

**Upcoming Events at KSU
in
Music**

Wednesday, September 24

Piano Alumni Recital
8:00 pm Stillwell Theatre

Saturday, September 27

Emerging Artist Series
Nicolas Farruggia, guitar
8:00 pm Stillwell Theatre

Sunday, September 28

Steinway Anniversary Celebration
3:00 pm Stillwell Theatre

Wednesday, October 15

Kennesaw State University
Jazz Ensemble
8:00 pm Stillwell Theatre

Thursday, October 16

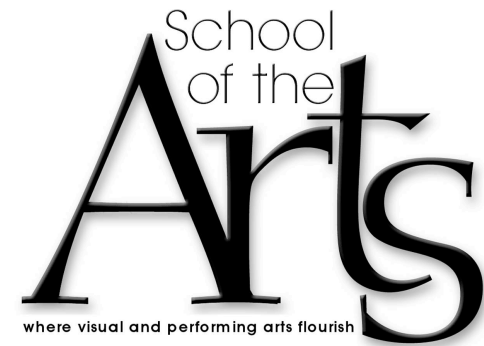
Kennesaw State University
Wind Ensemble
8:00 pm Stillwell Theatre

Sunday, October 19

Atlanta Community Symphony Orchestra
3:00 pm Stillwell Theatre

Monday, October 20

Atlanta Percussion Trio
8:00 pm Stillwell Theatre



Department of Music
Musical Arts Series
presents

Faculty Chamber Recital

Eileen Moremen, mezzo-soprano
Edward Eanes, violin
Cathy Lynn, viola
Douglas Sommer, double bass
Robin Johnson, oboe
Joseph Eller, clarinet
Christy Lambert, piano

Monday, September 22, 2003
8:00 p.m.
Stillwell Theatre

Program

Nuen deutsche Arien **George Frederic Handel**
2. Das zitternde Glänzen (Roth) (1685-1750)
4. Süsse Stille (Roth)

Eileen Moremen, mezzo-soprano
Robin Johnson, oboe
Christy Lambert, piano

Zwei Gesänge, Opus 91 **Johannes Brahms**
1. Gestille Sehnsucht (Rückert) (1833-1897)
2. Geistliches Wiegenlied (Geibel, after Lope de Vega)

Eileen Moremen, mezzo-soprano
Cathy Lynn, viola
Christy Lambert, piano

Quintet for Violin, Viola,
Doublebass, Oboe and Clarinet, Op. 39 **Serge Prokofieff**
(1891-1953)

- I. Moderato
- II. Andante energico
- III. Allegro sostenuto, ma con brio
- IV. Adagio pesante
- V. Allegro precipitato, ma non troppo presto
- VI. Andantino

Edward Eanes, violin
Cathy Lynn, viola
Douglas Sommer, doublebass
Robin Johnson, oboe
Joseph Eller, clarinet

Douglas Sommer joined the faculty at KSU in 1997. He has been a member of the Atlanta Symphony Orchestra since 1989. Prior to his arrival in Atlanta, Mr. Sommer held positions with the orchestras in Columbus, San Francisco, Portland, and San Jose. He received his MM from the New England Conservatory and his BM from the San Francisco Conservatory. His teachers include Lawrence Wolfe, S. Charles Siani, Edwin Barker, Stephen Tramontozzi, and Harold Robinson. He has performed in the summer festivals at Tanglewood, Spoleto, and Grand Teton and performs frequently with the Atlanta Chamber Players.

Robin 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.

Joseph Eller, clarinet. Assistant Professor of Clarinet, Joseph Eller, is currently in his fifth year at Kennesaw State University. Along with his clarinet studio position, he is coordinator of the undergraduate chamber music program and a member of the music theory faculty. He is also in his seventh season as principal clarinetist of the Cobb Symphony Orchestra.

Christy Lambert, piano. Ms. Lambert has been staff accompanist in the KSU Music department for 8 years. She received BM degree from Shorter College, MM from Georgia State University, the Artist Diploma from Mozarteum, Salzburg, and has done post graduate work at the New England Conservatory. She is active as an accompanist and chamber musician.

Eileen Moremen joined KSU voice faculty in 1995 and presently teaches Voice and Opera Workshop. Educated at the Eastman School of Music and the University of Michigan, she had additional training at the Aspen Music Festival, the New England Conservatory and Westminster Choir College in voice and conduction. She is a local church music director and is Artistic Director for the Atlanta Feminist Women's Chorus. Her national performance credits include oratorio and recital performances in New England, California, Michigan, New York, New Jersey and Georgia. Known as a specialist in the Baroque literature, she founded the Faculty Chamber Music series at KSU and is also known for crossover performances of jazz, musical theatre and contemporary music.

Edward Eanes, Assistant Professor of Music History and Violin 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.

Catherine Lynn (viola) is in her second season with the Atlanta Symphony. 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 the 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.

Translations

Handel/Roth, from *Nine German Songs*

Das zitternde Glänzen: The shining light on the playful waves paints silver the shore. It strews pearls over the beach. Fast rivers, bubbling sources, enrich, refresh and make fruitful the land. Proclaim in joyous and manifold ways the goodness our Maker bestows upon us.

Süsse Stille: Sweet rest, quiet soul, peaceful calmness. Even the soul will be uplifted, when in these times on toil, to me all is peace, all will be alright.

Brahms/Rückert

Gestille Sehnsucht: (Longing) In the golden evenings twilight, how solemn stand the woods. In softest voices of birds the evening breathes out its song in ecstasies. What whispers the wind/the birds? It calls all the world to rest. Desires that with your wild temptation disturb my heart and will not stop. The longing that stirs in your breast, when will you find peace, when will you sleep? In the whispers of the wind, the birds, my desires and longings, when will you be still? Ah, when no more to golden distance, my spirit flies in dreams, and when the remote stars my longing eyes no more behold. Winds will whisper and birds with my longing and life will then be still.

Brahms/ Geibel

Geistliches Wiegenlied: (Lullaby for the Christ Child) You who glide round these palms in night and wind, you holy angels, let the trees stand still! He's slumbering, my child. You, palms of Bethlehem how can you so furiously swish in the wind? Oh, do not rustle so, be quiet and bend softly and gently. Let the trees stand still! This heavenly child is troubled: oh how tired he became of the sorrows of the earth! Oh, now as he is asleep and soothed gently, his troubles fade away from him. Let the trees stand still! He's slumbering, my child. A grim cold wind blows down on us. How can I cover the little child's limbs? Oh, all you angels who glide in the wind, let the trees stand still! He's slumbering, my child.

Quintet for Oboe, Clarinet, Violin,
Viola and Double Bass, Op. 39

Prokofiev chose to settle in Paris in 1923 in large part because of the city's embrace of artistic modernity, and he thought it a good place to try a new symphony, his second, which he determined was "to be made of iron and steel." The Russian émigré conductor Serge Koussevitzky, who had recently programmed Prokofiev's Piano Concerto No. 1 and First Violin Concerto, commissioned the Symphony No. 2 early in 1924, and Prokofiev worked on the score as much as his busy piano performance schedule and the birth of his first child, Sviatoslav, allowed. "In order to earn some money while writing the Symphony," he recalled, "I accepted a commission [in July 1924] to compose a ballet for a roving dance troupe which wished to present a program of several short pieces accompanied by an ensemble of five instruments. I proposed a quintet consisting of oboe, clarinet, violin, viola and double bass. The simple plot, based on circus life, was titled Trapeze." The little ballet company was headed by Boris Romanov, a Russian émigré who had studied under Fokine and worked for a time at the Maryinsky Theater in St. Petersburg, where he had assisted with the choreography for Prokofiev's ill-fated ballet of 1915, *Ala and Lolly*, whose music was diverted into the thunderous Scythian Suite. Romanov toured Trapeze through Germany and Italy during 1925, after which the ballet was forgotten, though Prokofiev reworked the music into a six-movement concert suite for the original instrumentation. (Two additional movements ended up in the *Divertissement for Orchestra* of 1929.) The Quintet, Op. 39 was premiered on March 6, 1927 in Moscow during one of Prokofiev's many visits to his homeland in the years preceding his permanent return there in 1933.

Prokofiev noted that the Second Symphony and the Quintet were among his "most chromatic works," and cited them as examples of the "modern" strain of his creative personality. "The atmosphere of Paris had something to do with this," he confessed as explanation for the work's Dadaesque harmonic impishness. In their biography of the composer, Lawrence and Elisabeth Hanson concluded that "the Russian had beaten Les Six at their own elegant game in this Quintet.

This extremely clever little work is about ninety percent French with a vital ten percent Prokofiev. It expresses precisely the musical Paris of the 1920s." The Quintet opens with an oboe theme, infested with an abundance of cockeyed "wrong" notes, which is trotted out above a simplistic accompaniment of rocking open intervals in the other instruments. The music toddles along for awhile, stumbles upon the oboe theme again, and then abruptly stops. Two variations follow, though they are concerned as much with the open-interval accompaniment figures as with the oboe's theme. The original music is brought back intact to close the movement. The Andante is a sort of contrapuntal free-for-all based on the theme growled out by the double bass at the beginning. The movement cannot quite escape its boorish accompaniment, however, and finally gives up any fugal pretense in favor of some slap-dash figurations from the clarinet and violin. Prokofiev took a certain glee in noting that the "impractical rhythms" of the following Allegro (i.e., patterns of eighth notes grouped 3+4+3 in a 5/4 measure) "gave the choreographer a great deal of trouble." (He provided an alternate, simplified version of this movement in the published score.) The Adagio is less music of theme and harmony than of shifting instrumental colors. The following Allegro is in the nature of an insouciant march. The closing Andantino juxtaposes two strains of music -- a duet for the woodwinds (A) and a lively 6/8 passage shared by the full ensemble (B) -- in the simple structural pattern A-B-A-B.