

Upcoming Music Events

Wednesday, September 12, 2012

KSU Symphony Orchestra

8:00 pm • Morgan Concert Hall

Monday, September 17, 2012

KSU Wind Ensemble

8:00 pm • Morgan Concert Hall

Wednesday, September 19, 2012

KSU Faculty Recital: Robert Henry, piano

8:00 pm • Morgan Concert Hall

Monday, September 24, 2012

KSU Faculty Recital: Faculty String Trio

8:00 pm • Morgan Concert Hall

Tuesday, September 25, 2012

KSU Faculty Guest Recital: Wesley Baldwin, cellist

8:00 pm • Morgan Concert Hall

Wednesday, September 26, 2012

KSU Jazz Ensembles

8:00 pm • Morgan Concert Hall

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

Ladies and Gentlemen, welcome to the 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.



College of the Arts

School of Music

presents

FACULTY GUEST RECITAL

Dr. Hee-Kyung Juhn, piano

Monday, September 10, 2012

8:00 pm

Dr. Bobbie Bailey & Family Performance Center

Fourth Concert of the 2012-2013 Season

**Kennesaw State University
School of Music Faculty**

Woodwinds

Robert Cronin, flute
Cecilia Price, flute
Christina Smith, flute
Elizabeth Koch, oboe
Dane Philipsen, oboe
John Warren, clarinet
Laura Najarian, bassoon
Sam Skelton, saxophone

Brass and Percussion

Karin Bliznik, trumpet
Doug Lindsey, trumpet
Jason Eklund, horn
Thomas Witte, horn
George Curran, trombone
Tom Gibson, trombone
Bernard Flythe, tuba/euphonium
Michael Moore, tuba
Justin Chesarek, jazz percussion
John Lawless, percussion

Strings

Helen Kim, violin
Catherine Lynn, viola
Allyson Fleck, viola
Charae Krueger, cello
Douglas Sommer, double bass
Elisabeth Remy Johnson, harp
Mary Akerman, classical guitar
Trey Wright, jazz guitar
Marc Miller, jazz bass
Joseph McFadden, bass

Ensembles & Conductors

Leslie J. Blackwell, choral activities
Alison Mann, choral activities
Russell Young, opera and musical theatre
Eileen Moremen, opera
Michael Alexander, orchestras
John Culvahouse, wind ensembles
David T. Kehler, wind ensembles
Charles Laux, orchestras
Oral Moses, gospel choir
Wes Funderburk, jazz ensembles
Sam Skelton, jazz ensembles
Marc Miller, jazz combos
Trey Wright, jazz combos

Voice

Adam Kirkpatrick
Eileen Moremen
Oral Moses
Valerie Walters
Jana Young
Russell Young, vocal coach

Piano

Robert Henry
Tyrone Jackson, jazz piano
John Marsh
David Watkins
Susan White
Soohyun Yun

Music History & Appreciation

Judith Cole
Drew Dolan
Edward Eanes
David T. Kehler
Alison Mann
Katherine Morehouse
Oral Moses

Music Education

Janet Boner
Kathleen Creasy
John Culvahouse
Margaret Grayburn
Barbara Hammond
Charles Laux
Hollie Lawing
Alison Mann
Angela McKee
Richard McKee
Terri Talley
Amber Weldon-Stephens

**Music Theory, Composition
& Technology**

Judith Cole
Allyson Fleck
Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth

Chamber Music

Allyson Fleck
David T. Kehler
Charae Krueger
Alison Mann
Joseph McFadden
John Warren
Soohyun Yun

Ensembles in Residence

KSU Faculty String Trio
KSU Faculty Chamber Players
Atlanta Symphony Brass Quintet
Atlanta Percussion Trio
Georgia Youth Symphony Orchestra
& Chorus

Program Notes

Bach French Suite No. 3 in B minor, BWV 814, has six dance movements: Allemande, Courante, Sarabande, Minuette I & II, Anglaise, and Gigue. Anglaise is an optional dance that appears only in this French Suite. It is a French dance originating from around the 17th century. The designation “French” associated with the suite is not Bach’s, but the light elegance of French dance quality is ubiquitous.

Scriabin’s fifth piano sonata (composed in 1907) is one continuous, though sectional, work. One hears the rich harmonies which were his tools for the expression of ecstasy. It is known that the expression of ecstasy was among his central aims. Scriabin headed the printed text of this sonata with an excerpt from his “Poem of Ecstasy”:

I call to you life, O mysterious forces!

Drowned in the obscure depths

Of the creative spirit,

Timid shadows of life, to you I now bring courage

The sonata consists of five themes, which intertwine and evolve throughout the work: 1) the intense trill, 2) slow, languishing theme, 3) dance-like presto based on material from the languishing theme, 4) a transition marked *imperioso* (imperative), and 5) a *meno vivo* section based on the languishing theme.

Ouachita Waters (Prelude for Piano) is written while composer Laurence Sherr was Artist-in-Residence in Hot Springs National Park in Arkansas in the summer of 2009. The music describes the journey of the water from the base of Hot Springs Mountain, part of the Ouachita Mountains in Arkansas and Oklahoma. The composer wrote the following about the Hot Springs water: “Rainfall is absorbed in the valleys and ridges north and east of the springs. During its 4000-year descending journey it percolates to a depth of approximately a mile. Heated, the water rises rapidly through a fault area, taking only a year to ascend. Reaching the surface at some 40 springs, its temperature averages 143° F. Steamy mist from the few uncapped springs returns some of the hot liquid to the atmosphere, while most water is collected for distribution to bathhouses, spas, and thermal drinking fountains. The untapped water flows into Hot Springs Creek, which eventually joins the Ouachita River”

7 chae + 6 chae by Dae-Seong Kim is based on the rhythmic patterns used in the Korean traditional percussion music in ceremonial performances that are to invoke the heavens for good harvests in ancient farmlands. The composer is known to explore different ways of using the folk elements of his native country in his music.

Ravel’s *Miroirs*, composed in 1905, is a suite in five movements. *Une barque sur l’Océan* (“A Boat on the Ocean”) is a third piece in the suite, and it depicts a small boat as it sails upon the waves of the ocean. Arpeggiated sections as well as sweeping melodies imitate the flow of ocean currents. This movement was dedicated to the pianist Ricardo Viñes. The fourth piece, *Alborada del Gracioso* (The Gracioso’s Morning Song), is dedicated to M. D. Calvocoressi, and uses the Spanish *seguidilla* rhythm. The double glissandi in this movement are notorious.

Charles-Camille Saint-Saëns, born in 1835, is considered a Late-Romantic French composer. He was an organist, conductor, and pianist. He wrote six etudes for Op. 52, and the *Etude en forme de Valse* is the virtuosic work he wrote as the last etude of the set.

Hee-Kyung Juhn

piano

Pianist **Hee-Kyung Juhn** was born in South Korea. She lived her teenage years in South America and was later trained in the United States. She made her orchestral debut at the age of 16, playing Tchaikovsky's Piano Concerto No. 1 with the *Orquesta Sinfónica de la Ciudad de Asunción*. In the U. S., Juhn attended The Juilliard School (MM) and Indiana University (DM), and has participated in music festivals such as Tanglewood, Aspen, Bowdoin, and Yale Piano Summer Institute. Her teachers include Leonard Hokanson (a pupil of Artur Schnabel), Arthur Greene, Martin Canin, and collaborative pianists Martin Katz, Marshall Williamson and Jonathan Feldman.

In addition to numerous solo and chamber appearances, Hee-Kyung Juhn has collaborated with many outstanding musicians and has appeared on concert stages in South America, Asia, and throughout the United States. She has played in venues such as Seoul Arts Center and Sejong Cultural Center in Seoul, Queen Elizabeth Hall in Belgium, Teatro Municipal in Paraguay, Weill Recital Hall in Carnegie Hall, etc. Juhn was on summer staff at the *Great Mountains International Music Festival*, South Korea, and the *Martina Arroyo Foundation, Inc.* in New York City.

The *American Record Guide* praised her recording of the *Goldberg Variations* by J. S. Bach (*MSR Classics*), saying that her playing is "sensitive and imaginative" and that she displays "a fine sense of style and . . . command." The *Gramophone* wrote "her acumen for voice-leading lends impressive clarity. " The *New York Concert Review* called Juhn "a top notch, superb pianist . . . technically brilliant, subtle. . "

A versatile pianist, Hee-Kyung has worked as an opera coach, staff accompanist, and church musician (organist and choir master). She has taught at the University of California, Santa Barbara and has served as associate faculty in Collaborative Piano at the Music Academy of the West in Santa Barbara. She often serves as a judge and adjudicator for various competitions and festivals. She has given lectures on the subject of Bach in Indiana University, World Piano Pedagogy Conference, and local teachers' associations. Her recording of the *Goldberg Variations* is available at www.msacd.com and www.amazon.com. She was heard on NPR and other broadcasting venues.

Currently, she is the Director of Keyboard Studies at Henderson State University in Arkadelphia, AR.

Music at Kennesaw State University

Whether you are looking to become a dedicated and effective educator, seek focused training in performance, or have a strong interest in music but want to balance that with other academic interests, the School of Music at Kennesaw State University offers an excellent place to challenge yourself in a nurturing and supportive environment.

Accredited by the National Association of Schools of Music and recently designated an All Steinway School, the School of Music offers Bachelor of Music degrees in Music Education and Performance, as well as a Bachelor of Arts degree in Music. The KSU Music curriculum provides rigorous training in music theory and aural skills, applied lessons, ensemble experience, and an exposure to the history of Western music as well as world music.

The faculty of the School of Music consists of committed artists-teachers: a strong core of resident faculty, complemented by distinguished members of the Atlanta Symphony Orchestra, Atlanta Opera Orchestra and Georgia Symphony Orchestra. Music students at KSU benefit from world-class instruction, vibrant and challenging performance opportunities, and the chance to immerse themselves in metropolitan Atlanta's rich musical culture.

The School of Music presents more than 150 performances each year, from chamber music to full orchestra, choral and wind ensemble concerts, musical theatre and opera productions, with repertoire from traditional classical to modern jazz. Our state-of-the art facilities, our team of committed faculty and staff, and the breadth of musical opportunity make KSU an exciting choice for dedicated musicians. All this is done in a very personalized setting. For more information about our programs, please visit us on the web at www.kennesaw.edu/music.