

School of Music
College of the Arts

presents

Faculty Recital

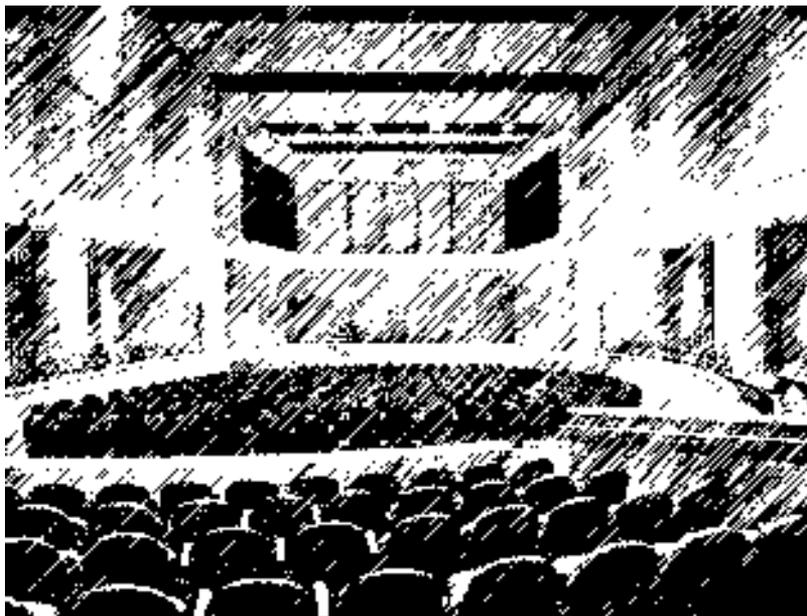
featuring

**Judith Cole
and Soohyun Yun,
duo pianists**

Thursday, March 14, 2013
8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center
Seventy-seventh Concert of the 2012-2013 Season





Welcome to the 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. Welcome!

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

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Contact Holly Elrod at:
hse9199@kennesaw.edu or 770-423-6907

Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
March 14, 2013

Judith Cole and
Soohyun Yun, pianos

Hungarian Dances for four hands

- I. Allegro molto
- II. Allegro non assai-vivace
- V. Allegro-Vivace
- VIII. Presto in A minor
- XVII. Andantino-Vivace
- XXI. Vivace - Più presto

Johannes Brahms
(1833-1897)

Petit Suite for four hands

- I. En bateau
- II. Cortège
- III. Menuet
- IV. Ballet

Claude Debussy
(1862-1918)

Sonata for four hands

- I. Prélude.
- II. Rustique.
- III. Final.

Francis Poulenc
(1899-1963)

Brief Intermission

**Variations on a Theme of Paganini
for two pianos**

Witold Lutoslawski
(1913-1994)

Scaramouche: Suite for two pianos, Op. 165b

- I. Vif
- II. Modéré
- III. Brasileira

Darius Milhaud
(1892-1974)

Johannes Brahms - *Hungarian Dances for four hands*

Johannes Brahms, one of the most renowned composers of the Romantic period, was both a pianist and a lover of folk music. His set of 21 *Hungarian Dances*, composed in 1869, are among the most popular of all his works, and were quite profitable for him during his life. Although the dances have been arranged for a wide variety of chamber and orchestral settings, they were originally composed for piano four-hands. Among the six performed tonight, *Dance #5* is the most famous of all the *Hungarian Dances*, having been used in movies, cartoons and even one of comic Alan Sherman's satirical parodies! While many of these melodies are based on folk themes, #5 was actually based on the csárdás of Bela Keler.

Claude Debussy - *Petite Suite for four hands*

Claude Debussy's *Petite Suite* was written in 1888 and first performed by the composer and pianist-publisher Jacques Durand in 1889. Its simplicity, compared with the more modernist works Debussy was writing at the time, is probably due to a request for a piece that would be accessible to skilled amateurs. The first two movements are settings of poems by Paul Verlaine, and the piece has been transcribed for clarinets, for band, for orchestra and for harp. Originally a five movement work (Debussy withdrew the third movement before Durand published the work), it achieved popularity, like all of Debussy's early works, only after the composer had attracted attention with *Péleas et Mélisande*.

Francis Poulenc - *Sonata for four hands*

Parisian-born Francis Poulenc first performed his *Sonata for Piano Four Hands* in 1918, at the ripe old age of 19. While he had studied piano with his mother (an amateur pianist) and Spanish pianist Ricardo Viñes, his formal music training didn't begin until 1921, and he remained a largely self-taught composer influenced by Chabrier, Satie, Debussy and Stravinsky. He and several other composers and poets were part of a loosely-knit group known as *Les Six*, young artists trying to capture the irreverent wit and spirit of their French national heritage. While he emerged as one of the outstanding composers of art song, opera and chamber music, his earliest melodies reflected his time spent in Parisian music halls. The carefree attitude of his youth can clearly be heard in this *Sonata*; his later works reflect the influences and losses of many artistic friends throughout his life. Critic Claude Rostand summed up Poulenc's divergent personality in a Parisian article, saying he was "a lover of life, mischievous, 'bon enfant', tender and impertinent, melancholy and serenely mystical, half monk and half delinquent."

Witold Lutoslawski - *Paganini Variations*

Witold Lutoslawski began studying piano at age six, but gained his European and international reputation primarily as a composer and a conductor. He graduated from Warsaw Conservatory in 1936 with a diploma in piano and composition, then served in the military as a specialist in radio and signaling. The Germans invading Poland captured his unit, and he escaped by walking 250 miles back to Warsaw! Following his military service, he joined a cabaret group performing in Warsaw cafes with fellow composer/pianist Andrzej Panufnik. It was during this period that the first incarnation of the Paganini Variations was created. Hurriedly leaving Warsaw just before the Warsaw Uprising of 1944, one of the only arrangements of nearly 200 that Lutoslawski Panufnik had created was the *Paganini Variations* that you hear tonight.

Darius Milhaud - *Scaramouche: Suite for Two Pianos, Op. 165b*

Darius Milhaud was also a member of *Les Six*, though the rise of Nazism in 1940 forced him to leave Paris (he was Jewish) to come to the United States. He became a teacher at Mills College in Oakland, California, where he taught and composed music until just before his death in 1974. The list of composers he directly influenced is formidable, including Dave Brubeck, Philip Glass, Steve Reich, Burt Bacharach, William Bolcom and dozens more. When Milhaud first heard "authentic" jazz here in the States in 1922, it had a profound and lasting effect on his writing. In *Scaramouche* we can hear those influences directly, as the music describes the roguish clown character from Italian commedia delle'arte. This set was originally written for saxophone and piano, then scored for two pianos, and is one of the more well known pieces from this very prolific composer. In counseling his student Burt Bacharach, Milhaud famously said, "Don't be afraid of writing something people can remember and whistle. Don't ever feel discomfited by a melody." Enjoy his obvious "joie de vivre!"

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, 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 Efron 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. As often as scheduling allows, she plays in the pit orchestra for Broadway touring shows playing at the Fox Theatre. She has also 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.

Mrs. Cole has worked professionally and made a successful career over the last 30 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.

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 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. She is a mom to daughters' Katy and Rebekah, son-in-law Richard, and is happily married to Cantor Herb Cole.

Soohyun Yun, pianist, born in Korea, has explored solo and chamber music from baroque to contemporary and performed in venues throughout Germany and Korea. The US *New York Concert Review* said, "Yun unleashed much passion and color along the way..." at her solo debut recital at Carnegie Weill Recital Hall, NY, in 2008. Again, Yun was invited to perform at the same hall in April, 2009, upon her winning first prize of the 2009 American Protégé International Piano Competition. Her numerous awards include; Pro-Mozart Scholarship Competition Award, Artists International's Special Presentation Award, 21st Century Piano Commission Award, NY Dorothy MacKenzie Award, and prizes of Bradshaw & Bueno International Piano Competition.

Yun's enthusiasm for contemporary music brought her to perform a piano solo, *Cloches d'adieu, et un sourire... in memoriam Olivier Messiaen* by Tristan Murail, who was a pupil of Messiaen, at the composer's presence at Kranert Center in Illinois in 2002. Yun received DMA and MM in Piano Performance under Professor Ian Hobson and MM in Piano Pedagogy under Professor Reid Alexander from the University of Illinois at Urbana-Champaign, and BM in Piano Performance under Myung-Won Shin from Yonsei University, Korea. Yun extended her summer studies at Mannes School, NY, and at Hochschule "Felix Mendelssohn Bartholdy," in Leipzig, Germany.

As an educator, clinician and adjudicator, Yun has been actively involved in local MTNA chapters while she has taught in venues. Previously, she taught at the University of Idaho at Moscow, Millikin University in Decatur, IL, and coordinated the Piano Laboratory Program at the University of Illinois. Since 2010, Yun has served as Assistant Professor of Piano at Kennesaw State University where she teaches applied lessons, piano literature, piano pedagogy, small chamber groups and accompanying classes, oversees class piano and coordinates the piano area.

**Kennesaw State University
School of Music**

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

UPCOMING EVENTS

Tuesday, March 19, 2013
Wind Ensemble

Wednesday, March 20, 2013
Jazz Ensemble I

Monday, March 25, 2013
Orchestra

Wednesday, March 27, 2013
Guest Artist Recital: Duo Spiritoso

Thursday, March 28, 2013
Faculty Jazz Parliament

UPCOMING PREMIERE SERIES

Thursday, April 11, 2013
Jennifer Koh & Shai Wosner

UPCOMING SCHOLARSHIP SERIES

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.