Music of Resistance and Survival: 
A Holocaust Remembrance Concert

Cantor Nancy Kassel • Temple Beth Tikvah
Cantor Deborah Hartman • The Temple
Judy Cole, piano • Kennesaw State University,
The Temple, Temple Beth Tikvah
Summit Piano Trio: Helen Kim, violin, Charae Krueger, cello,
Robert Henry, piano • Kennesaw State University

Studio portrait of three Polish Jewish friends playing stringed instruments in an ensemble. Yehuda Bielski, far right, 1937, later led partisan fighters. Credit: United States Holocaust Memorial Museum, courtesy of Yehuda and Lola Bell; Collection Leslie Bell.
Monday, March 23, 2015 at 8:00 pm
The Temple, Atlanta, GA
Eighty-sixth Concert of the 2014-15 Concert Season

**Speaker:** Rabbi Peter Berg, The Temple

**Yid, du partizaner**
music: based on a Russian folk melody
lyrics: SHMERKE KACZERGINSKI (1908-1954)

**Wiegal**
music and lyrics: ILSE WEBER (1903-1944)
arr. Winfried Radeke

Nancy Kassel, mezzo-soprano
Judy Cole, piano

**Speaker:** Dr. Liliane Kshensky Baxter, Breman Museum

**Zog nit keynmol**
music: based on a Russian film melody
lyrics: HIRSH GLIK (1922-1944)
arr. E. Kalendar

**Yugnt himn**
music: BASYA RUBIN (dates unknown)
lyrics: SHMERKE KACZERGINSKI
arr. Mordechai Sheinkman

Deborah Hartman, soprano
Judy Cole, piano
Speaker: Dr. Laurence Sherr, KSU School of Music

Sonata for Cello and Piano—Mir zaynen do!
LAURENCE SHERR (born 1953)

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

Charae Krueger, cello  
Robert Henry, piano

Intermission

Speaker: Ms. Sally Levine, Georgia Commission on the Holocaust
Speaker: Dr. Catherine Lewis, KSU Museum of History and Holocaust Education

Piano Trio, Op. 1
ERICH WOLFGANG KORNGOLD (1897-1957)

I. Allegro non troppo, con espressione

Summit Piano Trio:  
Helen Kim, violin  
Charae Krueger, cello  
Robert Henry, piano

Speaker: Dr. Patricia Poulter, Dean, KSU College of the Arts

Piano Trio No. 2, Op. 66
FELIX MENDELSSOHN (1809-1847)

I. Allegro energico e fuoco

Summit Piano Trio
program notes

**Yid, du partizaner** | lyrics: SHMERKE KACZERGINSKY (1908-1954)
**music:** Russian melody

Shmerke Kaczerginski had numerous opportunities to become familiar with Russian popular song melodies—from 1939-41, when the Soviets entered parts of Poland, and when, after fleeing with other Jewish partisans just before the 1943 Nazi liquidation of the Vilna ghetto, he eventually joined a Soviet partisan unit in the Lithuanian-Belorussian forests. For his fellow Jews in that unit, he created *Yid, du partizaner* by writing new lyrics to a Russian song he had likely encountered in the forests. The lyrics speak of survival and revenge, and indeed, Kaczerginski participated in the liberation of his home city of Vilna in 1944. Immediately after the war, he worked assiduously to collect songs of the ghettos, camps, and partisans. These were published in a number of collections, most notably his comprehensive anthology *Lider fun di getos un lagern*. He was also active as a prominent writer and lecturer, but his work was cut short when he perished in a plane crash in South America in 1954.

**Wiegala** | music and lyrics: ILSE WEBER (1903-1944)

Ilse Weber worked as a children’s author and radio producer in pre-war Prague, where she was also active as a singer who played lute, guitar, mandolin, and balalaika. In 1942, she was deported to the Theresienstadt concentration camp along with her husband and one of her sons. She continued to write poetry and songs, and sang her songs for the other prisoners. Her songs ranged from *I Wander through Theresienstadt*, which bore witness to camp life, to the lullaby *Wiegala*, which provided solace and comfort in lieu of the medicine that was not available in the children’s infirmary where she worked. Her husband Willi was deported to Auschwitz in 1944; she and her son followed soon after, and were gassed on arrival. Willi survived, and recovered her creative work he had buried before his deportation. Her Theresienstadt poems are collected in the volume *Inside These Walls, Sorrow Lives*.

**Zog nit keynmol** | lyrics: HIRSH GLIK (1922-1944)
**music:** Russian film melody

Hirsh Glik was a young poet and Zionist youth organization member at the time of the 1941 Nazi occupation of Vilna. As an original member of the
Jewish underground resistance organization FPO (Fareynigte Partizaner Organizatsye), he was particularly active in the cultural life of the ghetto. In the spring of 1943, in response to news of the Warsaw ghetto uprising and Jewish partisan armed resistance near Vilna, he penned new lyrics to a march melody by the Soviet-Jewish composers Dmitri and Daniel Pokrass. His uplifting lyrics conveyed defiant optimism despite adversity, especially with the Yiddish phrase that ends the first and final verses: “Mir zaynen do!” (We are here!). The song was soon adopted as the FPO hymn, and had spread across much of Europe by the end of World War II. Captured when the Vilna ghetto was liquidated, Glik continued to create poetry in several concentration camps. He escaped in 1944, but perished in a battle against the Germans.

**Yugnt himn**  |  lyrics: SHMERKE KACZERGINSKI  
**music: BASYE RUBIN (dates unknown)**

In 1943, Kaczerginski combined a number of his pursuits, including those as a folklorist, songwriter, political activist, collector, and educator, when he created *Yungt himn*, a new song dedicated to the Vilna ghetto youth club. Along with other partisans, Kaczerginski served there as a mentor and organizer of cultural events. At the meetings, communal singing was a crucial activity for stimulating group identity, zeal, and courage, and perhaps encouraged the youth to participate in the resistance. Set to pre-war music by Vilna resident Basye Rubin, the lyrics of *Yungt himn* exhort energetic group devotedness, youthfulness, and “boldness” for people of all ages. The club embraced the song, singing it at all meetings during the following few months while it was still in existence.

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

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 integrated with 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 eight 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.

Dedication

Sonata for Cello and Piano–Mir zaynen do! is dedicated to my father, Saul Sherr
(1925–2012). Born Szolim Szereszewski in the Polish shtetl of Szczuczyn,
he was a Yiddish speaker whose love of cantorial singing and Jewish music
influenced me in ways I am still coming to realize.

Piano Trio, Op. 1 | ERICH WOLFGANG KORNGOLD (1897-1957)

Erich Wolfgang Korngold was born in a Jewish home in Moravia in 1897,
and the family relocated to Vienna in 1901. Young Erich was recognized as a
child prodigy—in 1906 Gustav Mahler recommended that he study with noted
composer and teacher Alexander Zemlinsky. Korngold quickly become known
when leading European musicians performed and conducted his compositions,
with two Korngold operas achieving success by the time he was 19. He also
became recognized as a conductor and arranger, and was invited to Hollywood
in 1934 to arrange a film score. This led to a series of films, and Korngold was
awarded a second Oscar for his score to The Adventures of Robin Hood.
Korngold was in Hollywood at the time of the 1938 Nazi Anschluss of Austria,
and was fortunately able to relocate his family to the US. He solely composed
film music during the war, saying he would return to writing for the concert hall
only after Hitler was no longer in power. Korngold is remembered today for
bringing a higher level of sophistication to Hollywood film scores, through his
own work and his influence on others, and for his concert hall works, which are
experiencing a significant revival.

The Piano Trio, Op. 1, is one of Korngold’s earliest works, dedicated to “Meinem
lieben Papa,” the eminent music critic Julius Korngold. The first performances
were given in 1910 in Vienna, Munich, and New York, the Viennese premiere
when Korngold was only 12 years old. Under Nazi rule, Korngold was labeled
as a Jewish composer, and his works were suppressed. We present a
movement from his early Piano Trio to remember and honor those creators
whose lives were directly affected by the Holocaust. Although they were not
allowed employment or performances in Nazi-occupied Europe, their work
survived Nazi plans to exterminate a people and its cultural contributions.
Piano Trio No. 2, Op. 66  |  FELIX MENDELSSOHN (1809-1847)

Mendelssohn displayed precocious talent at an early age, and was famous throughout Europe by the time of his early death at age 38. He is recognized today for his contributions as a composer, conductor, and organist, perhaps best known for his five symphonies and violin concerto, as well as for bringing the then-neglected compositions of J.S. Bach into public prominence. His importance in music history as a German composer and conductor created problems for the Nazi’s propaganda efforts and racial theories. Even though Mendelssohn was baptized at age 7, the Nazis made a strong effort to discredit him because of his Jewish ancestry—his grandfather was the prominent Jewish philosopher Moses Mendelssohn. The Nazis banned performances of his works, and contemporary German musicologists rewrote music history to downplay his importance. In 1936, the statue of Mendelssohn outside the New Gewandhaus concert hall in Leipzig was dismantled.

Mendelssohn’s Piano Trio No. 2 was completed in 1845, less than two years before his death. We include the first movement this evening as an example of the survival of a composer’s work, and historical contributions, that did not ultimately fall victim to suppression and censorship.

- Program notes by Laurence Sherr

Jewish partisan music group in Belorussia, 1943.
Credit: United States Holocaust Memorial Museum, courtesy of Benjamin (Miedzyrzecki) Meed.
Yid, du partizaner (Verses 1 and 3 will be sung)

Fun di getos tfise-vent –
In di velder fraye,
Anshtot kaytn oyf di hent
Ch'halt a bikes a nayem.
Oyf di oyfgabes mayn fraynt
Kusht mir haldz un aktsl,
Mitn bikes ch'bin nit fun haynt
Fest tsunoyfgevaksn.

From the ghetto prison walls –
In the free forests,
Instead of chains on our hands
I hold a new gun.
On the exercises my friend
Kisses my neck and shoulders,
With the gun I haven't just today
Sturdily grown up.

Veynik zanen mir in tsol,
Drayste vi milyonen,
Raysen mir oyf barg un tol
Brikn, eshalonen.
Der fashist fartsitert vert,
Veyst nit vu fun vanen –
Shturmen vi fun unter erd, –
Yidn-partizaner.

We lack something in numbers.
Boldness we have of millions,
In hill and valley we destroy
Bridges, troop trains.
The fascist becomes shaky,
Doesn't know where or when –
A storm arises from under the earth –
Jewish-partisans.

S'vort “nikome” hot a zin
Ven mit blut farshraybst im,
Far dem heylikn bagin
Firn mir di shtraytn
Neyn, mir veln keynmol zayn
Letste mohikaner,
S’brengt der nacht – di zunenshayn,
Der yid, der partizaner.

The word "revenge" has a meaning
When it is written in blood,
Before the blessed dawn
We lead the battles
No, we will never be
The last of the Mohicans,
The night will bring – the sunshine,
The Jew – the partisan.

Wiegala (Verses 1 and 3 will be sung)

Wiegala, wiegala, weier,
der Wind spielt auf der Leier.
Er spielt so süß im grünen Ried,
die Nachtigall, die singt ihr Lied.
Wiegala, wiegala, weier,
der Wind spielt auf der Leier.

Wiegala, wiegala, werne,
der Mond ist die Lanterne,
Wiegala, wiegala, weier,
The wind plays on the lyre.
It plays so sweetly in the green reeds.
The nightingale sings its song.
Wiegala, wiegala, weier,
The wind plays on the lyre.
Wiegala, wiegala, werne,
the moon is a lantern.
er steht am dunklen Himmelszelt
und schaut hernieder auf die Welt.
Wiegal, wiegal, welle,
wie ist die Welt so stille!
Es stört kein Laut die süße Ruh,
schlaf, mein Kindchen, schlaf auch du.
Wiegal, wiegal, welle,
wie ist die Welt so stille!

Zog nit keynmol (Verses 1, 2, 3 and 5 will be sung)

Zog nit keynmol as du geyst dem
letsten veg,
Chotsh himlen blayene farshnten
bloye teg;
Kumen vet noch undzer oysgebenkte
sho,
S’vet a poyk ton undzer trot – mir
zaynen do!

Never say you are walking the last
road,
Despite leaden skies obscuring blue
days:
The hour we have longed for will
come,
Our step will beat like a drum – we are
here!

From green palm-lands to distant land
of snow,
We are advancing with all our pain,
with our woe,
And where a spurt of our blood has
fallen,
Will our heroes and our courage spring
up.

The morning sun will gild our todays,
And our yesterdays will disappear with
our enemies,
But if the sun and the dawn are late in
coming –
This song should go like a password
through generations.

This song is written with blood and not
with lead,
It's not a song from a bird flying free,
Yugnt himn (Verses 1, 2 and 4 will be sung)

Undzer lid iz ful mit troyer, –
Drayst iz undzer munter-gang,
Chotsh der soyne vacht baym toyer, –
Shturemt yugent mit gezang:

Tsuzing

Yung iz yeder, yeder, yeder ver es
vil nor,
Yorn hobn keyn batayt,
Alte kenen, kenen. kenen oych
zayn kinder
Fun a naye fraye tsayt.

Chorus

Anyone who wishes can be young,
Years have no meaning,
Of a new free time.

Ver es voglt um oyf vegn,
Ver mit drayskayt s'hstelt zayn fus,
Brenjt di yugnt zey antkegn
Funem geto a gerus.

Mirenten ale sonim,
Mirenten ale traynt,
Eybik velm mir dermonen,
Undzer nechtn mitn haynt.

Kloybn mir tsunoyf di glider,
Vider shtoln mir di rey.
Geyt a boyer, geyt a shmider, –
Lomir ale geyn mit zey!

Our song is full of solidarity, –
Bold is our hearty-walk,
Although the enemy guards us from
the gates, –
Youth thunders with song:

So never say you are walking the last
road,
Even if lead skies obscure blue days.
Our longed-for hour will still come –
Our step will beat like a drum – we are
here!
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 for baritone and chorus and Flame Language for baritone/mezzo and chamber orchestra or chamber ensemble. Sherr’s dissemination of his work in 2014 included: a Keynote Address at the Recovering Forbidden Voices international conference in New Zealand, where his Holocaust works were performed seven times; a lecture on his composition Flame Language at the Continuities and Ruptures international conference in Leeds, England, where Fugitive Footsteps was performed; and a lecture at 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. His 2009 concert and educational activities in Germany, produced in collaboration with the children of the generation who persecuted his mother and her family, led to reconciliation and healing. He developed the global-citizenship course Music and the Holocaust at Kennesaw State University. 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. He has been awarded fellowships by the MacDowell Colony, the American
Dance Festival, and Hot Springs National Park, among others. The Florida State University doctoral treatise *Laurence Sherr: Chamber Music for Flute* details his contribution, and 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/

**Nancy Kassel** began her journey to the cantorate with Junior Choir days at The Temple in Atlanta, and continued with her participation in the National Federation of Temple Youth. While studying music at Georgia State University, she began to sing Jewish choral music with the professional choir at The Temple and went on to serve as the cantorial soloist there for two years. She earned her Bachelor of Music degree from Georgia State University and her Master’s degree from Hebrew Union College – Jewish Institute of Religion: School of Sacred Music. Before joining Temple Beth Tikvah in 1997 she served as cantor for Temple Sinai in Oakland, CA. Cantor Kassel is featured on “A Solo Collection: Music of Stephen Richards,” published by Transcontinental Music Publications, and contributed to “Di-vrei Shir, Words of Song: A Curriculum for the Study of Synagogue Music,” a joint publication of the American Conference of Cantors and the URJ. She has served on the URJ Worship, Music and Religious Living committee and currently serves on a Placement Advisory Committee for the American Conference of Cantors. Cantor Kassel has performed extensively in cantorial concerts with her colleagues around the country.

At Temple Beth Tikvah, Cantor Kassel works closely with Rabbi Fred Greene in all areas of synagogue life, co-officiating worship services and many life cycle events observed and celebrated by members of the congregation. She is an integral part of the Religious School and adult learning initiatives. Cantor Kassel oversees B’nei Mitvah tutoring as well as the TBT Adult and Jr. choirs.
Deborah Hartman has been singing at The Temple since 1987, initially as a cantorial soloist and then in 1998, as The Temple's first Cantor. Cantor Hartman has been a member of the American Conference of Cantors since 1998, and has held various leadership positions including the Executive Board, Membership, and Nominations committees. She is currently serving as a co-chair of the T’fillah committee for its upcoming convention.

Cantor Hartman has participated in numerous programs in Atlanta including interfaith luncheons, community healing services, women's seders, and Atlanta Reform choir concerts. She is active in the Reform community on a national level as well. Cantor Hartman was given the honor of chanting Torah during the 50th Anniversary Jubilee Convention of the American Conference of Cantors held in NYC during the summer of 2003. In November 2005, Cantor Hartman joined Rabbi Elyse Frishman, Rabbi Ken Chasen, and Cantor Don Croll, as together they led Shabbat worship at the URJ National Biennial for a congregation of 5,000 worshipers! In 2007, Cantor Hartman joined forces with Rabbi Ron Segal of Atlanta's Temple Sinai and with the Anointed Voices Gospel Choir from Providence Missionary Baptist Church, as they led evening worship at the annual convention of the Central Conference of American Rabbis.

Cantor Hartman has recorded three CD's. The latest, Life, is a compilation of songs and prayers celebrating and commemorating life-cycle events. She can also be heard on The Jewish Wedding Album, a series of songs and processions for voice and harp. In addition to the above, Cantor Hartman, along with Cantor Barbara Margulis of Temple Kehillat Chaim, conducted her children's choir in a series of songs for young voices called Shiron L'Noar, produced by Transcontinental Music Publications.

Cantor Hartman received her Bachelor of Music and Master of Music degrees from Ithaca College. Before her life at The Temple, Deborah taught general music in the public school system of Homer, NY and later became an instructor of vocal studies at Western Kentucky University, Illinois Wesleyan University, and Mercer University/Atlanta.
Judy Cole is considered by local area colleagues to be one of the most versatile pianists and accompanists in the Atlanta commercial music scene. She earned her Bachelor of Music degree in Piano Performance from the University of North Carolina at Chapel Hill. 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.

Mrs. Cole has worked professionally over the last 30 years as a free-lance pianist. 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.

In addition to local performances, Mrs. Cole travels routinely to accompany classical, instrumental, vocal, and religious 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. Recently Judy became a member of the Board of Directors for the Guild of Temple Musicians, the national organization of Jewish musicians and composers. She is the staff accompanist for both The Temple in Atlanta and Temple Beth Tikvah in Roswell, and is still an active commercial musician, playing both as a soloist and as a keyboardist/vocalist with the Alan Knieter Entertainment Group.
Helen Kim joined the music faculty in 2006 at Kennesaw State University with a stellar performance background. She made her orchestral debut with the Calgary Philharmonic at the age of six, and has gone on to become a respected and sought-after artist. She has appeared as a soloist with the Boston Pops at Boston’s Symphony Hall, as well as with the Milwaukee and Atlanta Symphony Orchestras.

Ms. Kim earned her Master’s Degree from the Juilliard School, where her teachers included Cho-Liang Lin and Dorothy DeLay. She is the recipient of more than one hundred national and international awards. In 1992, she won the prestigious Artists International Competition in New York and as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Summer Music Festival.

A native of Canada, Ms. Kim has been engaged by many of Canada’s leading orchestras, including the National Arts Center Orchestra, Montreal Metropolitan Orchestra, Vancouver Symphony, McGill Chamber Orchestra. She has also appeared with the orchestras in the United Kingdom, Germany and Poland.

Ms. Kim has toured extensively throughout Canada and the United States, including performances at Alice Tully Hall and the Sante Fe and La Jolla International Music Festivals where she performed with Cho-Liang Lin, Gary Hoffman, Andre Previn, and the Orion String Quartet. She performed Bach’s Double Violin Concerto with Hilary Hahn at the 2002 Amelia Island Chamber Music Festival.

Ms. Kim has been profiled on national and international television and has appeared on CBC, PBS and CBS networks. Ms. Kim served as assistant and associate concertmaster for the Atlanta Symphony for three seasons. She is currently the assistant concertmaster of the Atlanta Opera Orchestra. Ms. Kim performs with local new music ensembles, Bent Frequency, Sonic Generator, Thamyris, and recently joined the Atlanta Chamber Players.
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 US. 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 with the Atlanta Symphony Orchestra. Ms. Krueger also enjoys recording studio work and has played on albums of Bruce Springsteen, Faith Hill and Natalie Cole.

Recent concerts include performances with Cleveland Orchestra Concertmaster William Preucil and solo violinist Tim Fain at Highland-Cashiers Chamber Music Festival, performances at the North Georgia Chamber Music Festival, Emory Chamber Music Society of Atlanta with pianist William Ransom, performance with SO Percussion Ensemble, appearances with Sonic Generator, Atlanta Chamber Players and Fringe concert series, as well as solo appearances with the DeKalb Symphony and Atlanta Community Orchestra and the KSU Orchestra. She has twice performed the entire Beethoven cycle of Cello Sonatas with pianist Robert Henry and has performed a recital tour of the Southeastern US with pianist Stanley Yerlow.

Ms. Krueger received her early cello training in Canada at the Regina Conservatory of Music. She went on to study at Brandon University and received her Bachelor of Music Performance degree from New England Conservatory in Boston. She also holds an Artist Diploma from the Longy School of Music in Cambridge, MA. She continued her training during the summers at the Banff Centre in Canada and did quartet training with the Juilliard Quartet at the summer program at the Juilliard School. Ms. Krueger was also a participant in the New York String Orchestra Seminar under the direction of Alexander Schneider with concerts at Carnegie Hall.
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. 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. 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. He is regularly heard on NPR’s Atlanta Music Scene and Performance Today, He 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. 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. An International Steinway Artist, he maintains his web-presence at www.roberthenry.org.
The Kennesaw State University School of Music wishes to thank the following individuals, foundations and businesses for their generous support:

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We thank the men of the KSU music fraternity Phi Mu Alpha Sinfonia for ushering this evening.

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KSU Faculty Chamber Players
KSU Faculty String Trio
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about the school of music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

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.

Michael Alexander
Interim Director, KSU School of Music

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Please consider a gift to the Kennesaw State University 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.

Thursday, March 26
Gospel Choir

Wednesday, April 1
Jazz Combos and Jazz Guitar Ensemble

Monday, March 30
Faculty Recital: Robert Henry, piano

Thursday, April 2
Trumpet Studio Recital
7 pm • Music Building Recital Hall #32

Tuesday, March 31
Classical Guitar Ensemble

Thursday, April 2
Jazz Combos

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 470-578-6650 to request services.