

Kennesaw State University  
School of Music



Senior Recital

**Amanda Macon, flute**

Benjamin Wadsworth, piano



Tuesday, May 9, 2017 at 4 pm  
Music Building Recital Hall

One-hundred Fiftieth Concert of the 2016-17 Concert Season

# program

JOHANN SEBASTIAN BACH (1685-1750)

## **Sonata in B Minor**

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

INTERMISSION

SRUL IRVING GLICK (1934-2002)

## **Suite Hébraïque No. 5**

- I. Circle Dance
- II. Prayer and Chassidic Dance
- III. Wedding Dance

Ryan Tang, clarinet  
Lauren Greene, violin  
Michael Roberts, cello

LOWELL LIEBERMANN (b. 1961)

## **Soliloquy for Solo Flute, Op. 44**

FRANCIS POULENC (1899-1963)

## **Sonata for Flute and Piano**

- I. Allegro malinconico
- II. Cantilena
- III. Presto giacoso

This recital is presented in partial fulfillment of requirements for the degrees  
**Bachelor of Music in Performance, Bachelor of Music in Ethnomusicology.**  
Ms. Macon studies flute with Todd Skitch.

# program notes

## Sonata in B minor | Johann Sebastian Bach

Scholars agree that the sonata for flute and harpsichord was completed by Johann Sebastian Bach in the 1730s while at the Collegium Musicum in Leipzig. One hypothesis for this supposition is that Bach's son, Johann Gottfried Bernhard, was a very talented flutist. His father composed several major works in honor of his son's growing proficiency, including several of the flute sonatas. J.G.B. became a frequent visitor to his father's place of employment where he performed for patrons and students alike.

The Leipzig Collegium Musicum hired Bach to compose new music. This became a time for great invention and experimentation—perhaps one of the most significant in Bach's lifetime. The *Sonata in B minor* wonderfully exemplifies this artistic freedom. The earliest edition has its roots in a trio sonata that Bach was writing in G minor. He then abandoned that form and produced a work for flute and harpsichord in the same key (G minor). However, his final version is the one we recognize today. The *Sonata in B minor* is known as one of Bach's most "ambitious" pieces for solo flute and one of his "finest" pieces for chamber ensemble.

Each movement highlights the virtuosic nature of the flute—heavy syncopation throughout and complete exploitation of the flute's range (from that time period) and tone color.

The first movement is uniquely characterized by the flute's ritornello, or short, recurring theme. This is the flute's bold, first opening statement, and it is heard multiple times throughout the *Andante*. Bach also distinguishes himself from his contemporaries in his decision to notate every note the keyboard plays. Unlike most of his other flute sonatas, the keyboard is not there to provide "white noise." By specifying what the keyboardist is allowed and, by default, not allowed to do, and by repeatedly leaving the flute's theme in his/her care, it is reasonable to assume that the composer desired a partnership that emphasized both instruments.

The second movement, *Largo e dolce*, varies from the others by its siciliano rhythm. Per the Baroque period, a siciliano is a style/genre in 6, 8, or 12 that is usually included as a movement within larger pieces. This is immediately evident in this movement. Upon casual listening, one might guess that it is written in 3/4. However, it is composed in 6/8 with heavy emphasis on the "3 feel."

Though each movement can be said to imitate some of the dances of the time period, none do this as well as the *Presto*. It begins with an *alla breve*

fugue and quickly transitions into a lively gigue to finish out the sonata. The flute enters with the main theme just slightly before the harpsichord. They then played the subject in alteration until the gigue enters in 3/12 after the understood fermata.

## **Suite Hébraïque No. 5** | Srul Irving Glick

In the *Suite Hébraïque No. 5*, Canadian composer Srul Irving Glick draws heavily on his Hasidic heritage. His father sang the cantor at home and at the synagogue where his family worshipped, thereby exposing his son to these musical traditions. When he began composing, Glick used this influence to his advantage. A prime example is his *Suite Hébraïque No. 5*. Glick, which incorporates melodies he had previously created for various friends and relatives. He stays true to standard Judaic chord structure and brings the colorful, surprising harmonies to life.

The first movement is called *Circle Dance*, as the circle symbolizes the Jew's relationship with God. Thus the circle is used to commemorate weddings, feast days, and other celebratory events. The community is reminded of their power to achieve their goals when everyone functions with a common purpose.

Composed in a complex meter, it alternates among 7/8, 8/8, and 5/8. If the ensemble is not focused on their overall destination, they will never reach it successfully—hence its association with the circle. Another interesting feature of this piece is that it is constantly changing. Instead of only one instrument carrying the melody throughout, the clarinet and flute alternate between leader and accompaniment while the cello lays down the bass line. The violin jumps in and out of the tune like a dancer ducking under his partners in the circle. And then the melody very briefly comes to his high strings. As this movement draws to a close, each instrument decrescendos and softly bows out of the dance, one at a time: flute, clarinet, violin, and then cello.

There are two distinct themes that comprise the second movement, *Prayer and Chassidic Dance*. The cello opens the first section by introducing a haunting, slow melody, undeniably prayer-like with its solemn, pleading message. It eventually exits with a cadential 6/4 before passing the theme off to the clarinet who echoes the cello's beseeching style. The flute next plays a counter melody (the more dance-like theme), the violin following suit a few bars later. From here the subject gradually accelerates; one can imagine the dance getting faster and faster as the circle spins around. A recapitulation of the first section sneaks in while the instruments are playing softly in unison. Contrary to the rest of the piece, the third movement, *Wedding Dance*, is all

business. The clarinet and flute open the movement with a driving ostinato pattern that provides a sense of urgency throughout. Both the violin and cello play continuous passages of syncopation until the flute enters with its beautiful cadenza near the end. Unlike most cadenzas, this one is relatively slow and serious; it is not necessarily meant to parade the virtuosity either of the player or the instrument. Instead, it is introspective, questioning, and, finally, committed. (One might imagine the bride and groom thinking through these same feelings as they approach the altar.) The movement finishes with a "bang" very shortly after, the violin leading the descending sixteenth notes crashing to a halt on a minor I chord.

### **Soliloquy for Solo Flute** | Lowell Liebermann

Lowell Liebermann made a name for himself after completing his *Concerto for Flute and Orchestra* in the late 1980s. And it didn't hurt to have James Galway present the world premiere. Audiences and flute enthusiasts alike were struck by Liebermann's use of melodic dissonance, fantastic harmonies, and rhythmic intensity. Soon he received requests and offers by starry-eyed performers wanting to take advantage of this hot commodity. Katherine Kemler, former professor of flute at Louisiana State University, was among the hopeful. So what makes a new composer accept a commission proposal from a total stranger? Simple. Just come cash in hand.

Liebermann wrote *Soliloquy* during the summer of 1993 and finished it the following fall, though the official world premier did not occur until the summer of '95. Liebermann described the work as a "fantasy piece"—i.e., it is not meant to be taken one hundred percent literally. For example, there are no bar lines or measure numbers, which prevents carbon copy interpretation, ensuring that the experience one has while working on this piece is very personal. Each section will mean something different to each individual, and the emotional content conveyed is specific to that person.

Despite the lack of bar lines, the piece can be divided into four definite sections. These are distinguished by tempo or style changes specified by the composer. It begins *Adagio con rubato*, adds a little more motion with *Poco piu mosso*, and finishes with a return to the original tempo. Within this section we hear the dominating feature of the whole piece: The tritone. Also called the "devil's chord," the tritone was a major compositional faux pas until the early 20th century. It is comprised of three adjacent whole tones, creating an augmented fourth/diminished fifth, and tends to create a feeling of instability or unrest among listeners, especially when followed by a resting chord with no resolution. This tone can be heard in the first four pitches of the piece and returns multiple times within each section.

The second section, *Molto lento*, begins very slowly, the melody ascending and descending in empty, melancholy tones. Each phrase invites personal contemplation and reflection before moving forward with a new idea. From here it progresses to a much faster tempo that combines the arpeggios from the first in an elongated, magical-sounding flourish.

*Allegro* marks the beginning of the third section. And it flies! Many of its rhythms mirror those found in previous sections—but in reverse—until the flute holds a high F# trill in the *Ritenuato molto* phrase. There is not much thematic material one can hold onto in this segment; it is all flash and bluster. It gains speed and intensity leading to high, biting trilled notes that drive to the exciting finale.

The finale, the fourth and final section, retraces its steps from *Allegro* all the way back to the opening stylistic statement of *Molto lento*. The rhythmic patterns from the third and second sections are reiterated with identical speed and ferocity, transitioning into another despondent *ritenuato molto*. The original theme then returns in its mysterious splendor for the last time to say "farewell" to its audience.

## **Sonata for Flute and Piano** | Francis Poulenc

Francis Poulenc's playful spirit permeated every stage of his life. He has been called "suave, sensuous, and slapstick." He could annoy, inspire, enrage, vivify, or befuddle at a moment's notice, qualities that he happily nurtured within himself. Not surprisingly, Poulenc's compositions are reflective of this personality. Their characters are never stagnant, even within individual movements. They change from melancholy to joyous; suspicious to angry; or whimsical to serious at the proverbial "drop of a hat."

None of his works depict this as well as the *Sonata for Flute and Piano*. Though he entertained the idea of writing a flute sonata for his friend, Jean-Pierre Rampal for several years, Poulenc completed the piece in 1957 upon its commission by the Coolidge Foundation in honor of Elizabeth Sprague Coolidge for the Library of Congress.

A work in sonata form, by definition, contains three sections: An exposition, development, and recapitulation where two themes are explored according to key relationships. None of the movements within the flute sonata obey these rules. The first movement, *Allegro malinconico*, has three parts but contains only one main theme. This is broken ever so slightly in the middle for a short period of time by a new melody (though similar in rhythm to the first theme) in an unrelated key. The second movement, *Cantilena*, is steeped in loveliness. Adhering to the definition of the word, this movement is pure song, a beautifully written aria that caresses every register and color of the

instrument while the piano's ostinato reflects the serenades of Chopin. The third, *Presto giacoso*, in contrast to the previous movements, highlights the technical abilities of both the instrument and performer. One can almost hear Poulenc laughing as the flute and piano build on one another's energy in their race to reach the climax of the piece. The styles consistently vary between aggressive and articulate passages vs. smoother, more sonorous comments. Aside from the first movement's theme echoed very briefly, *Presto giacoso* is completely its own and concludes the work with a fanfare-like flourish in the last four measures.

## about the musician

**A**manda Macon, passionate about traveling, makes it a point to visit local music venues to experience original sounds from communities world-wide. From symphonic recitals in the States to impromptu steel drum performances on the streets of Barbados, Ms. Macon hopes to further her growth as a performer and teacher by partaking in the exciting genres that create the world's music of today—and by fostering that excitement in the minds and actions of others.

Her teacher, Cynthia Hopkins, of the South Carolina Philharmonic Orchestra, helped her realize some of these goals during five years of formal training prior to her enrolling at Kennesaw State University in 2013. Ms. Macon is currently pursuing a double major in Ethnomusicology and Flute Performance under Todd Skitch of the Atlanta Symphony Orchestra. At KSU, she studies with and is mentored by nationally and internationally recognized artists like Christina Smith, John Warren, Todd Skitch, Tyrone Jackson, and many others.

Ms. Macon began her musical career at age 12 when she held a flute for the first time. She participated in numerous events and honor bands at the region, state, and national level in the following years. She then gained more educational and professional experience as a member of the University of South Carolina Marching band. Ms. Macon has participated in collaborative projects between the School of Music and the Theater and Performance Studies departments; she has appeared as soloist with the KSU Philharmonic Orchestra; and she currently holds the principal flute position of both the KSU Symphony Orchestra and KSU Wind Ensemble under the batons of Dr. Nathaniel Parker and Dr. David Kehler. Ms. Macon also performs with various chamber groups in the Kennesaw area, namely the Party of Five Wind Quintet, of which she is cofounder.

# about the school of music

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them!

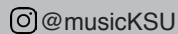
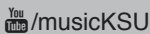
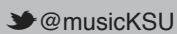
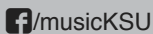
The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!



Stephen W. Plate, DMA  
Director  
KSU School of Music

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