D major is highly lyrical. There are several cadenza like passages that are faster in tempo which help to lead into the repeat of the Scherzo. Throughout the entire movement there are dissonant minor seconds and ninths in the piano part. The Andante is the shortest movement and is written in the distant key of F major. It is a completely different mood from the other movements because of the beautiful eighth note melody which has a calming effect on the listener. This movement is followed by an extremely martial fourth movement finale, which is strongly rooted on the dominant and tonic D major. The main theme is very similar to the March from *Peter and the Wolf*. The piano accompaniment becomes very aggressive and is written in octaves, which imitate a student's daily exercises.

Throughout this work there are bold, almost inconsistent contrasts; they range from the relaxed elegance of the first movement to the abrupt militancy of certain passages. The third movement's theme is basically a folk tune that is countered with a subordinate blues melody. Even in the brashness of the final movement, there are moments of repose. The performers must be able to adjust quickly to changes in mood forced upon them by the composer in order to perform this piece successfully.

**Sergei Prokofiev**, a Russian composer and pianist was born in the Ukraine on April 27, 1891. Prokofiev began composing at age five and before age ten had already composed several piano pieces, a symphony and two operas. In 1904 he entered St. Petersburg Conservatory, where he studied composition until 1914. While there, he wrote many works including his most important student work, Piano Concerto No. 1. Prokofiev's music is usually nationalistic with both neoclassic and modern features. He composed in traditional forms and was proficient with motivic development. His music is often tonal with lyrical melodies, a strong driving rhythm, and sudden modulations to unexpected keys. Many of these features can be found in his Sonata in D Major for flute and piano.

Prokofiev wrote in the *Soviet Bureau of Information* in 1944, "I had long wished to write music for the flute, an instrument which I felt had been undeservedly neglected. I wanted to write a sonata in delicate, fluid classical style." On September 8, 1942 he officially began composing the Sonata in D Major for flute and piano on a commission from the Committee on Artistic Affairs of the USSR. He composed the sonata in Alma-Ata, the capital city of the Central Asian State of Kazakhstan, where he also worked with Eisenstein on the film score for *Ivan the Terrible*. Prokofiev's inspiration to write music for the flute was French flutist Georges Barrere, whom Prokofiev described as having a "heavenly sound." Prokofiev felt that writing a sonata for flute and piano would give him the opportunity to display not only lyrical day-dreaming melodies, but also the light and humorous sides to which the flute lends itself so well. The sonata was completed on September 12, 1943 in Molotov and premiered on December 7, 1943 in the Bolshoi Theater in Moscow by flutist Nicolai Kharkovsky and pianist Sviatoslav Richter. According to Richter, the premiere was not a public concert but rather, an audition organized by the State Prize Committee; the sonata failed to win an award. Even after the premiere, students did not rush to perform this sonata. Violinists, however, had an immediate interest in the work, especially David Oistrakh. Prokofiev made a few revisions on the work with Oistrakh's help and the sonata was premiered for violin and piano on June 17, 1944 in Moscow—six months after its birth as a flute and piano work. Five months later, Prokofiev requested that the manuscript be sent to violinist Joseph Szigeti who premiered that version of the sonata in Boston, Massachusetts on November 26, 1944 at Jordan Hall. By the time the flute version was available for purchase, the violin sonata was well established in the ears of listeners.

Noel Gallon, and Henri Busser until 1938. After three attempts, he won the Prix de Rome in 1938 with his cantata *L'anneau du roi*. Dutilleux spent four months in Rome as a Prix de Rome winner but later returned back to France before the outbreak of World War II. He held only a few formal teaching posts; he was professor of composition at the Ecole Normale de Musique, and he also taught at the Paris Conservatoire. Dutilleux's early style was heavily influenced by Ravel, but later in life he rejected that style and many of his early works. The Sonatine for flute and piano is one of the many works he disowned.

The Sonatine for flute and piano, completed in 1943, was one of the most popular pieces used for final exams at the Paris Conservatoire. This work was composed to express both the lyrical and technical capabilities of the flute. The Sonatine shows influences of Ravel, Debussy, and Roussel. Dutilleux later expressed doubts about anything he had written before the end of World War II; however, he still published the Sonatine. Christina Smith, principal flutist of the Atlanta Symphony Orchestra, was given the opportunity to meet Dutilleux. When she complemented him on how much she liked the work, he had to stop and think for a moment about which piece it was and then made the following comment: "Oh that was a student composition that I wrote when I was only 27." His tone of voice indicated that he was not proud of the work. Today it is considered a staple of flute repertoire as it explores numerous flute techniques.

The Sonatine is a one-movement work that has three distinct sections: Allegretto, Andante, and Anime. The work begins with soft piano octaves for the opening theme and is written in 7/8. The flute enters later with a different counter melody, which gives an unsteady feeling. Later the flutist takes over the initial theme, which is often considered to be the official beginning of the piece. The flutist plays the first cadenza passage, which sounds extremely virtuosic and also leads into the Andante section. This section functions as the slow movement of the work with the piano introducing the new theme. Written in mainly half and quarter notes, the theme allows the flutist to demonstrate his/her lyrical abilities as well as evoking a brief change in mood for the listeners. The Andante section ends in a virtuosic fashion with the flute playing sixteenth note triples in the upper register which leads into the Anime section. The final section of the work, written in 2/4, has a recurring sixteenth note theme in the flute. This theme leads into the cantabile section through a brief triplet passage. The cantabile section is highly lyrical and demonstrates the middle and high registers of the flute. This section leads into a recap of the original theme. Prior to the end, the performer plays a

triosic cadenza followed by a triplet passage that gradually creases in tempo, which pushes the piece forward to the final F major chord.

**Frank Martin** was born in Geneva, Switzerland on September 18, 1890. Martin began to compose at age eight. He only had one teacher, Joseph Lauber, who taught him piano, harmony, and composition. At age sixteen, Martin knew that he wanted to become a musician and composer, but he began studying mathematics and physics at the wish of his parents. He never completed the course, but instead decided he wanted a career as a composer. It took him a long time to develop his characteristic style, which makes it impossible to place him in any particular school or compare him with other composers. Martin's compositions demonstrate the influence of Bach, Schumann, Chopin, and Franck. He was a Swiss composer who was French in outlook but composed in a Germanic style. *Ballade* was written in 1939 during his mature period, which followed a decade of experimentation with twelve-tone technique.

Martin made the following statement about twelve-tone technique: "While at one time I was under the influence of Arnold Schoenberg, I oppose him with all of my musical sensibility." He appreciated the technique but did not want that to be the essence of his composition; instead, he used the technique as a way to achieve a musical atmosphere. Martin wrote his first *Ballade* for saxophone and later composed five more for flute, piano, trombone, cello, and viola. His *Ballades* are one movement non-programmatic works that are written in several parts and are full of dramatic tension. The *Ballade* for flute and piano was commissioned as a test piece for the first Geneva International Competition. The work became increasingly popular and as a result was arranged with strings instead of piano.

The *Ballade* is technically challenging and takes full advantage of the modern flute mechanics. The work is divided into eleven sections (Allegro ben moderato-Vivace-Cadenza-Lento-Con moto-torresto-Molto vivace-Meno mosso-Animando-Presto-Quasi senza tenuto) with each one flowing into the next. The work has often been described as rhapsodic, which implies a looseness of order. It has strong similarities to an exposition, development, and reprise but never takes on a true sonata form.

Martin completed the *Ballade* on April 25, 1939 prior to the outbreak of World War II. Switzerland, who had always remained neutral in wartime, was now surrounded by German forces as were all of their surrounding territories. In this work, Martin seems to use the twelve tone technique to evoke the feeling of fear experienced by the Swiss population during wartime. The first section of the work gives the listener the sense that war is coming; this is represented by repetitive eighth note motives. The remaining sections, which are quick in tempo, represent the fear of the Swiss population as they

were surrounded by the Germans. The fast triplet passages evoke this feeling in the ears of listeners. The slower sections represent the calm before the storm.

Born in Pamiers, Ariège on May 12, 1845, **Gabriel Faure** was a French composer, teacher, pianist and organist. He became interested in music at an early age and would often spend hours playing the harmonium in the chapel adjoining the school at which his father worked. An old, blind lady listened to Faure play the harmonium and later told Faure's father of his son's musical gift. As a result his father hired Bernard Delgay as Faure's first music teacher. It was later recommended that he attend the Ecole de Musique Classique et Religieuse in Paris; after some thought, his father agreed that it would prepare him to become a choirmaster, so he took Faure there in October 1854. He remained there for eleven years and studied mainly church music, which had a strong influence on his style. Faure is considered to be the most advanced French composer of his generation. He developed a personal style that had a great influence on many early twentieth century composers. Additionally his harmonic and melodic innovations affected the teaching of harmony for later generations.

The 1890s are considered to be a turning point in the life and work of Faure as he began to realize some of his ambitions. *Morceau De Concours for flute and piano* was composed during this transition in 1898. Written as an examination piece for students at the conservatory, the manuscript was lost. In 1970, however, it surfaced in Brussels when the conductor Frank Brieff purchased it from a collector for his wife who was a flutist. The original version of the work was only nineteen bars, but when it was published in 1977 by the Borne Company, dynamics and a fourteen-measure codetta in the middle were added to form an arch with the beginning and the end.

*Morceau De Concours* is a one-movement work with simple, beautiful flowing lines that allows the performer to demonstrate his/her lyrical abilities. The work is in F major and consists mainly of quarter note chords in the piano accompaniment leaving the flutist to be expressive. There are two sections of this work, both of which are very similar. The only difference between these two sections is that the second section begins with mezzo piano whereas the first section begins with mezzo forte. This work evokes a calm and expressive mood.