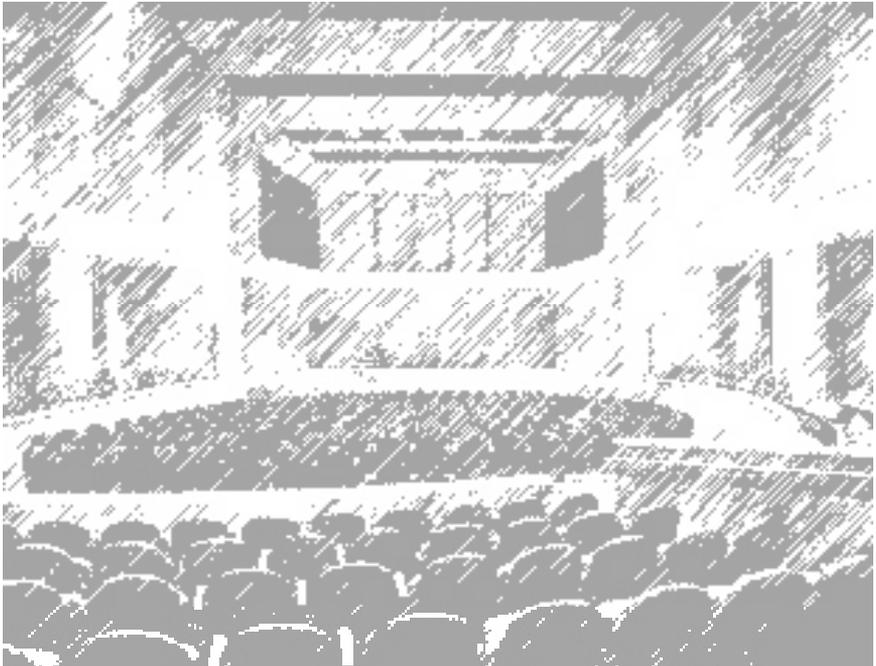


Kennesaw State University
College of the Arts
School of Music

presents

KSU Faculty String Trio and Friends

Helen Kim, Kenn Wagner, violins
Catherine Lynn, Allyson Fleck, violas
Charae Krueger, Brad Ritchie, celli



Monday, September 23, 2013

8:00 p.m

Dr. Bobbie Bailey & Performance Center, Morgan Hall
Sixth Concert of the 2013-14 Concert Season

Program

DMITRI SHOSTAKOVICH (1906-1975)

String Quartet in f sharp minor, opus 108

1. Allegretto
2. Lento
3. Allegro

Brief pause

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

String sextet in d minor "Souvenir de Florence", opus 70

1. Allegro con spirito
2. Adagio cantabile con moto
3. Allegro moderato
4. Allegro con brio e vivace

Program Notes

String Quartet No. 7, opus 108 (1960)

DMITRI SHOSTAKOVICH

1906–1975

Duration: 15 minutes

Shostakovich composed his *String Quartet No. 7, op. 108* as a belated memorial for his first wife Nina, who died in 1954. Among the shortest of his 15 quartets, the compact and emotionally intense work is performed attacca, i.e., without pauses between the three movements. It is also cast in the key of F-sharp minor, traditionally a tonal center associated with pain and loss. In this quartet, Shostakovich employs a cyclic scheme in which themes from the opening movement reappear in the finale.

The opening Allegretto starts with an anxious theme that metamorphoses into a three-note figure that could be likened to “fate knocking at the door.” Signature trademarks of Shostakovich abound, including dark irony and his version of the kind of grotesquerie— especially in the pizzicato-laden second theme—that he absorbed from Mahler, whose music strongly influenced him throughout his chamber and symphonic works. The movement ends with a slower variant of the three-note rapping figure. If the opening movement’s irony suggests ambivalence there is no minimizing the inconsolable sadness of the ensuing Lento’s desolate commentary on loss. Here the second violin presents a falling four-note theme, spare and searching. It is soon partnered by the first violin, floating an octave above the second violin’s quiet anguish. Soon the first violin drops out and is supplanted by the deeper sonority of the viola in a restatement of the movement’s opening phrases. The Lento is remarkable for its concise expression of the myriad emotions associated with loss. It ends quietly but not peacefully, as if returning to consciousness after a bad night’s sleep.

The concluding Allegro breaks the spell of inner grieving in a fierce and unrelenting bout of fearful manic energy. Note the rising shape of the main theme, clearly an inversion of the Allegretto’s downward spiraling opening passages. Soon a Bach-inspired fugue intensifies the fiery obsessive quality implicit in the beginning notes of both the first and last movements, eventually heightened by a waltz in F-sharp minor—a veritable “dance of death.” a series of plucked notes precedes the closing bowed chord in F-sharp major.

Souvenir de Florence, opus 70 (1890)

PYOTR ILYICH TCHAIKOVSKY

1840-1893

Duration: 45 minutes

Souvenir de Florence is one of Tchaikovsky’s last multi-movement instrumental works (only the Sixth Symphony followed) and the last in which he retained the traditional patterns of abstract symphonic form. He worked out a splendidly detailed sonata-form exposition for the first movement, in which the transition grows out of a three-note figure that appears in the main theme and then con-

tinues under the surprisingly shy entrance of the second theme in the first violin. Although formal structure was always something of a struggle for Tchaikovsky, this exposition clearly demonstrates the hard-won mastery he had earned over the years.

The slow movement is among the most purely personal passages in Tchaikovsky's output, and the one place in the score where his love of melodic lines laid out as duets comes to full flower. The third movement takes a melody that suggests a Slavonic folk song and puts it through its paces, alternating two different versions with varied textures and accompaniments.

For the finale, Tchaikovsky offered another sonata-form movement based on a dancing theme of Slavonic imprint varied with two sections of vigorous contrapuntal development. In writing for the mostly German membership of the St. Petersburg Chamber Music Society, Tchaikovsky knew that he would be expected to offer some display of his ability at counterpoint in the Bach tradition, and he obliged with these two passages, the second of which becomes an imitative, fugue-like passage leading to a wildly sonorous close.

Biographies

Helen Kim, Associate Professor of Violin

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, and the Windsor, Regina, Victoria and Prince George Symphonies. She has also appeared with the Cobb, Georgia Symphony Orchestra, DeKalb, New Orleans, Aspen and Banff Festival Orchestras, and with 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. Her performances have been aired on NPR and CBC radio 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.
Contact Helen:hkim14@kennesaw.edu

Kenn Wagner, Artist-in-Residence in violin

Kenn Wagner has been a first violinist with the Atlanta Symphony Orchestra since 1994, and has also served as acting assistant concertmaster of the ASO for one season. Outside of the ASO he has also appeared abroad as guest soloist with the Shenzhen Symphony Orchestra in China, and Christ Church Symphony string section, in New Zealand. Nationally he has soloed with the New Orleans Symphony, Arlington symphony and was reengaged as soloist with the Wintergreen Music Festival. Locally Kenn has also appeared as soloist and Concertmaster with the Atlanta Community Symphony Orchestra performing the Barber, Tchaikovsky, Brahms, and Glazanov violin concertos, and the Beethoven Concerto for a special anniversary concert of the ACSO at Atlanta Symphony Hall. Other local solo engagements have been with Dekalb Symphony, Clark/Spellman Symphony, Atlanta Philharmonic, and this season, the Atlanta Musicians' Orchestra. In addition to his solo work and position with the ASO, Mr. Wagner enjoys playing chamber music and performs with groups such as the Riverside Chamber Players, Leaptrott Trio (Trio in residence at Brenau University), Atlanta Chamber Players, Awadagin Pratt's Next Generation Festival, and National Chamber Players with special guest Kenneth Slowik of the Smithsonian Chamber Players. Over the last decade during the summer, he has been Principal Second, Assistant Concertmaster, and Acting Concertmaster of the Wintergreen Music Festival. Mr Wagner is a graduate of Indiana University where he trained with Joseph Gingold, former Concertmaster of the Cleveland Orchestra. Before completing his undergraduate degree at Indiana University, Mr. Wagner won a position with the New Jersey Symphony Orchestra, with orchestral excerpt coaching from Vernon Summers of the National Symphony and former Concertmaster of both the Atlanta and National Symphonies, William Steck. Kenn is very pleased and honored to be joining the faculty at Kennesaw State University this semester.

Allyson Fleck, Artist-in-Residence in viola

Allyson Fleck is currently a part-time assistant professor of viola and chamber music coordinator at Kennesaw State University. In addition to private studio and chamber music, Allyson performs regularly with several Atlanta ensembles. She performs each summer with the Midsummer Music Festival. Allyson received her Doctor of Musical Arts degree in viola performance with a minor in instrumental conducting at the University of Wisconsin-Madison in May 2004.

Previously, Allyson was a semi-finalist in the 2002 Fischhoff Competition as a member of the Galena Quartet. In Wisconsin, she was a member of the Madison Symphony, Madison Opera and Wisconsin Chamber Orchestra. Furthermore, Allyson was an associate professor of music at Beloit College and on the faculty at Ripon College. While in Wisconsin she also was a guest performer at the

University of Wisconsin at Whitewater, Token Creek Music Festival and the Madeline Island Chamber Music Festival. Allyson's teachers include Sally Chisholm, Li-Kuo Chang and Manuel Diaz.

Previous events include a recital at Carnegie's Weill Hall in New York performing Berio's Folk Songs, performing *Telemann Concerto in G Major* and Hindemith's *Trauermusik* with the Novgorod String Orchestra in Russia, Bartok's Concerto for Viola with the Ripon College Orchestra, and J.S. Bach *Brandenburg Concerto No. 6* with the Kennesaw State University. She recently performed Mozart's Sinfonia Concertante in addition to teaching at the Maud Powell Music Festival. Dedicated to teaching, Allyson frequently conducts clinics in the Atlanta area and is a viola faculty at Kennesaw State University Summer Clinic.

Catherine Lynn, Artist-in-Residence in viola

Catherine Lynn joined the Atlanta Symphony Orchestra in 2002 and became Assistant Principal Viola in 2009. An active teacher and chamber musician, Ms. Lynn is on the faculty of Kennesaw State University and plays with the Atlanta Chamber Players. She is a viola coach for the Atlanta Symphony Youth Orchestra has performed as soloist with the KSU and Georgia Youth Symphony Orchestras. Prior to coming to Atlanta, Ms. Lynn was Principal Viola of the Flint Symphony Orchestra in Michigan and a member of the Rosseels String Quartet in residence at the University of Michigan. Ms. Lynn received her Bachelor of Music from the University of Alabama in Tuscaloosa and her Master of Music and Doctorate of Musical Arts at the University of Michigan in Ann Arbor, where she studied with Yizhak Schotten and Andrew Jennings.

Brad Ritchie, cello

Brad Ritchie, originally from Portland, Oregon, recently completed his 16th season as cellist with the Atlanta Symphony Orchestra. He earned his Bachelor of Music at Indiana University where he studied with Tsuyoshi Tsutsumi and Janos Starker. In his senior year, his string quartet won the school's Kuttner Quartet Competition, which provided them with a year of recitals and trips to a number of chamber music competitions from Osaka, Japan to Evian, France. Following a summer of quartet concerts in Europe, Mr. Ritchie enrolled in the Musikhochschule in Freiburg, Germany and earned his graduate degree studying with Adriana Contino.

After completing his studies in Germany, Mr. Ritchie played for two years in the New World Symphony in Miami under Michael Tilson Thomas. In 1997, he became a member of the Atlanta Symphony Orchestra, at which time he also joined the Atlanta Chamber Players. During his 16 years with the ACP, he has made recordings on the CRI, ACA Digital, and MSR labels, and toured extensively, including performances at Carnegie Hall, Boston's Jordan Hall, the American Cathedral in Paris, France, and in the International Chamber Music Festival in San Miguel de Allende, Mexico.

In addition to his commitments to the ASO and ACP, Brad has played with many other chamber music and new music ensembles in and around Atlanta including Riverside Chamber Players, Thamyris Ensemble, Emory Chamber Players, Franklin Pond Quartet, GLO-ATL, and Bent Frequency as well as annual con-

certs with faculty at Kennesaw State University and recitals with Robert Henry in Highlands, NC. He is a founding member of the contemporary music ensemble Sonic Generator, currently in its 8th season in residence at Georgia Tech University.

A highlight of his past summer was to play for a wedding reception at which Clark Howard was in attendance. In his spare time, Brad likes traveling to distant lands, running through the woods, and finding new places to eat.

Charae Krueger, Artist-in-Residence in cello

Charae Krueger is Principal Cellist for the Atlanta Opera and Atlanta Ballet Orchestras. She is the Cello Professor at Kennesaw State University and is a member of the KSU Faculty Trio. She also plays frequently with the Atlanta Symphony Orchestra. Ms. Krueger is a busy recitalist and chamber musician in the Atlanta area and southeast. Recent appearances have been at the Highlands Chamber Music Festival with Cleveland Orchestra Concertmaster William Preucil and pianist William Ransom. She plays regularly at the Emory Chamber Music Series, Fringe Atlanta and the Music on the Hill Chamber Music Series with artists such as Richard Stoltzman and members of the Atlanta Symphony Orchestra. Other collaborations have been with the Atlanta Virtuosi and the Musica di Camera Ensemble. Recent concerto appearances have been with the Chamber Orchestra of Tennessee, KSU Orchestra and Georgia Youth Symphony Orchestra.

Ms. Krueger began her cello studies in Saskatchewan, Canada at the Regina Conservatory of Music where she studied with Cameron Lowe. She received her Bachelor of Music Performance degree from New England Conservatory in Boston under the instruction of Laurence Lesser and Colin Carr. Following this, she earned an Artist Diploma from the Longy School of Music in Cambridge, Massachusetts. Ms. Krueger was a frequent participant in the Banff Centre for the Arts summer program, where she studied with Janos Starker, Aldo Parisot and Tsyoshi Tsutsumi. She played in Carnegie Hall's New York String Seminar under the direction of Alexander Schneider.

Upon completion of her studies, Ms. Krueger became a founding member of the Arden String Quartet, with whom she played for the next seven years. After coachings with Robert Mann of the Juilliard String Quartet, Eugene Lehner of the Kolisch Quartet and Menahem Pressler of the Beaux Arts Trio, her quartet was the winner of the Arthur Foote Emerging Artist award in Boston. The group played numerous concerts throughout the eastern U.S. and in Europe, including concerts at NYC's Merkin Hall, NEC's Jordan Hall, Rockefeller University, Brown University and MIT. The quartet commissioned and championed a number of new works and appeared frequently on Boston's new music scene at Composers in Red Sneakers and the Boston Microtonal Society.

Ms. Krueger's radio broadcasts include NPR, Boston's WBGH, including live performances with composer John Cage, Atlanta's WABE, Maine Public Radio and CBC Radio. She also played in a jazz string quartet, and several alternative rock bands. She also enjoys playing recording studio sessions and has recently appeared on the albums of artists such as Bruce Springsteen, Faith Hill and Natalie Cole.

Kennesaw State University 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.

For more information about the School of Music, please visit
www.kennesaw.edu/music

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<http://community.kennesaw.edu/GiveToMusic>

Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Tuesday, September 24
Guest Artist: Nova Thomas, soprano

Wednesday, September 25
Faculty Recital: David Watkins, piano

Thursday, September 26
Jazz Ensembles

Tuesday, October 1
Philharmonic & Concert Band

Thursday, October 3
University Chorale and Women's Choir

Saturday, October 5
Guest Artist Series: Petr Nouzovsky, cello and Patricia Goodson, piano

Monday, October 7
Faculty Recital: Christina Smith, flute and Robert Henry, piano

Tuesday, October 8
Faculty Recital: Soohyun Yun and Joanna Kim, pianos

Wednesday, October 9
Symphony Orchestra

Thursday, October 10
KSU Women's Day Choral Concert
7:30 pm

Monday, October 14, 2013
Wind Ensemble in concert with Duke Wind Ensemble

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