

Kennesaw State University
College of the Arts
School of Music

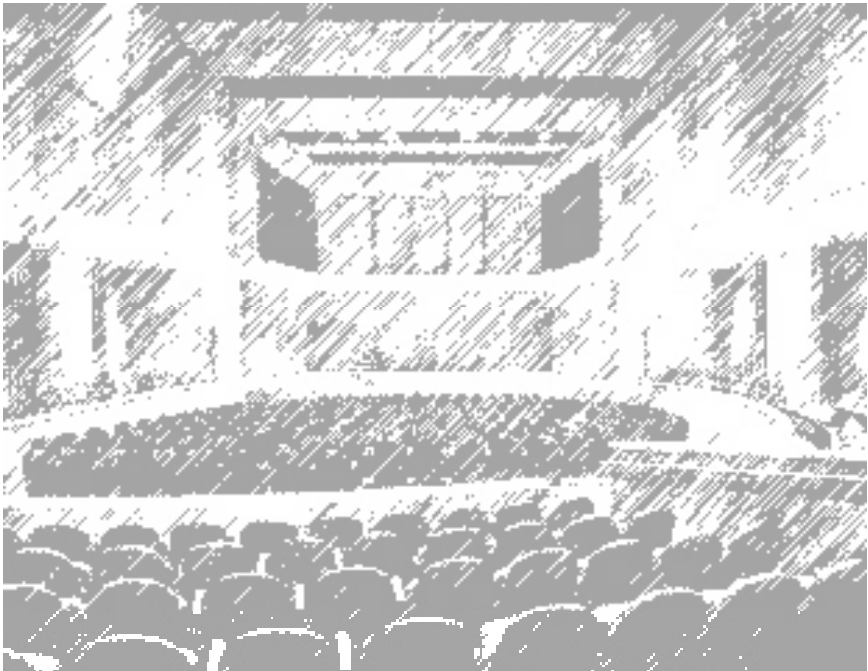
presents



Senior Recital

Catherine Flinchum, flute

Judy Cole, piano



Saturday, April 26, 2014

2:00 p.m

Music Building Recital Hall

One Hundred Twenty-third Concert of the 2013-14 Concert Season

Program

JOHANN GOTTFRIED MÜTHEL (1728-1788)

Sonata in D Major for Flute and Basso Continuo

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

SIGFRID KARG-ELERT (1877-1933)

Sonata Appassionata for Solo Flute, Op. 140

PHILIPPE GAUBERT (1879-1941)

Sonata No. 3 for Flute and Piano

- I. Allegretto (pas trop vite)
- II. Intermède Pastoral
- III. Final (Joyeux-Allegretto)

Intermission

ELDIN BURTON (1913-1979)

Sonatina for Flute and Piano

- I. Allegretto grazioso
- II. Andantino Sognando
- III. Allegeo giocoso quasi fandango

CLAUDE BOLLING (b. 1930)

Suite for Flute and Jazz Piano

(with double bass and drums)

- I. Baroque and Blue
- V. Irlandaise
- VII. Veloce

Britton Wright, double bass
Cameron Austin, drums

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

Ms. Flinchum studies flute with Christina Smith.

Program Notes

Sonata in D Major for Flute and Basso Continuo

JOHANN GOTTFRIED MÜTHEL

(1728-1788)

As a representative of the *Sturm und Drang* (*Storm and Urge*) movement in 18th century German music, Johann Gottfried Müthel was a known composer and keyboard virtuoso. In 1750, Müthel went to Leipzig to become the last pupil of notable composer J.S Bach and was even given the opportunity to notate his final works before his death. Afterwards, Müthel traveled to meet and collaborate with other composers such as Johann Christoph Altnikol, Johann Adolf Hasse, and CPE Bach where their friendship and correspondence lasted a lifetime. Most of Müthel's compositions are instrumental with a mix of his original style and a little influence of Bach's. In fact, none of his works were published until after his death.

His *Sonata for Flute and Basso Continuo* is unique in its structure unlike other pieces written of its time. Instead of the sonata following the standard fast-slow-fast movement structure, the piece begins with an elegant Adagio movement followed by Allegro ma non troppo, and ending with a sweet Cantabile. Each movement requires the performer to be skilled with contrasting dynamics and extra embellishments of trills, turns, and more.

Sonata Appassionata for Solo Flute, Op. 140

SIGFRID KARG-ELERT

(1877-1933)

Sigfrid Karg-Elert was a very notable German composer in the early 20th century. Receiving his education at the Leipzig Conservatory, Karg-Elert was a piano performer who grew into composition after being fascinated with the harmonium (a reed organ). His compositions were mainly for the harmonium and organ, but his importance in the flute repertoire are his *Thirty Caprices, Op. 107*, in dedication to his colleague, Carl Bartuzat. A lot of Karg-Elert's works were French influenced and praised in France, England, and the US, but in his home country of Germany, his works were mostly neglected even into his death in 1933.

The *Sonata Appassionata* is a one-movement sonata form work that opens up with a primary theme that is actually split apart and ends in a chromatic sequence. His use of these chromatic sequences is used throughout each transition in the development of the piece, which gives the soloist a challenge to be extremely technical each second. The second theme is marked *sehr ausdrucksvoll* (very expressive) where the soloist changes timbre in the middle of the melodic line while continuing a lyrical and romantic feel.

Sonata No. 3 for Flute and Piano

PHILIPPE GAUBERT

(1879-1941)

As a composer, conductor, and flutist, Philippe Gaubert was one of the primary exponents of the French flute school. Studying under flute pedagogue Paul Taffanel and composition with Raoul Pugno, he also paralleled a conducting career with the Paris Conservatory Orchestra. As a “weekend composer” Gaubert completed 80 works which several have become important in flute repertoire, including his *Flute & Piano Sonata No. 3*.

Composed in 1933, the *Troisieme Sonata* was originally written for Jean Bouleze the principal flutist of the Paris Opera. The first Allegretto movement is structured in ABA form with a sweet and lyrical theme contrasted with a slightly slower and passionate theme that appears after. The next movement, Intermede Pastoral, is a soft and luscious movement that allows the flute and piano to produce colors of sound in a relaxing state. In contrast to the second movement, the Joyeux – Allegretto ends the sonata with a bright and happy theme that appears at least 19 times throughout the movement.

Sonatina for Flute & Piano

ELDIN BURTON

(1913-1979)

A Georgia native, Eldin Burton took his composition studies at the Julliard School in New York. His *Sonatina for Flute and Piano* was originally a piano solo for his composition class, but after being acquainted with flutist, Samuel Baron, he created the flute arrangement in dedication to him. Baron premiered the piece in 1947, and a year later it won the composition contest of the New York Flute Club. Burton was awarded a contract and publication of his works by Schirmer Publishings, but the Sonatina is the only one of his works published and is still read today.

The Sonatina is of three movements, starting with the Allegretto that's based on a bold 4-bar phrase that transforms into a heroic theme of fast-paced runs and crescendos. The Andantino Sognando is a tad bit of a contrast to the first since it is described to be dreamingly. The theme is then interrupted with an abrupt flash of notes that slightly echo the previous material in the first movement, but luckily the Sognando appears once again as it softly dissipates into nothing. The Allegro giocoso ends the piece with a flamenco feel and challenges the performer with the use of accents and technicality as it ends on a very high note.

Suite for Flute and Jazz Piano (with double bass and drums)

CLAUDE BOLLING

(b. 1930)

French pianist and composer, Claude Bolling, was first known to be a jazz prodigy. His ability to perform and compose made Bolling an active musician in the jazz and film scene in his collaborations with Rex Stewart, Buck Clayton, Lionel Hampton, as well as classical flutist Jean Pierre Rampal. His collaboration with Rampal allowed Bolling to create “Crossover Music” which mixed the classical and jazz genre together. The *Flute and Jazz Piano Trio* was composed in 1973 and completely written out purposely for prominent classical performers instead of being improvised.

“Baroque and Blue” opens up with an imitative counterpoint between the flute and piano, with the piano, bass, and drums responding with a blues style. The conversation alternates back and forth in a swing style and lively tempo throughout the movement. The last movement, “Veloce” is the spirited conclusion of the piece going at a fast/lively tempo with plenty of velocity.

Biography

Catherine Flinchum has been a member and principal player of the Kennesaw State University Orchestra and Wind Ensemble since 2010. In 2011, Ms. Flinchum completed a three-concert tour in China with the KSU Orchestra performing at the Beijing Conservatory, Jiao Tong University, and Xi’an Concert Hall as well as performed with KANSAS during their 2011 Collegiate Symphony tour. In 2013, Ms. Flinchum was honored to be one of the finalists in the KSU Concerto Competition performing the *Hue Fantasie*. Ms. Flinchum is a member of the KSU Flute Ensemble, Chamber Ensembles, and the KSU Opera. She has also guest performed with the Georgia Symphony Orchestra and in the metro-Atlanta area. Ms. Flinchum currently serves in the Timothy Lutheran Music Ministry, and is a flute instructor for In Home Music Teachers (IHMT) in Atlanta. On the side, she enjoys composing and premiered her debut piece, *A Sparrows Rain Song*, for flute, cello, and marimba, in April 2014 at the KSU Student Composition Recital.

Ms. Flinchum started the flute at the age of 9 and has studied under Anna Hobbard, Cecilia Price, and Christina Smith, principal flute of the Atlanta Symphony Orchestra. She has taken master classes with Keith Underwood, Tara Helen O’Connor, Bradley Garner and Maxim Rubtsov.

With a wide variety of repertoire, Ms. Flinchum has performed works of Mozart, Bach, and Robert Dick. Her instrumental performances are on flute, piccolo, and alto flute.

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Thomas Witte, Horn

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Bernard Flythe, Tuba/Euphonium

Michael Moore, Tuba

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John Lawless, Percussion

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Allyson Fleck, Viola

Charae Krueger, Cello

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Mary Akerman, Classical Guitar

Trey Wright, Jazz Guitar

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Marc Miller, Jazz Combos

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KSU Faculty String Trio

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Kennesaw State University School of Music

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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.

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Upcoming Events

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

Monday, April 28

Percussion Ensemble

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 770-423-6650 to request services.