

School of Music
College of the Arts

presents

Faculty String Trio
&
Friends

featuring

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

Monday, January 28, 2013
8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center
Sixty-first Concert of the 2012-2013 Season



Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
January 28, 2013

String Sextet from Capriccio, Opus 85

Richard Strauss
(1864-1949)

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

String Quintet in C Major, D. 956

Franz Schubert
(1797-1828)

Allegro ma non troppo
Adagio
Scherzo and Trio
Allegretto

Helen Kim and Kenn Wagner, violins
Catherine Lynn, viola
Charae Krueger and Brad Ritchie, celli

Richard Strauss - *String Sextet from Capriccio, Opus 85*

This unique “piece within a piece” opens Strauss’s last opera, the one-act *Capriccio* (1940-41). The Sextet is heard offstage as the opera’s main characters, the composer Flamand and the poet Olivier, discuss the relative merit of words and music in opera, a favorite subject of Strauss. The Sextet he aptly called “a conversation piece.” Flamand watches his employer and beloved, the Countess Madeleine, to determine her reaction to his piece. While writing about writing - and certainly composing about composing - can be deadly, in the case of *Capriccio* it somehow works. Paul Hosely calls *Capriccio* “one of the composer’s most intimate and effortlessly melodic theatre pieces,” a statement corroborated by Strauss himself when he called it “a second Rosenkavlier without the longeurs.” None of his opera scores, says Strauss scholar Michael Kennedy, is “more refined, more translucent, more elegant, more varied.” Thus it is with the Sextet. In the final debate over the significance of words and music in opera, it would seem that music, absolute music, wins.

Franz Schubert - *String Quintet in C Major, D. 956*

Schubert’s *String Quintet in C Major*, universally acknowledged as one of the finest creations in all chamber music, dates from the miraculous final year of that composer’s brief life, 1828. That year saw the revision of the “Great” *Symphony in C Major* and the composition of the three final piano sonatas, the songs of the *Schwanengesang* collection, this quintet, and the song “Der Hirt auf Dem Felsen,” completed in the weeks just prior to Schubert’s death on November 19. The date of the *Quintet* is difficult to pin down, but it was probably composed at the end of the summer - on October 2, Schubert wrote to one of his publishers that he had “finally turned out a quintet for 2 violins, 1 viola, and 2 violoncellos.”

Many have been quick to hear premonitions of death in this quintet, as if this music - Schubert’s last instrumental work - must represent a summing-up of his life. But it is dangerous to read intimations of mortality into music written shortly before any composer’s death, and there is little basis for such a conclusion here - although he was ill during the summer, Schubert did not know that he was fatally ill. Rather than being death-haunted, the *Quintet in C Major* is music of great richness, music that suffuses a golden glow. Some of this is due to its unusual sonority: the additional cello brings weight to the instrumental texture and allows one cello to become a full partner in the thematic material, a freedom Schubert fully exploits. Of unusual length (over 50 minutes long), the quintet also shows great harmonic freedom—some have commented that this music seems to change keys every two bars.

The opening *Allegro ma non troppo* is built on three theme groups: the quiet violin theme heard at the very beginning, an extended duet for the two cellos, and a little march figure for all five instruments. The cello duet is

unbelievably beautiful, so beautiful that many musicians (certainly many cellists!) have said that they would like nothing on their tombstone except the music for this passage. But it is the march tune that dominates the development section; the recapitulation is a fairly literal repeat of the opening section, and a brief coda brings the movement to its close.

Longest of the four movements, the *Adagio* is in ABA form. The opening is remarkable: the three middle voices—second violin, viola, and first cello—sing a gentle melody that stretches easily over 28 bars; the second cello accompanies them with pizzicato notes, while high above the first violin decorates the melody with quiet interjections of its own. The middle section, in F minor, feels agitated and dark; a trill leads back to the opening material, but now the two outer voices accompany the melody with runs and swirls that have suddenly grown complex.

The third movement is a scherzo-and-trio, marked *Presto*. The bounding scherzo, with its hunting horn calls, is fairly straightforward, but the trio is quite unusual, in some surprising ways the emotional center of the entire quintet. One normally expects a trio section to be gentle in mood, sometimes even a thematic extension of the scherzo. But in this trio, marked *Andante sostenuto* and in the unexpected key of D-flat major, is spare, grave, haunting. Schubert sets it in 4/4 instead of the expected 3/4, and its lean lines and harmonic surprises give it a grieving quality quite different from the scherzo. The lament concludes, and the music plunges back into sunlight as the scherzo resumes.

Many have heard Hungarian folk music in the opening of the *Allegretto*, with its evocation of wild gypsy fiddling. The second theme is one of those graceful little tunes that only Schubert could write; both themes figure throughout the movement, until finally another cello duet leads to a fiery coda ingeniously employing both main themes.

The *Quintet in C Major* is one of the glories of the chamber music repertory and one of Schubert's finest works. Yet he never heard a note of it. It lay in manuscript for years and was not performed until 1850, twenty-two years after his death.

Kenn Wagner, currently first violinist of the Atlanta Symphony, began pursuing a musical career at age 13, after soloing with the New Orleans and Arlington (VA) symphonies. Driven to play in a great orchestra someday, he trained under Joseph Gingold, former Concertmaster of the Cleveland Orchestra, and Vernon Summers, violinist with the National Symphony Orchestra. Before graduating from Indiana University, he won his first position with the New Jersey Symphony Orchestra. Mr. Wagner joined the Atlanta Symphony Orchestra in 1994, with the aid of coaching from William Steck, Concertmaster of the National Symphony Orchestra.

With his dream realized, he has enjoyed substituting with chamber music groups such as the Riverside Chamber Players, Leaptrott Trio, Atlanta Chamber Players, Awadagin Pratt's Next Generation Festival, and National Chamber Players with special guest Kenneth Slowik of the Smithsonian Chamber Players. Kenn has 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. In 2008, he also joined the Camerata at Kennesaw University and performed the Haydn *C Major Concerto* and was reengaged to play *Navarra* by Sarasate with Helen Kim. One special engagement in the 2009 season was his performance of the Bach *Double Concerto* with Olga Shpitko and the Dekalb Symphony Orchestra. In 2010, Kenn had the privilege of performing Mendelssohn's *Violin and Piano Concerto* with the City of Christ Church Symphony Orchestra string section in New Zealand. Later that summer he performed the Mozart *Sinfonia Concertante* with the Wintergreen Festival Orchestra. In 2011, he was guest soloist with the Shenzhen Symphony Orchestra in China. Mr. Wagner has also served as Acting Assistant Concertmaster for Atlanta Symphony Orchestra during the 2004-05 season and has been Principal Second, Assistant Concertmaster, and Acting Concertmaster of the Wintergreen Music Festival in Wintergreen, VA.

Brad Ritchie is from Portland, Oregon, and began performing with the Atlanta Chamber Players and Atlanta Symphony Orchestra in 1997. He received his Bachelor of Music degree from Indiana University, where he studied with Tsuyoshi Tsutsumi and Janos Starker. His graduate degree was earned at the Hochschule für Musik in Freiburg, Germany, where he studied with Adriana Contino. As a member of the Felici String Quartet, Mr. Ritchie was a winner of the Kuttner String Quartet scholarship at Indiana University and subsequently played in Japan, France and Germany. Prior to coming to Atlanta, he was a member of the New World Symphony in Miami Beach, Florida. He has twice performed chamber music on Japanese TV and recorded a CD in Tokyo, *Chocolate Fashion*. Last spring Mr. Ritchie was featured in a world premiere of a composition by Nickitas Demos and the Georgia State University Orchestra. Over the past five seasons, Mr. Ritchie has also collaborated with performers in Mammoth Lakes, California, as part of the Chamber Music America Rural Residency Program. He enjoys walking to work, traveling to distant lands, and running to stay healthy.

Allyson Fleck is currently viola instructor and chamber music director 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.

Catherine Lynn joined the KSU faculty in 2004. She is Assistant Principal Viola with the Atlanta Symphony Orchestra. An active chamber musician, Ms. Lynn plays with the Atlanta Chamber Players and the KSU Faculty String Trio. She has performed as soloist with the KSU and Georgia Youth Symphony Orchestras and is a coach for the Atlanta Symphony Youth Orchestra. 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 under the instruction of Patrick Rafferty and completed her Master of Music and Doctorate of Musical Arts degrees at the University of Michigan in Ann Arbor, where she studied with Yizhak Schotten and Andrew Jennings. During the summer, she coaches chamber music at the Icicle Creek Music Festival in Leavenworth, WA, and the local Franklin Pond Chamber Music Festival.

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.

Charae Krueger received her training in cello studies at the New England Conservatory of Music where she studied with Laurence Lesser and Colin Carr and received a Bachelor of Music degree in cello performance. She also holds an Artist Diploma from the Longy School of Music in Cambridge, MA. Ms. Krueger received her chamber music training with Eugene Lehner of the Kolisch Quartet, as well as with Robert Mann and Samuel Rhodes of the Juilliard String Quartet. She has also coached with such artists as Menahem Pressler of the Beaux Arts Trio, Louis Krasner, Felix Galimir and Leon Kirchner. She has played in masterclasses with Aldo Parisot, Janos Starker and Tsuyoshi Tsutsumi at the Banff School for the Arts.

Since moving to Atlanta five years ago, Ms. Krueger has been appointed principal cellist of the Atlanta Opera Orchestra and the Atlanta Ballet Orchestra. She also performs frequently with the Atlanta Symphony Orchestra and the Chamber Orchestra of Tennessee, where she will be featured as soloist this season. She enjoys playing chamber music with various ensembles throughout the city, performing with the Amadeus String Ensemble, the Musica Da Camera, the Chamber Music Society of Atlanta and the Lyra String Quartet. Ms. Krueger was recently appointed cello professor at Kennesaw State University and is a member of the faculty string quartet in residence there as well.

While living in Boston, Ms. Krueger was principal cellist for ten years with the Cape Cod Symphony Orchestra and also performed with the Vermont Symphony, Nashua NH Symphony and the New England Chamber Orchestra. She was a founding member of the Arden String Quartet, a nationally managed group who, in 1996, succeeded the Borromeo and Ying Quartets by receiving the Arthur W. Foote Emerging Artist award. The Quartet was formed under the sponsorship of the Longy School of Music, where they were in residence from 1993-1996. As a member of the Arden Quartet, Ms. Krueger performed up and down the eastern U.S., playing in such venues as Lincoln Center, Merkin Hall, Rockefeller University, Brown University, the Seaside Institute, MIT, Harvard Musical Association, Tufts University and NEC's Jordan Hall. She has given U.S. premieres of works by Elliot Carter, Gunther Schuller, Herschel Garfein, Victor Ullman and Alexander Mnatsekanyan. She has also enjoyed playing chamber music in such groups as the Boccherini Ensemble, Trillium (a flute-oboe-cello trio) and the Speakeasy String Quartet (a jazz string quartet).

Ms. Krueger plays on a cello made by Abraham Prescott in Concord, N.H. in 1830.

Kennesaw State University
School of Music

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

UPCOMING PREMIERE SERIES

Friday, February 15, 2013
Sō Percussion

Thursday, April 11, 2013
Jennifer Koh and Shai Vosner

UPCOMING SCHOLARSHIP SERIES

Saturday, February 2, 2013
School of Music Collage Concert

Monday, March 18, 2013
Helen Kim, violin

Monday, April 29, 2013
Percussion Ensemble



For the most current information, please visit
<http://calendar.kennesaw.edu>

Ladies and Gentlemen, welcome to Morgan Hall at the Bailey Performance Center. As a reminder, please silence or power off all mobile phones, audio/video recording devices, and other similar electronic devices. The performers and your fellow audience members, will greatly appreciate it. Thank you, and enjoy the performance!

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 an audience services representative to request services.