



Faculty Recital

Wednesday, March 4, 2015 at 8:00 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Seventy-seventh Concert of the 2014-15 Concert Season

"Music of the Americas"

Judith Cole, pianist

LOUIS MOREAU GOTTSCHALK (1829-1869)

L'Union

GEORGE GERSHWIN (1898-1937)

Jasbo Brown Blues

from *Porgy and Bess*

SCOTT JOPLIN (1868-1917)

Solace: A Mexican Serenade

BILLY JOEL (b. 1949)

Root Beer Rag

MARVIN HAMLISCH (1944-2012)

arr. Judith Cole

Medley

DAVE BRUBECK (1920-2012)

Blue Rondo A La Turk

AARON COPLAND (1900-1990)

Passacaglia

Intermission

ALBERTO GINASTERA (1916-1983)

Sonata para Piano

I. Allegro

II. Presto misterioso

III. Adagio molto appassionato

IV. Ruvido ed ostinato

program notes

"When we think of American music in 2015, genres like jazz, Broadway, music for film and television, ragtime and country all come to mind in addition to serious concert music. For tonight's program, I wanted to touch on musical areas that are part of my life as a musician: musical theatre, popular music, jazz, opera, ragtime and concert music for solo piano. Given my background as a 'gig' musician and my work here at KSU in Opera and Musical Theatre, it seems appropriate to include selections that are lighter in nature along with some serious concert music."

- Judith Cole

L'Union | Louis Moreau Gottschalk

Louis Moreau Gottschalk was hugely popular as a composer/pianist both in America and overseas, entertaining audiences with his spectacular virtuoso performances which were especially admired by his contemporaries, Frederic Chopin and Franz Liszt. His performances abroad made him a cultural ambassador for America, and his concerts during the mid-1800's helped distract his birth nation during the unrest of the Civil War – though he had to be cautious concerning which patriotic themes to play, depending on whether his audience was mostly northern or southern! *L'Union* was dedicated to General George McClellan of the northern army, displaying a montage of patriotic themes. By curious coincidence, my maiden name was MacLellan – different spelling and not related families.

Jasbo Brown Blues | George Gershwin

Gershwin's opera *Porgy and Bess* is one of the most famous and beloved American contributions to the world of opera music, and it begins with a solo piano piece played immediately after the overture, as the curtain rises to display Catfish Row. Gershwin brought aspects of jazz and Jewish music influences to his European training and his research into African American folk music to compose a truly iconic opera that continues to enthrall listeners worldwide.

Solace: A Mexican Serenade | Scott Joplin

Scott Joplin is frequently described as the "father" of ragtime music, having composed fifty-three pieces for piano, ten songs and the opera *Tremonisha*, as well as writing arrangements of his own and other composers' works for

various instrumental ensembles. His captivating rhythms and charming melodies influenced some of the foremost composers of the twentieth century: Debussy with his *Golliwogg's Cakewalk* and Stravinsky's *Piano Rag Music* are but two examples of Joplin's effects on European composers. Although *Maple Leaf Rag* and *The Entertainer* are far more well known, especially after Marvin Hamlisch arranged Joplin's music for the film score of *The Sting*, presented tonight is a different, gentler ragtime piece.

Root Beer Rag | Billy Joel

Following the basic A-B-A-C-D-A format of many ragtime pieces, Billy Joel composed *Root Beer Rag* in 1974 as a vehicle for fun solo piano playing on his concert tours. The influence of Joplin can be clearly heard in the format and rhythms of the piece.

Medley | Marvin Hamlisch

EGOT stands for Emmy, Grammy, Oscar and Tony awards, and only twelve artists can claim to have all of these; add in winning a Pulitzer prize and the list includes only two: Richard Rodgers and Marvin Hamlisch. Four Emmy awards, four Grammy awards, three Oscars and one Tony in addition to the Pulitzer for *A Chorus Line* assure Marvin Hamlisch a major spot in American music history. He wrote abundantly for television, film, and Broadway as well as being a highly sought-after conductor and musical director. This medley pays homage to several of his award-winning songs: *The Way We Were*, *Nobody Does It Better*, *One*, and *Kiss Today Goodbye*.

Blue Rondo A La Turk | Dave Brubeck

While touring with his band in Istanbul, Turkey, Dave Brubeck heard poly-rhythms that fascinated him and inspired this landmark composition. He was the first jazz musician whose albums sold more than a million copies, first to introduce unusual compound time meters like 5/4 and 9/8, and he was a strong advocate for integration; his quartet included African American bassist Eugene Wright, whose presence in the 50's and 60's caused some club owners and hoteliers to demand that Brubeck change his group in order to play the venue – Brubeck canceled rather than compromise his musical and personal integrity. His childhood classical piano training led him to often use large chord groupings in his improvisations, which is evidenced in *Blue Rondo* along with the unusual 2-2-2-3 groupings in this 9/8 time signature.

Passacaglia | Aaron Copland

Aaron Copland needs no introduction to American audiences after the tremendous influence and successes of *Rodeo*, *Billy the Kid*, *Appalachian Spring* and many other compositions of his “populist” style. However, the *Passacaglia* represents an earlier Copland, written in 1922 during his years of study with renowned French teacher Nadia Boulanger and dedicated to her. It features an eight-measure theme with eight variations on that theme, climaxing with a thunderous finale.

Sonata for Piano | Alberto Ginastera

Argentinian composer Alberto Ginastera wrote his first piano sonata in 1952 during what he called his “subjective nationalism” period of writing. He had studied with Aaron Copland in the mid-forties and was commissioned to write this piece for the 1952 Pittsburgh International Contemporary Music Festival. I first heard it played by my college piano professor Marvin Blickenstaff, in 1974, and was mesmerized by the fiery rhythms and diabolic nature of the music, vowing to someday perform the piece.

biography

Artist-in-Residence in Collaborative Piano

Judy Cole is considered by local area colleagues to be one of the most versatile pianists and accompanists in the Atlanta commercial music scene. Mrs. Cole has made a successful career over the last 35 years as a free-lance pianist and commercial musician playing in a variety of settings. To quote J. Lynn Thompson, founding Artistic Director of the Atlanta Lyric Opera, “Judy Cole is one of those rare artists who can move effortlessly between styles ranging from opera to Broadway, jazz to rock and roll. She is a conductor’s and singer’s dream of a pianist.” Mrs. Cole has been featured on numerous recordings both as an accompanist and as a soloist, including her own CD *By Request*, and has several solo recordings in process at this time. As often as scheduling allows, she plays in the pit orchestra for Broadway touring shows playing at the Fox Theatre.

She earned her Bachelor of Music degree in Piano Performance from the University of North Carolina at Chapel Hill, studying with Marvin Blickenstaff. After taking a year off from school, during which she toured the United States

playing in a show band, she was invited to attend the University of Cincinnati College-Conservatory of Music, where she earned her Master of Music degree in Accompanying, with a concentration in Musical Theatre and Chamber Music. Her teachers included Olga Radosavlovich at the Cleveland Institute of Music, and Dr. Robert Evans, Babbette Effron and Dr. Kelly Hale at CCM.

Here at KSU, Mrs. Cole teaches academic classes in music theory, coaches Opera and Musical Theatre, musically directs for the Theatre and Performance Studies division of COTA, and accompanies both faculty and student recitals. She has also performed as guest soloist with the Georgia Youth Symphony and the KSU Wind Ensemble. She has been selected by the Educational Testing Service to serve as an Aural Skills Reader for the national Advanced Placement Music Theory exams for several years, and has a book on sight singing for non-music majors in development with Oxford Publishing.

In addition to local performances, Mrs. Cole travels routinely to accompany classical, instrumental, vocal, and Jewish music concerts throughout the US where she is known for her ability to arrive, rehearse and perform demanding concert material all within a span of several hours. She has collaborated with many of the top Cantors and musicians in the Jewish music world, including Hazzan Naftali Herstik, Cantor Asher Hainovitz, Simon Sargon, Bonia Shur, Michael Isaacson, and Debbie Friedman. She is the staff accompanist for both The Temple in Atlanta and Temple Beth Tikvah in Roswell, and is still an active commercial musician. She is a mom to daughters Katy and Rebekah, and sons-in-law Mike and Richard, and is very happily married to Cantor Herb Cole, with whom she is a grandparent to Charlotte – the most adorable child in her world!

about the school of music


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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.

Monday, March 9
Atlanta Chamber Players

Tuesday, March 17
Chamber Singers and Men's Ensemble

Wednesday, March 11
Symphony Orchestra

Wednesday, March 18
Wind Ensemble

Thursday, March 12
University Chorale and Women's Choir

Thursday, March 19
Jazz Ensemble

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