Faculty Recital
Monday, January 26, 2015 at 8:00 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Sixty-fourth Concert of the 2014-15 Concert Season

Charae Krueger, cello
Robert Henry, piano
Laurence Sherr, guest speaker

JOHANN SEBASTIAN BACH (1685-1750)
*Sonata No. 1 in G Major for Viola da Gamba*

I. Adagio  
II. Allegro ma non tanto  
III. Andante  
IV. Allegro moderato

LAURENCE SHERR (b. 1953)
*Sonata for Cello and Piano: Mir zaynen do!*

I. Resolute  
II. From Another World  
III. Partisan March

Intermission

JOHANNES BRAHMS (1833-1897)
*Sonata No. 1 in E minor, Op. 38*

I. Allegro non troppo  
II. Allegretto quasi Menuetto  
III. Allegro
The creation and singing of songs was an important and widespread activity among persecuted groups during the Holocaust. The songs served a wide range of purposes: expressing inner feelings, encouraging resilience and resistance, establishing identity, strengthening faith and courage, lamenting loss and current circumstances, and longing for earlier and better times, among many others. My sonata includes four songs that originated in ghettos, concentration camps, or among the partisans. *Mir zaynen do! (We Are Here!)*, the subtitle of my work, is a refrain in one of these songs: *Zog nit keynmol az du geyst dem letstn veg (Never Say You Are Walking the Last Road)*. Partisan poet Hirsh Glik penned this emblematic Yiddish phrase as the concluding refrain in *Zog nit keynmol*; it is a phrase that signified identity, resistance, and survival, and that has been used similarly in numerous titles and initiatives since then.

The sonata-form first movement uses the song *Yid, du partizaner (Jew, You Partisan)* as the first theme. Vilna ghetto and partisan activist Shmerke Kaczerginski wrote the emboldening Yiddish lyrics to an existing melody that he likely heard in the partisan forests. Kaczerginski was a tireless advocate whose collecting of Holocaust songs is most well known through his post-war publication *Lider fun di getos un lagern (Songs from the Ghettos and Camps)*. Three of the songs in the sonata appear in this collection.

The second movement draws upon the work of two Jewish musicians - like in the other movements, these sources are used alongside newly composed material. The first source is *Kel (El) mole rachamim*, a Jewish prayer for the souls of the deceased as sung by Cantor Sholom Katz. Katz recounted that his life was spared when he sang this prayer just before a mass execution during the Holocaust; he later added words to the prayer lamenting the murder of the Jews of Europe in extermination camps such as Auschwitz, Majdanek, and Treblinka. The cello ‘intones’ transcribed excerpts from Katz’s singing as the movement unfolds. The second source is the comforting lullaby *Wiegala* that Czech poet and writer Ilse Weber created while a prisoner in the Theresienstadt concentration camp. The lullaby gradually emerges near the end of the movement.

*Zog nit keynmol* is the basis for the theme and variations in the third movement. Vilna poet Hirsh Glik used a film melody by Soviet-Jewish composers Dmitri and Daniel Pokrass to create this song after hearing about the 1943 Warsaw ghetto uprising and other Jewish resistance. Glik’s lyrics convey defiant hope in the face of adversity, and the song quickly spread across Yiddish-speaking Europe. In my variation movement, the final variation features the piano continuing with *Zog nit keynmol* while the cello simultaneously plays the song *Yugnt himn (Youth Hymn)*. *Yugnt himn* is a 1943 motivational song for the Vilna ghetto youth club that
Kaczerginski created by writing lyrics to music that Vilna resident Basye Rubin had composed before the war. Both of these songs show the remarkable resilience in Vilna, where only about 4-5% of the Jewish population survived the Holocaust.

Each of the creators of the songs used in the sonata has a compelling story. Their songs provide illumination of their lives and circumstances, allow us to gain perspective on lost and forbidden voices, and help us to understand the unprecedented tragedy of the Holocaust. By creating a new composition drawing on the work of these creators, it is my hope that performers and audiences will connect with their stories, and that the legacy of their cultural contributions will be strengthened and remembered.

- Dr. Laurence Sherr

biographies

Charae Krueger is Principal Cellist for the Atlanta Opera Orchestra and the Atlanta Ballet Orchestra. She is the Cello Artist-In-Residence at Kennesaw State University and performs with the Summit Piano Trio and KSU Faculty String Trio. Ms. Krueger enjoys chamber music and solo recital work and plays throughout the Southeastern U.S. She is a regular featured artist at The Highlands-Cashiers Chamber Music Festival in North Carolina, the Grand Teton Music Festival in Wyoming and at the North Georgia Chamber Music Festival. Her solo and chamber music recitals have been featured on NPR's Performance Today, WABE Radio Atlanta and WGBH Radio Boston. She also plays frequently
Robert Henry, hailed as a “consummate artist - brilliant, formidable, effortless, and the epitome of control and poise,” is an internationally distinguished pianist, winning universal acclaim as orchestral soloist, recitalist, accompanist, and chamber musician.

Career highlights include 2002 solo debut recitals at Carnegie Hall, the Kennedy Center, and Wigmore Hall, with critics praising his “flawless technique, smooth and limpid phrasing, exciting programming.” He has presented concert tours of the U.S., England, Nova Scotia, Russia, Italy, and China (2014). A renowned collaborator and chamber musician, he has appeared with such notable conductors as Robert Spano, Donald Runnicles, Michael Palmer, and Stefan Sanderling. He has presented recitals with the Pacifica Quartet, cellist Shauna Rolston, soprano Mary Ann Hart, and tenor Sergio Blasquez. In response to Hurricane Katrina, he coordinated and performed in the 2006 “Pianists for New Orleans” tour of the United States, raising over $100,000. He has presented concert tours of the U.S., England, Nova Scotia, Russia, Italy, and China (2014).

Mr. Henry has enjoyed phenomenal success competitively, ultimately winning the Gold Medal in four International Piano Competitions. On three occasions,
juries have spontaneously created special prizes to honor his performances, including Best Performance of a 20th-Century Work and Best Performance of a Commissioned Work.

In 2010, Mr. Henry released his debut CD, *Twelve Nocturnes and a Waltz*. The recording is a collection of some of the world’s best-loved melodies, including the world premiere of Alexei Stanchinsky’s forgotten Nocturne from 1907. Mr. Henry was also winner of two 2010 Telly Awards for the documentary about his recording experience. He is regularly heard on NPR’s *Atlanta Music Scene* and *Performance Today*.

Mr. Henry released the world premiere recording of Brahms' recently discovered "Albumblatt," available now on iTunes as a single. This track is also included in the album, *As the Songbird Sings: Music of Schubert and Brahms*.

Mr. Henry earned the Doctor of Musical Arts degree from the University of Maryland, with additional studies at the Cleveland Institute of Music and the Glinka Conservatory in St. Petersburg, Russia. As an educator and pedagogue, Robert Henry presents lectures, masterclasses, residencies, youth concerts, and has been featured in *American Music Teacher*, *Gramophone*, and *Clavier*. He has served as recitalist, clinician, and juror for state, regional, and national MTNA conventions and competitions. Presently, he is Artistic Director of the Great Performances Concert Series in Highlands, NC, Assistant Director of the Atlanta Boy Choir, Organist-Choirmaster of the Episcopal Church of the Incarnation in Highlands, NC, and proudly serves as Artist-in-Residence at Kennesaw State University in Atlanta, GA. He is also a founding member of the Summit Piano Trio. An International Steinway Artist, he maintains his web-presence at www.roberthenry.org.
Laurence Sherr is active as a composer of Holocaust remembrance music, lecturer on Holocaust music topics, producer of remembrance events, and Holocaust music educator. He is the son of a survivor. Performances and lectures have been given in the Czech Republic, Germany, England, Israel, New Zealand, and across North America. The poetry of Holocaust survivor and Nobel laureate Nelly Sachs is featured in his compositions *Fugitive Footsteps* and *Flame Language*. In 2014, he gave invited lectures and performances at the “Recovering Forbidden Voices” international conference in New Zealand, the University of Leeds, and the Jewish Museum in Prague. He led a workshop on teaching music and the Holocaust at the 2012 International Conference on Holocaust Education at Yad Vashem in Jerusalem, and his 2011 Prague Holocaust Remembrance Concert was staged under the auspices of the U.S. Embassy. Reconciliation and healing were achieved during his 2009 concert and educational activities in Germany. He developed the global-citizenship course *Music and the Holocaust*. Through all of this work, his purpose is to foster greater understanding and tolerance.

Dr. Sherr is Composer-in-Residence and Professor of Music at Kennesaw State University. Awards include top prizes in the Delius Composition Contest and the composition competition of the Association for the Promotion of New Music in New York City. International performances of his work have been given in Austria, Holland, Switzerland, Turkey, Japan, Canada, and Mexico. CDs released by the Ein-Klang label in Europe and by Capstone Records in the U.S. include his compositions.

website: ksuweb.kennesaw.edu/~lsherr/
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Michael Alexander
Interim Director, KSU School of Music

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upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Tuesday, January 27
Jana Young Voice Studio Recital
Music Building Recital Hall • Building #32
7 pm

Saturday, February 7
School of Music Collage Concert
Matinee 5 pm / Evening 8 pm

Monday, February 9
Faculty String Trio: Helen Kim, violin, Cathy Lynn, viola and Charae Krueger, cello

Tuesday, February 10
Saint Pius X Catholic High School Guitar Orchestra and the Akerman-Teixeira duo, classical guitar

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