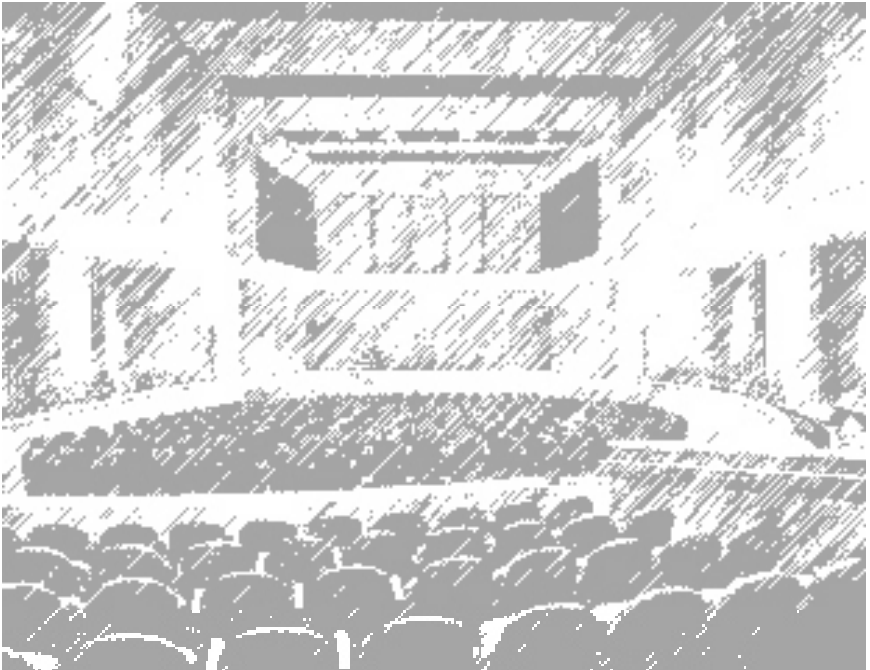


Kennesaw State University
College of the Arts
School of Music

presents

Faculty Recital
Charae Krueger, cello
Stanley Yerlow, piano



Tuesday, June 3, 2014
7:00 p.m.

Audrey B. and Jack E. Morgan, Sr. Concert Hall
Dr. Bobbie Bailey & Family Performance Center
One Hundred Forty-fifth Concert of the 2013-14 Concert Season

Program

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No.4 in C Major for Cello and Piano, Op. 102, No. 1

I. Andante - Allegro vivace

II. Adagio - Tempo d'andante - Allegro vivace

SERGEI RACHMANINOFF (1873-1943)

Sonata for Cello and Piano in G minor, Op. 19

I. Lento - Allegro moderato

II. Allegro scherzando

III. Andante

IV. Allegro mosso

Program Notes

Sonata No.4 in C Major for Cello and Piano, Op. 102, No. 1

LUDWIG VAN BEETHOVEN

This sonata consists of two movements:

I. Andante – Allegro vivace

II. Adagio – Tempo d'andante – Allegro vivace

This short, almost enigmatic work demonstrates in concentrated form how Beethoven was becoming ready to challenge and even subvert the sonata structures he inherited from Haydn and Mozart. Its overall structure is possibly unique in Beethoven's works, comprising just a pair of fast sonata-form movements, each with a slow introduction.

Both movements recall the long-established convention of a slow introduction to a brisk main section in sonata form, but with significant modifications. In the first movement the introductory portion entirely lacks the portentousness of a conventional slow introduction, consisting of a brief elegiac theme repeated several times without change of key and largely unvaried; it concludes with an elaborate cadence in C major that is then contradicted by the sonata portion being in the relative minor, largely avoiding the key of C major except at the opening of the development.

The second movement opens more in the manner of a traditional slow introduction, and eventually leads to a sonata-form portion in the 'correct' key of C. However, before this point is reached, the opening material of the sonata reappears for a final, almost ecstatic variation; a procedure paralleled elsewhere in Beethoven's work only in the drama of the fifth and ninth symphonies.

Sonata for Cello and Piano in G minor, Op. 19

SERGEI RACHMANINOFF

Sergei Rachmaninoff (born Semyonovo, April 1, 1873; died Beverly Hills, March 28, 1943) dedicated his only cello sonata to the eminent Russian cellist Anatoly Brandukov, who gave the first performance of the work, with Rachmaninoff at the piano, in Moscow on December 2, 1901. Fourteen years older than Rachmaninoff, Brandukov never-the-less had become an excellent friend and colleague and had served as the pianist's groomsman in his marriage to Natalya Satina.

In January 1892, Brandukov and Rachmaninoff gave their first concert together, the first of many appearances they would make as chamber music partners. A composer himself, Brandukov always generously supported Rachmaninoff's music.

In 1900 Rachmaninoff suffered a serious crisis of self-confidence in his abilities as a composer. His first composition upon recovery was this *Sonata for Cello and Piano*. At the peak of his powers when he wrote the sonata, Rachmaninoff could not know that this would be his last chamber music work.

The sonata that Rachmaninoff wrote for his friend makes an excellent measure of Brandukov's talents. This large, powerful work penetrates to the core of the cello's capabilities for expressiveness, lyricism, and drama.

The first tones of the piece, an upward-moving half-step in the cello's middle register, act as the germ of a tentative, suspenseful introduction. Hesitantly, supported by the piano, the cello gathers its thoughts, preparing to tell its story. One last sigh, an exhale, and it begins. The sonata's story is richly colored and passionate, a grand statement for the cello's voice, with a piano part of concerto proportions. In the second chapter of the story, the rambunctious scherzo alternates with lyrical passages of great tenderness, a tenderness that becomes even more sublime in the *Andante*, when the two instruments join in intimate conversation. Together they tell an unforgettable tale, which after two grand climaxes finds a magically spun resolution. The fourth movement, *Allegro moss* reaffirms the truth of the story's emotions and celebrates their endurance.

About the Artists

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 is a regular featured artist at the Highlands-Cashiers Chamber Music Festival in North Carolina, the North Georgia Chamber Music Festival and the Grand Tetons Music Festival in Wyoming. Her solo and chamber music recitals have often been featured on WABE Radio Atlanta.

Stanley Yerlow, pianist, has performed many solo recitals in Carnegie Recital Hall, concerts at Lincoln Center, Merkin Concert Hall, the Museum of the City of New York, and the Norton Series in West Palm Beach, Florida. A Steinway Artist, Yerlow performs classical and cabaret programs as a headliner on cruise ships throughout North America, Europe, South America, and the Middle East.

Celebrating over twenty years as Regis Philbin's Musical Director and Conductor, Stanley Yerlow directs a twenty-two piece orchestra for their sold-out concerts in the United States and Canada. Along with Philbin, Yerlow has taught piano to notable names such as Tony Roberts and Elaine May. A native of Atlanta, Dr. Yerlow resides in New York where he keeps a busy schedule teaching and performing.

School of Music Faculty and Staff

Interim Director

Michael Alexander

Woodwinds

Cecilia Price, Flute

Todd Skitch, Flute

Christina Smith, Flute

Elizabeth Koch Tiscione, Oboe

Dane Philipsen, Oboe

John Warren, Clarinet

Laura Najarian, Bassoon

Sam Skelton, Saxophone

Brass and Percussion

Doug Lindsey, Trumpet

Lester Walker, Jazz Trumpet

Jason Eklund, Horn

Thomas Witte, Horn

Tom Gibson, Trombone

Wes Funderburk, Jazz Trombone

Brian Hecht, Bass Trombone

Bernard Flythe, Tuba/Euphonium

Michael Moore, Tuba

Justin Chesarek, Jazz Percussion

John Lawless, Percussion

Strings

Helen Kim, Violin

Kenn Wagner, Violin

Catherine Lynn, Viola

Allyson Fleck, Viola

Charae Krueger, Cello

Joseph McFadden, Double Bass

Elisabeth Remy Johnson, Harp

Mary Akerman, Classical Guitar

Trey Wright, Jazz Guitar

Marc Miller, Jazz Bass

Ensembles & Conductors

Leslie J. Blackwell, Choral Activities

Alison Mann, Choral Activities

Oral Moses, Gospel Choir

Eileen Moremen, Opera

Michael Alexander, Orchestras

Charles Laux, Orchestras

John Culvahouse, Concert Band

David T. Kehler, Wind Ensemble

Wes Funderburk, Jazz Ensembles

Sam Skelton, Jazz Ensembles

Justin Chesarek, Jazz Combos

Marc Miller, Jazz Combos

Trey Wright, Jazz Combos

Voice

Carolyn Dorff

Adam Kirkpatrick

Eileen Moremen

Oral Moses

Leah Partridge

Valerie Walters

Jana Young

Piano

Judith Cole, Collaborative Piano & Musical

Theatre

Robert Henry

Tyrone Jackson, Jazz Piano

John Marsh, Class Piano

David Watkins

Soohyun Yun

Music History & Appreciation

Drew Dolan

Edward Eanes

Doug Lindsey

John Marsh

Katherine Morehouse

Harry Price

Trey Wright

Music Education

Janet Boner

Kathleen Creasy

John Culvahouse

Margaret Grayburn

Charles Jackson

Charles Laux

Alison Mann

Angela McKee

Richard McKee

Harry Price

Terri Talley

Amber Weldon-Stephens

Music Theory, Composition & Technology

Judith Cole

Kelly Francis

Jennifer Mitchell

Laurence Sherr

Benjamin Wadsworth

Jeff Yunek

Chamber Music

Allyson Fleck

Bernard Flythe

Charae Krueger

Catherine Lynn

Joseph McFadden

Harry Price

Kenn Wagner

John Warren

Soohyun Yun

Ensembles in Residence

Atlanta Percussion Trio

Faculty Jazz Parliament

Georgia Youth Symphony Orchestra & Chorus

KSU Faculty Chamber Players

KSU Faculty String Trio

School of Music Staff

Julia Becker

Bob Becklean

Dominic Bruno

Steve Burton

David Daly

Susan M. Grant Robinson

Joseph Greenway

Dan Hesketh

June Mauser

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.

Connect with the School of Music

For more information about the School of Music, connect with us online at the websites below. Tweet at us during tonight's concert from Morgan Hall's Tweet Seats to connect with fellow concertgoers during the performance.

facebook.com/musicKSU twitter.com/musicKSU youtube.com/musicKSU
ksutv.kennesaw.edu/musicKSU musicKSU.com

Please consider a gift to the Kennesaw State University School of Music.

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

Upcoming Events

Saturday, June 28
8 pm on Campus Green
Star Spangled Spectacular

Sunday, August 10
7:30 pm in Morgan Concert Hall
Back to School with Von Grey

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 770-423-6650 to request services.