

Upcoming Music Events

Monday, September 25, 2012

KSU Faculty Guest Recital: Dr. Wesley Baldwin, cello
8:00 pm • Morgan Concert Hall

Wednesday, September 26, 2012

KSU Jazz Ensembles
8:00 pm • Morgan Concert Hall

Monday, October 1, 2012

***KSU Faculty Guest Recital: Dawn Padula, mezzo soprano
& Rich Kosowski, tenor***
8:00 pm • Morgan Concert Hall

Tuesday, October 2, 2012

KSU Philharmonic & Concert Band
8:00 pm • Morgan Concert Hall

Thursday, October 4, 2012

KSU Choral Ensembles
8:00 pm • Morgan Concert Hall

Friday, October 5, 2012

Premiere Series: Alfredo Rodriguez, piano
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

KSU FACULTY STRING TRIO

Helen Kim, violin
Catherine Lynn, viola
Charae Krueger, cello

Monday, September 24, 2012

8:00 pm

Dr. Bobbie Bailey & Family Performance Center

Ninth Concert of the 2012-2013 Season

PROGRAM

Intermezzo for String Trio

Zoltan Kodaly
(1882-1967)

Divertimento in e Flat

W. A. Mozart
(1756-1791)

Allegro

Adagio

Menuetto: Allegretto

Andante

Menuetto: Allegretto

Allegro

Helen Kim, violin
Catherine Lynn, viola
Charae Krueger, cello

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 an All Steinway School, the Music school offers Bachelor of Music degrees in Music Education and Performance, as well as a Bachelor of Arts in Music degree. The KSU Music curriculum provides rigorous training in music theory and aural skills, applied lessons, ensemble experiences, 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.

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.

Charae Krueger

cello

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 Mnatskanyan. 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.

PROGRAM NOTES

Zoltán Kodály (1882-1967) Intermezzo for String Trio

The Hungarian Zoltán Kodály was a man of many parts. In addition to composing, he was a professor and then assistant director at the Budapest Academy of Music. He was a music critic for newspapers and journals in Hungary and the author of numerous scholarly writings on central European folk music. And he was an internationally recognized music educator, the father of the “Kodály method” for developing musical literacy in schoolchildren.

In his composing, Kodály, like Bartók, was committed to furthering the musical heritage of his country, drawing his subjects from Hungarian literature and folklore and seasoning his music with the pungent vigor of Hungarian peasant idioms. In that regard, Bartók paid his friend the highest praise: “If I were asked,” he wrote, “in whose music the spirit of Hungary is most perfectly embodied, I would reply, in Kodály’s. His music is a profession of faith in the spirit of Hungary. His work as a composer is entirely rooted in the soil of Hungarian folk music.”

But, unlike Bartók, Kodály wrote mainly in a late romantic style, conservative in its harmonic language and easily accessible to modern audiences. Several of his nationalist compositions have won a permanent place in the international repertoire – his national opera *Hary Janos* and the orchestral suite drawn from it, the *Peacock* Variations, the *Galanta* and *Marosszék* Dances for orchestra, and the *Psalmus Hungaricus* for chorus and orchestra.

In contrast to these masterworks of his maturity, the *Intermezzo* dates from 1905 immediately after his graduation from the Budapest Academy of Music and just before his first field research with Bartók. The principal themes, however, reflect his early interest in Hungarian folk melody.

In a simple A-B-A form, the five-minute work has the character of a relaxed serenade. The theme of the A section is a gracious strain presented by the violin over a moving pizzicato suggesting a zither, a plucked string instrument common in central Europe. The B section is more lyrical, rising to an emotional climax. In the words of an anonymous English writer, “the *Intermezzo* sounds rather like Dvorák with a slight Hungarian accent.”

MOZART: Divertimento in E-flat major for String Trio, K. 563

At the end of the summer of 1788, in which Mozart composed his three final symphonies, he followed those remarkable works with one no less remarkable in the realm of chamber music, the towering string trio that came to be labeled a divertimento. He composed the work for his Masonic lodge brother Johann Michael Puchberg, from whom he was desperately borrowing money at the time, and in the following spring it was performed, not in drawing rooms, but in public halls during the course of the tour in which he also introduced two, or perhaps all three, of his new symphonies. It is the only original composition for this combination of instruments that he carried to completion and is, as Alfred Einstein put it, "one of his noblest works."

This indeed noble and warm-hearted string trio observes the classic divertimento format--six movements, including two minuets, one slow movement in sonata form and another cast as a theme and variations--but it has nothing else in common with the lighter "entertainment music." Mozart composed earlier for various larger ensembles. As Einstein noted, "it is a true chamber-music work, and grew to such large proportions only because it was intended to offer . . . something special in the way of art, invention, and good spirits. . . . Each instrument is primus inter pares, every note is significant, every note is a contribution to spiritual and sensuous fulfillment in sound."

While good spirits are abundantly evident and the richness of the coloring achieved with such modest instrumentation is remarkable in its own right, the work is more or less defined by its unfeigned intimacy, and its overall emotional character is somewhat subdued. Throughout the six movements, the substance and depth of the music exude such radiant maturity--just perceptibly touched here and there with a hint of wistfulness or melancholy or, in the variation movement (the Andante), something a bit darker and more dramatic, farther still from the concept of "entertainment music"--as to call to mind the expression Mozart's senior colleague Joseph Haydn used in writing of his own final symphonies, composed in London after Mozart's death: "the mellowness of old age honorably won." Mozart himself, of course, was never to experience old age, but in this music gave us a stunning glimpse into the world he might have revealed if he had lived at least as long as, say, Beethoven.

Beethoven, for his part, apparently took K. 563 as his direct model, at just about the time of Mozart's death, for his similarly proportioned String Trio in the same "noble" key of E-flat (Op. 3). Mozart wrote no other chamber music of such dimensions for strings alone--nor did Beethoven, until the unprecedented quartets of his last years.

*program notes by Richard Freed

Helen Kim

violin

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.

Catherine Lynn

viola

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