

Kennesaw State University  
College of the Arts  
School of Music

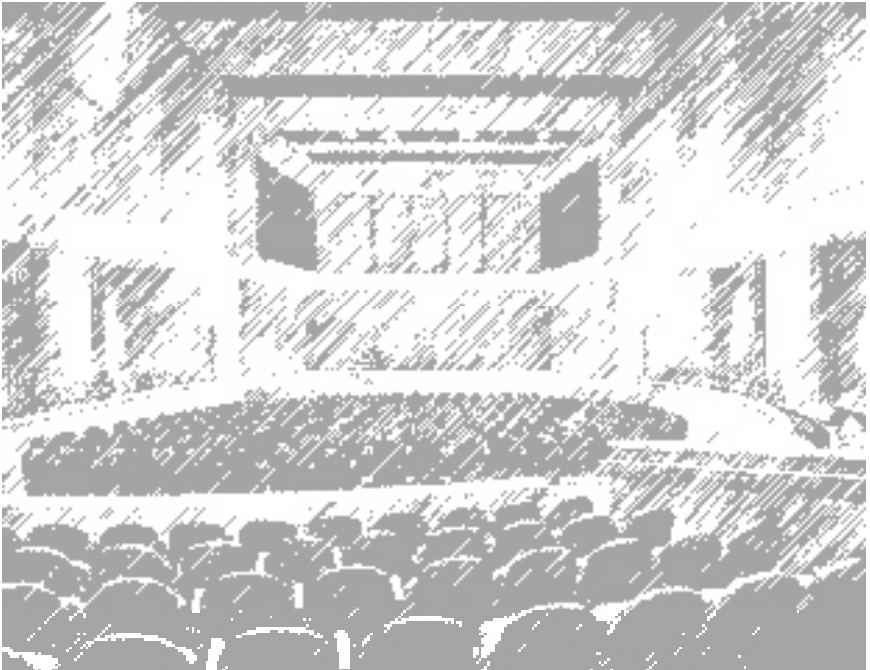
presents



Senior Recital

Jarod Dylan Boles, double bass

Stephanie Ng, piano



Tuesday, May 6, 2014

4:00 p.m.

Music Building Recital Hall

*One Hundred Thirty-eighth Concert of the 2013-14 Concert Season*

# Program

ZOLTÁN KODÁLY (1882-1967)

## **Epigrams**

1. Lento
2. Andantino
- 3.
4. Moderato
5. Allegretto
- 6.
7. Con moto

DMITRI SHOSTAKOVICH (1906-1975)

## **Adagio**

from *Unforgettable 1919*

MAX BRUCH (1838-1920)

## **Kol Nidrei**

Intermission

ANTONÍN DVOŘÁK (1841-1904)

## **String Quintet No. 2 in G Major, Op. 77**

- I. Allegro con fuoco
- II. Scherzo. Allegro vivace
- III. Poco andante
- IV. Allegro assai

Ryan Gregory, violin  
Jonathan Urizar, violin  
Justin Brookins, viola  
Dorian Silva, cello

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.

Mr. Boles studies double bass with Joseph McFadden.

# Program Notes

## Epigrams

ZOLTÁN KODÁLY (1882-1967)

The nine *Epigrams* (*Epigrammák*) were composed in 1954 along with several other educational works designed to exemplify Kodály's method of musical education. They were originally conceived as vocalises, for a wordless voice and piano accompaniment, but the voice part can be adapted to almost any instrument. In these little pieces, grave, gay or lyrical, with their discreet polyphonic imitations between melody and accompaniment, the Hungarian accent is so perfectly absorbed into Kodály's habit of discourse that there is hardly a hint of the exotic about them: they simply testify to a rare serenity of spirit and delight in music-making.

- notes by Calum MacDonald © 2010

[http://www.hyperion-records.co.uk/dw.asp?dc=W12994\\_67829&vw=dc](http://www.hyperion-records.co.uk/dw.asp?dc=W12994_67829&vw=dc)

## Adagio

from *Unforgettable* 1919

DMITRI SHOSTAKOVICH (1906-1975)

After being virulently condemned as a "formalist," at the 1948 Composers' Union Congress, Shostakovich could not possibly continue composing large scale, abstract symphonic canvases. Survival called for the production of patriotic oratorios like the *Song of the Forests* (1949), popular film scores based on the lives of Soviet heroes like Michurin (1948) and a series of light, entertaining ballet suites.

The second of these ballet suites was compiled and arranged by Levon Atovmyan in 1951. The music is indeed light and entertaining to the point of banality, even triviality. To say that the blandly trite music of the suite could have been composed by a modern-day Delibes with a more lurid palette or a Russian Offenbach without a sense of irony just about catches the spirit of the works. The amazing thing about the suite, however, is that much of the music is drawn for the most part from Shostakovich's ballet, *The Limpid Stream of 1935*, a work which had been condemned by Pravda in 1936. Recycled and re-named, however, the music, amazingly, became acceptable to the Party.

The Second Suite's six movements are as follows: *Waltz*, *Adagio* (from *Act II of The Limpid Stream*), *Polka*, (from *Jazz Suite No. 1*), *Sentimental Romance*, *Spring Waltz* (from *Michurin*), and *Finale*.

- James Leonard

<http://www.allmusic.com/composition/ballet-suite-no-2-for-orchestra-assembled-by-atovmyan-mc0002355746>

## Kol Nidrei

MAX BRUCH (1838-1920)

Max Bruch's *Kol Nidrei*, like Prokofiev's overture, is a piece of ersatz Judaica, but one that has achieved such prominence among the composer's works that he has occasionally been mistakenly called a "Jewish composer," which he decidedly was not. He was actually a German Lutheran who is known to have expressed anti-Semitic sentiments, but he was also a confirmed musical armchair traveler, fond of using "exotic" ethnic melodic material. His *Scottish Fantasy* for violin and orchestra is a similar venture into foreign folk music, and is similarly one of the works for which he is best known, though he is seldom mistaken for a Scot.

The *Kol Nidre* melody was as exotic a tune as a German Protestant was likely to come across, and Bruch got it more or less the same way Prokofiev got his "Hebrew themes": it was handed to him by a member of a choir that he directed. He composed this work for cello and orchestra in 1881, the year he went to England to take up the post of director of the Liverpool Philharmonic.

<http://www.laphil.com/philpedia/music/kol-nidrei-for-cello-and-orchestra-max-bruch>

## String Quintet No.2 in G Major, Op. 77

ANTONÍN DVOŘÁK (1841-1904)

The *String Quintet in G Major, Op. 77* was written much earlier in his career than its opus number would suggest. It is written in 1875, when Dvořák was 32 years old, originally numbered op 18. It lay, unknown, for over a decade, until Dvořák returned to some of his earlier unpublished work to polish and print in order to keep up with the demands of his well established fame. Though it is an early chamber work, it is unmistakably Dvorak.

The string instrument that turns a quartet into a quintet varies with each composer or work; Mozart added a viola, Schubert, a cello. Most string quintets feature one or the other. In this case, Dvořák chose the double bass, selecting an infrequent guest in the chamber ensemble but thereby matching the full palette of the symphony orchestra. The breadth and range of sound is notable in this lush quintet in at least three ways: the surprisingly deep baselines, the liberation of the cello, and the sheer fullness of sound. With Dvořák's skill, what borders on the edge of a chamber orchestra maintains a rich chamber texture throughout.

The first movement is an energetic (*con fuoco* or with fire) sonata with crystal clear themes and a powerful development. The second movement comes closest to Dvořák's later style characterized by lively folk dance and his ability to expand the scherzo form with cogent variety. The third movement slows into a lyrical song, tinged with a blend of melancholy and nobility that earned Dvořák comparisons with Schubert. The finale restores the drive and drama of the earlier movements with yet more winning melodies, the fullest textures and the most prominent parts for the mighty groundswell of the bass.

<http://earsense.org/chamberbase/works/detail/?pkey=807>

## Biographies

**Jarod Boles** began his studies at Kennesaw State University in 2010. He has been a member of the KSU Symphony Orchestra since his arrival and has served as Principal Bass since 2012. He has also played alongside the KSU Wind Ensemble, as well as chamber ensembles in both classical and jazz settings. International performances have brought him on tour with the KSU Symphony Orchestra to Beijing and Xi'an. Jarod was selected to perform with the GMEA All College Orchestra in 2012 and attended the Eastern Music Festival for summer study in 2012. Recently, he has performed with the Georgia Symphony Orchestra, and North Georgia Symphony Orchestra.

Jarod currently studies with Joseph McFadden of the Atlanta Symphony Orchestra and will continue his studies as a Master's student at Indiana University's Jacobs School of Music under Bruce Bransby in the fall.

**Stephanie Ng** began playing piano when she was 10 years old and studied with Dr. Rima Anatolievna at the Moscow Conservatory in Moscow, Russia, and Professor David Watkins at Kennesaw State University. She made her first orchestral appearance when she was 13, playing Rachmaninoff's *Second Piano Concerto* with the Ludwig Symphony Orchestra. In December 2008, she performed Dvorak's *Second Piano Quintet* with the Halcyon Quartet in the Midwest Clinic in Chicago. In 2009, she performed Chopin's *First Piano Concerto* with the Atlanta Community Symphony Orchestra as a winner of the 35th Annual ACSO Ruth Kern Young Artists Concerto Competition. She was selected as the recipient of the Emanuel Ax Piano Scholarship in honor of Dean Joseph Meeks in 2010.

Most recently, Stephanie won The American Prize in Piano Concerto Performance. She has performed in many master classes with internationally acclaimed artists including Grammy Award-winning contemporary music sextet eighth blackbird, Alessio Bax, Robert Henry, Marianne Jacobs, Roberto Plano, and Orion Weiss. In addition to playing classical music, she plays piano for several local theatre production companies. Some musicals she has played in include *Fame*, *Little Shop of Horrors*, and *Once Upon a Mattress*. Apart from her music, Stephanie enjoys web designing and spending time with her family and friends.

*"In Loving Memory of Douglas Sommer."*

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## **Kennesaw State University School of Music**

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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.

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