

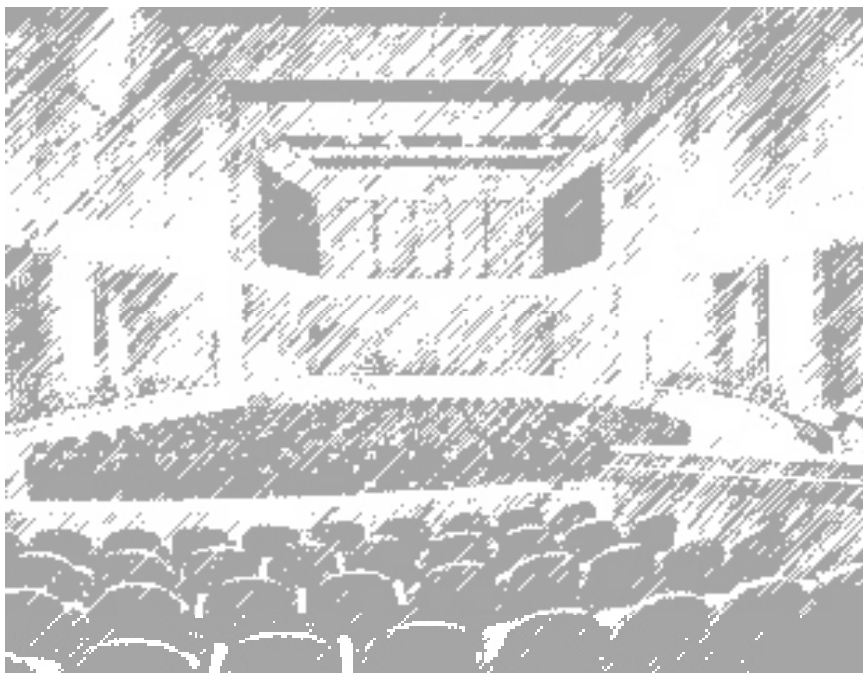
Kennesaw State University
College of the Arts
School of Music

presents

Guest Artist Series

NOUZOVSKÝ / GOODSON DUO

Petr Nouzovský, cello
Patricia Goodson, piano



Saturday, October 5, 2013

8:00 p.m

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Twelfth Concert of the 2013-14 Concert Season

Program

Dangerous Music: Music the Nazis thought no one should hear

Petr Nouzovský, cello, and Patricia Goodson, piano
Guest artists from Prague, Czech Republic

ROSY WERTHEIM (1888-1949)
Intermezzo for cello and piano

MAX BRUCH (1838-1920)
Kol Nidrei

FRIEDRICH GERNSHEIM (1839-1916)
from **Sonata No. 1 in D minor**, Op. 12

Andante con moto

Intermission

LEONARD BERNSTEIN (1918-1990)
Meditation No. 1 from *MASS*

ROSY WERTHEIM (1888-1949)
Sonatine for piano

Allegretto
Allegretto quasi Andantino
Allegro

LAURENCE SHERR (b. 1953)
Elegy and Vision for solo cello

BOHUSLAV MARTINŮ (1890-1959)
Sonata for cello and piano No. 2

Allegro
Largo
Allegro commodo

This performance is presented in partnership with
the KSU College of Humanities and Social Sciences,
Dr. Robert H. "Robin" Dorff, Dean.

Program Notes

DANGEROUS MUSIC

The idea that music could have pernicious moral effects – that it could be spiritually or otherwise damaging and dangerous – not because of content or artistic qualities, but because of the genetic makeup of its creators and performers is, thankfully, unthinkable today. At one time, however, it had the backing of “science,” that is, the bizarre, pseudo-science of eugenics, a collection of ideas used to give “legitimacy” to genocide, hate crimes and euthanasia.

Shortly after seizing power in Germany in 1933, the Nazis created the *Reichskulturkammer* (Reich Ministry of Culture), charged with organizing and “purifying” theater, film, music, the press, visual arts, radio and writing. The music division (RMK or *Reichsmusikkammer*) had departments for composers, performers, and teachers, and for concerts, choral music, folk music, publishing and music businesses. In addition to improving conditions for “Aryan” musicians, the RMK was charged with eliminating Jewish, foreign, and leftist elements in the musical sphere. The bans extended to music by any group deemed “degenerate” by eugenics: to Polish music (an exception being made for Chopin), to Russian, French (except, curiously, Bizet) music and to jazz. Gradually, “undesirable” musicians became unemployable, and their music banned from public life.

The RMK’s goals, however, were broader than that – their mission to protect the public extended to eliminating every trace of so-called “degenerate” music. Thus they labored to ensure that composers such as Friedrich Gernsheim, an immensely successful and prominent musician in his day, were erased from cultural memory. The lovely, ethereal music of Rosy Wertheim is unknown for similar reasons. The Nazis also banned the entire oeuvre of Max Bruch (1838-1920), who, while not Jewish, wrote a number of pieces, such as today’s *Kol Nidrei*, based on Jewish melodic material. Had they had their way, we would never have been blessed by the dazzling accomplishments of Leonard Bernstein and immense gifts of Bohuslav Martinů, nor would you have in your midst a talented and accomplished composer like Laurence Sherr.

Our program today is a modest celebration of these wonderful composers, and a testament to the efforts of people and groups who refused to let their music be destroyed. It is our hope that in time, these works will join the mainstream of classical music and be enjoyed the world over.

Intermezzo for cello and piano

ROSY WERTHEIM

1888-1949

Rosalie (Rosy) Wertheim was born to a prominent, assimilated Jewish banking family in Amsterdam. A deep interest in social causes led her to consider a career in social work, but thanks to her pronounced natural talent, she was encouraged by her teachers toward a musical career. She never abandoned her interest in social work and in fact combined it with music by conducting a choir composed of the poorest children in Amsterdam, with whom she presented cantatas and operettas.

She moved to Paris in 1929 to study with Louis Aubert, and also spent a year in Vienna and a year in New York before returning to Amsterdam in 1937. After the Nazi takeover of the Netherlands in 1940, it became more and more difficult for her to present public concerts, and she began organizing house concerts. In 1942, this too became impossible. After being denounced for sheltering Jews in her cellar, Rosy Wertheim went into hiding herself. She managed to survive, and began teaching after the war, but soon fell ill with cancer and died in 1949, her career never having regained its pre-war momentum. Her works include a string quartet, a sonata for violin and piano, a divertimento for chamber orchestra, many songs, and a piano concerto. Copies of her work in manuscript can be obtained from the Netherlands Music Institute at <http://www.nederlandsmuziekinstituut.nl>.

from **Sonata No. 1 in D minor**, Op. 12
FRIEDRICH GERNSHEIM
1839-1916

Friedrich Gernsheim was born to a prominent physician's family in Worms, Germany, and embarked early on a career as a touring pianist. While celebrated for his interpretations of Schumann, he ultimately chose to devote himself to composing, conducting and teaching. After studies in Paris and Leipzig, he worked in Cologne, Saarbrücken, Rotterdam and finally Berlin, where he taught at the Prussian (Berlin) Academy of Arts. A musical conservative, he eschewed the works of the "progressive" composers Wagner and Liszt, and counted Brahms, who exerted a great influence on Gernsheim's compositional style, as a good friend. Like Brahms, he wrote four symphonies, but the bulk of his efforts were in chamber music. His papers and manuscripts are housed in the Jewish National and University Library in Jerusalem.

Kol Nidrei
MAX BRUCH
1838-1920

Max Bruch considered Friedrich Gernsheim one of his closest friends, and served alongside him at the Academy of Arts in Berlin. Like Gernsheim, he was a romantic, conservative composer, and very prolific. Bruch was born in Cologne and wrote his first symphony at age 14. He spent most of his professional life as a conductor of orchestras and choral groups throughout Germany, though he also spent three years as conductor of the Liverpool Philharmonic. During his lifetime, he was best known for enormous choral works with orchestra, which have fallen out of fashion. Instead he is remembered for his violin concerto, now a staple of the repertoire, the *Scottish Fantasy* for violin and orchestra, and his setting of the *Kol Nidrei*, Op. 47.

Elegy and Vision for solo cello
LAURENCE SHERR
born 1953

The creation of Holocaust memorial compositions has been a central focus of composer Laurence Sherr's recent work. The orchestral version of his composition *Flame Language*, based on poetry by Nelly Sachs, was a top prizewinner in the 2010 Classical Lounge national competition. Holocaust concert and educational

activities in Germany, produced in collaboration with the children of the generation who persecuted his mother and her family, led to reconciliation and healing. He has also given lectures and pursued Holocaust music research in Poland, Israel, the Czech Republic, Turkey and the U.S. He developed the global-citizenship university course "Music and the Holocaust" for Kennesaw State University. More information about his work can be found at: <http://ksuweb.kennesaw.edu/~lsherr/>

Elegy and Vision was written in memory of Sherr's brother Edwin Neal Sherr, who died at the age of 24. As implied by the title, the composition is meant to commemorate his life as well as to convey a sense of resolution and hope. Edwin was named after the composer's mother's sister Edith, who died in Auschwitz, and the programming of the work in Holocaust-related concerts led to the composer's interest in creating intentional Holocaust memorial works.

Meditation No. 1 from MASS
LEONARD BERNSTEIN
1918-1990

Leonard Bernstein, born in Massachusetts to Ukrainian-Jewish parents, was described by the New York Times as "one of the most prodigiously talented and successful musicians in American history." A standout in everything he attempted – composing, writing, lecturing, performing and teaching – he brought classical music to a whole generation of Americans through 53 episodes of his innovative televised "Young People's Concerts." As the most prominent and widely popular classical musician of his time, he was commissioned by Jacqueline Kennedy to compose a piece for the opening of Kennedy Center in 1971. The result was *MASS: A Theater Piece for Singers, Players and Dancers*. Anti-war and deliberately eclectic (performers include an orchestra, a rock band, a blues band, a boys' choir and a marching band), it uses Latin, Catholic and Jewish liturgical texts, as well as modern prose by Bernstein, Broadway composer Stephen Schwartz and even Paul Simon. Three Meditations for solo cello and orchestra are interspersed throughout the piece.

Sonata for cello and piano No. 2
BOHUSLAV MARTINŮ
1890-1959

Czech composer Bohuslav Martinů went his own way from an early age. Sent to study music in Prague (his native village took up a collection to fund his studies), he was eventually expelled for "incorrigible negligence" and had to return home, where he eked out a living as a teacher. A state scholarship enabled him to study in Paris in 1923, where he remained until 1940 when he very narrowly escaped the Nazis, who classified his music as "degenerate." America provided a safe if difficult haven for him. He wrote his *Cello Sonata No. 2* on Long Island, where he lived thanks to the help of a compatriot, Frank Rybka, to whom the piece is dedicated.

- notes by Patricia Goodson

Biographies

NOUZOVSKÝ/GOODSON DUO

Petr Nouzovský and Patricia Goodson first performed together in 2007 when the young cellist stepped in as a last-minute replacement for a colleague. After learning his part in record time on the road, Nouzovský gave a flawless, inspired performance. Since that dramatic beginning, the Duo has performed widely – in Paris, Amsterdam, Munich, and throughout the Czech Republic. They are currently on tour in the eastern US, made possible in part by the Czech Center, New York.

Petr Nouzovský, cello

Petr Nouzovský is one of the foremost Czech cellists of his generation, sought after for his deeply expressive and passionate playing. After studies in Prague, Dresden and Madrid, he further developed his artistry in master classes with Boris Pergamenschikov, David Geringas and Mstislav Rostropovich, among others.

As a soloist he has performed all over the world—from Moscow to Los Angeles, from the Concertgebouw to the Teatro Coliseo, from Santander festival to the Prague Spring Festival. His busy concert schedule includes over 150 performances a year. His playing is featured on over 15 CD recordings and numerous radio and television broadcasts.

Nouzovský is a graduate of the Conservatory in Prague (Jan Páleníček, Jiří Barta) and the Music Academy of Performing Arts in Prague (Miroslav Petráš). He continued his studies at the Dresden School of Music with Wolfgang Emanuel Schmidt. As a student, he saw his first international success in the form of an invitation to the Piatigorsky Seminar in Los Angeles, where only ten cellists from around the world were invited. He received a second invitation in 2006. For the period of German study, he received the prestigious European award Förderpreis für Musik 2007.

A victory in the New Master Tour 2007 contest led to solo concerts in Russia (Moscow Conservatory Hall, Glinkův Hall, St. Petersburg), Holland (Diligentia Theater in Den Haag, Concertgebouw in Amsterdam) and Slovakia (Philharmonic Hall). His other international activities include frequent recitals in Japan, Spain and Poland. Petr is also a popular chamber player. His chamber music partners include Václav Hudeček, Martin Kasík, Mariana Lapšanského, Martina Janková, Gerard Wyss, Kateřina Englichová, Jiří Hlaváč, the Zemlinsky Quartet and the Stamic Quartet. He has also collaborated with artists such as Marta Kubišová and Rod Stewart.

In 2005 he founded the South Bohemia Chamber Festival, of which he is director. Since January 2009, he is the chairman of the Young Forum bringing together the top young Czech interpretative artists and organizing the festival of the same name in Prague, at the Martinů Hall. He was appointed a member of the Arts Discussion.

He plays the "Miroslav Komár 2008" and "Jean Baptiste Vuillaume 1835" cellos. He is sponsored by the foundation of the Oscar und Vera Ritter Stiftung in Hamburg.

Patricia Goodson, piano

Patricia Goodson, American pianist, is active as a solo recitalist and chamber musician throughout Europe and North America. Her playing, praised by critics as 'powerful and seductive' and 'breathtakingly virtuosic,' has been featured on radio (NPR, BBC, Czech Radio and others) and television (US, Poland, Ukraine, Czech Republic). Her solo CD of contemporary American music, 'Strange Attractors', for Albany Records, received uniformly enthusiastic, positive reviews. She records also for Czech Radio and Czech Television.

Ms. Goodson has lived full-time in Prague since 1991, and came to Prague from Boston, where she served as a music tutor and chamber music coach at Harvard University. While in Boston, she performed extensively throughout New England as a soloist and chamber musician and toured widely as a recitalist. She was a regular performer with the Harvard Group for New Music with whom she premiered numerous works.

Ms. Goodson recently recorded a four CD set of the complete solo piano works of Josef Bohuslav Foerster for the Dutch label Brilliant Classics. Its release on December 1, 2013, will mark the first time Foerster's works have been commercially recorded and made available to the public.

As founder and director of the Jiné Pohledy (Other Outlooks) Music Festival, she organizes and performs in concerts of music by first-rate but overlooked composers, particularly those who have been marginalized for political reasons.

Recent performances include Geraldine Mucha's piano concerto with the Hradec Králové Philharmonic under Andreas Sebastian Weiser, and New Zealand composer Dame Gillian Whitehead's *Arapatiki*. Upcoming activities include performances with the renowned Stamic Quartet, and a recording of the Mucha piano concerto.

Patricia Goodson's broad repertoire encompasses music by Czech composers of all periods such as Fibich, Suk, Tomášek, Janáček, Foerster, Fišer, Kapr, Loudová, Matoušek and Dvořák in addition to masterworks by Mozart, Beethoven, Mendelssohn and others. She works actively with contemporary composers, and has had many pieces written especially for her. One of her commissioning projects was the subject of a show on BBC World Service radio. Ms. Goodson received her education at Duke University and at the Peabody Conservatory.

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.

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

Upcoming Events

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

Monday, October 7
**Faculty Recital: Christina Smith, flute
and Robert Henry, piano**

Tuesday, October 8
**Faculty Recital: Soohyun Yun and
Joanna Kim, pianos**

Wednesday, October 9
Symphony Orchestra

Thursday, October 10
KSU Women's Day Choral Concert
7:30 pm

Monday, October 14
**KSU Wind Ensemble in concert with
Duke Wind Ensemble**

Wednesday, October 16
Faculty Jazz Parliament

Thursday, October 17
**Guest Artist Series: Jessica Rivera, so-
prano, Kelly O'Connor, mezzo-soprano
and Robert Spano, piano**

Monday, October 21
Guest Artist: Alex Wasserman, piano

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.