

Kennesaw State University  
*College of the Arts*  
School of Music



presents

*Senior Recital*

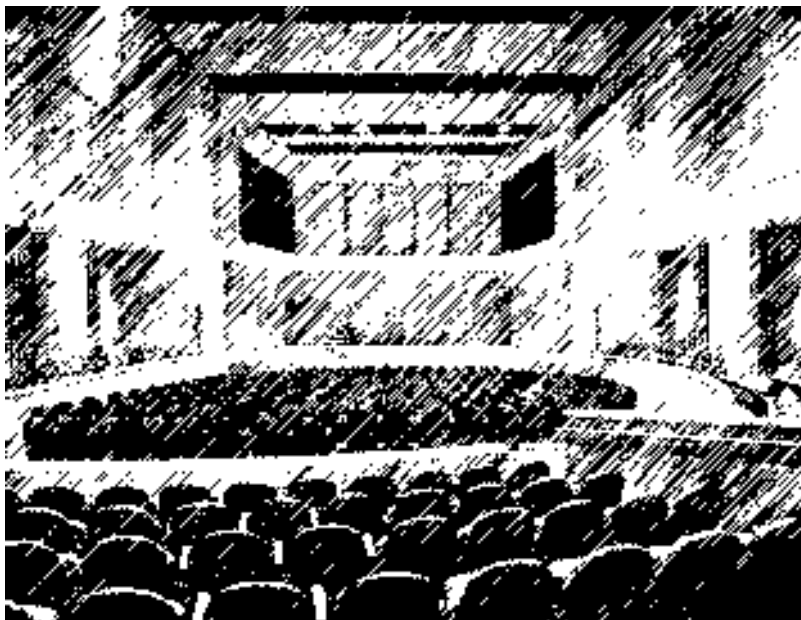
**Robert Marshall,**  
**violoncello**

Saturday, April 13, 2013

6:00 p.m.

Dr. Bobbie Bailey & Family Performance Center  
*One Hundred Fifth Concert of the 2012-2013 Season*

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## Welcome to the 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. Welcome!

For more information about the School of Music, please visit  
[www.kennesaw.edu/music](http://www.kennesaw.edu/music)

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Kennesaw State University  
School of Music  
Audrey B. and Jack E. Morgan, Sr. Concert Hall  
April 13, 2013

**Rhapsody No. 1, BB 94**  
*I. lassú*

Béla Bartók  
(1881-1945)

Judy Cole, piano

**Suite No. 3 in C Major for  
Unaccompanied Cello, BWV 1009**

J. S. Bach  
(1685-1750)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrée I & II
- VI. Gigue

**Intermission**

**Sonata in F Major for Cello and Piano, Op. 6**

Richard Strauss  
(1864-1949)

- I. Allegro Con Brio
- II. Andante ma non troppo
- III. Finale. Allegro Vivo

Judy Cole, piano

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Mr. Marshall studies cello with Charae Krueger.

## **Béla Bartók - *Rhapsody No. 1 for Cello and Piano, BB 94***

*First Rhapsody* was composed in 1928, and may well have been dedicated by Bartók to a fellow Hungarian and kindred spirit: the violinist Joseph Szigeti (1892 – 1973); at any rate the two musicians are known to have performed the work together on several occasions, and at least one such performance is preserved—a 1940 Library of Congress recording (Vanguard Classics OVC 8008). *First Rhapsody* comprises two movements labeled „lassú” and „friss,” “slow” and “fast” respectively.

The “Moderato” tempo indication of the opening movement must be contextualized, for this highly stylized version of a gypsy tune captures the essence of the genre from its outset. The two measures of piano introduction imitate the droning of peasant instruments laying down the beat, here in a persistent and marked left-right, left-right oppositional pattern which continues as the violin enters. That entry, and much of the melodic material of „lassú,” is based on what has come to be known as “the acoustic scale,” wherein characteristic aspects of two modes are conjoined: the raised fourth of the lydian (a half-step from scale degree 5), and the lowered seventh of the mixolydian (a whole step below scale degree 1). At issue here is a means of formalizing—in a notational sense—what is very much a *performance* practice, namely the distinctive note bending endemic to certain Hungarian folk idioms.

The movement unfolds in a decidedly transparent A – B – A' formal design with internal repetitions in each of the main sections. The two A sections consist primarily of 8-measure phrases, with the last phrase of each stretched out so as to underscore its closing function. This regularity of phrase length is abandoned in the B section, where asymmetrical unit lengths are the norm and accentuate the comparatively freer nature of the melodic material. A consistent mood, an interrelated tonal plot and the recurrence of various rhythmic patterns hold the movement together. The altered return of the A section is shorter than its correlate, as it omits one of the earlier phrases. The return of A is also at a lower pitch level—something Bartók “corrects” in its last dozen measures.

-Gregory Marion

## **J.S. Bach - *Suite No. 3 in C Major for Unaccompanied Cello, BWV 1009***

Each of Bach's unaccompanied cello suites has been admired for different reasons. The *Suite No. 3* is notable for its broad, heroic character, which comes in part from Bach's choice of key: C major allows him to make ample use of the cello's C-string, and the resonance of this lowest string echoes throughout the suite. The preludes of all the suites have an intentionally “improvisatory” quality: though the music is carefully written out, Bach wishes to create the effect that the performer is creating it on the spot. The *Prelude* of the *Third Suite* is built on a virtually non-stop sequence of sixteenth-notes, though at the end a series of declamatory chords draws the music to its climax. The *Allemande* is an old dance of German origin; that name survives today in square dancing terminology (“Allemande left with the old left hand”); in this movement Bach enlivens the basic pulse with turns, doublestops, and thirty-second-notes. The *Courante* races past, while the *Sarabande* is dignified and extremely slow. Many listeners will discover that they already know the first *Bourrée*, for this graceful dance has been arranged for many other instruments; Bach presents an extended variation of it in the second *Bourrée*. The concluding

*Gigue* dances quickly on its 3/8 meter; Bach offers the cellist some brisk passage-work as well as extended doublestopping in this good-spirited dance.

-Yo Yo Ma

### **Richard Strauss - *Sonata in F Major for Cello and Piano, Op. 6***

Strauss was born in Munich on the 11th of June, 1864, the son of Franz Joseph Strauss, Principal Hornist in the Court Orchestra (Hoforchester), and Josephine Pschorr, whose family were prominent brewers in the Bavarian capital (a city still famous the world over for its beer). This lineage provided the young Richard with a background both musically and financially secure and, indeed, he showed great promise from an early age: he started piano at four (he could read musical notes before letters and words) and began composing at the age of six (lieder, piano pieces, and orchestral overtures). At the age of eight, Richard Strauss began violin studies and at eleven, theory, harmony, and instrumentation (of which he was to become an acknowledged master). His father encouraged him to listen to the music of the older masters, including Beethoven, Mendelssohn, and Schumann, all of whose influences can be clearly heard in Strauss's Cello Sonata, which he began to compose in 1881 at the age of seventeen. He revised the work extensively during the winter of 1882–1883, preserving only the introductory *Allegro con brio*, in which the cello is treated in a heroic style anticipating his tone poem of 1888, *Don Juan*. When the sonata was first performed in Berlin in 1884, he was congratulated on the opening lyrical theme by the legendary violinist and composer Joseph Joachim.

The vitality and verve of the opening pervade the entire first movement, whose unified thematic structure shows the influence of Beethoven and Schumann. There is extensive dialog between the cello and piano, and an ingenious four-part fugue leads into the recapitulation. The second movement, with its pensive, dark-hued atmosphere and sensitive theme in “romanza” style, is clearly inspired by Mendelssohn—possibly by one of his “Songs without Words.” (Strauss also composed a Romance for Cello and Orchestra in the same year, 1883.) In the finale, Strauss draws inspiration from Mendelssohn's Scottish Symphony and Wagner's Parsifal (which he had heard in Bayreuth). In addition, the movement reveals some unmistakably Straussian characteristics, including a cadence that foreshadows his own Elektra, written fifteen years later. The F Major Cello Sonata was written for the Czech cellist Hanuš Wihan, who gave the first performance in Nuremberg on the 8th of December, 1883. (Twelve years later, Wihan was the dedicatee of Dvořák's Cello Concerto). The Dresden premiere of the sonata took place two weeks later, with the cellist Ferdinand Böckmann and Strauss himself at the piano, after which the composer reported proudly to his mother, “My sonata pleased the audience greatly, and they applauded most enthusiastically. I was congratulated from all sides, and the cellist, Böckmann, reflected quite wonderfully in his playing how much he liked the work and plans to play it quite soon again in his concerts.”

-Steven Paul

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**R**obert Marshall, cellist, performs a variety of styles ranging from orchestral and chamber settings, to theatrical productions, to music festivals. Orchestrally, he has performed at the Cobb Energy Center in Atlanta, Georgia; Alice Tully Hall in New York; the Central Conservatory in Beijing, China; and the People's Theatre in Xi'an, China. Mr. Marshall performed with Cause&Freedom at the Woodstock in Woodstock Music Festival in 2010, and from 2011 to 2012 played and recorded with numerous other bands throughout the Atlanta area. This February, he performed the Vivaldi Double Cello Concerto with his professor, Charae Krueger, and his former high school director, Carol Doemel of the Lassiter High School Orchestra. On April 22 of this year he will be performing the first Shostakovich Cello Concerto with the Kennesaw State Symphony Orchestra Concerto Competition Winners and the KSU Symphony Orchestra.

Having played a gamut of classical repertoire, Mr. Marshall also enjoys premiering contemporary works written by his fellow students at Kennesaw State University. In 2011, he showcased a work by Johnny Brown for the renowned 8th Blackbird ensemble, and in 2012 premiered the Zac Goad String Quartet No. 1. He has played for David Ying, Mike Merman, Jesus Castro Balbi, and Wesley Baldwin in solo masterclasses, and in chamber masterclasses for the Aspen Trio, the Ying Quartet, 8th Blackbird, and Elias Goldstein.

Mr. Marshall attended the University of South Carolina on the USC Orchestra Scholarship, during which time he pursued a music education degree under the tutelage of Dr. Robert Jesselson. Currently, he is studying with Ms. Charae Krueger at Kennesaw State University and will be graduating in 2013 with a Bachelors of Music Performance and the Joel A. Katz Music and Entertainment Business Certificate.

# Our Faculty

## Director

Michael Alexander, Interim Director

## Woodwinds

Robert Cronin, Flute  
Cecilia Price, Flute  
Christina Smith, Flute  
Elizabeth Koch Tiscione, 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  
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  
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  
Justin Chesarek, Jazz Combos

## Voice

Carolyn Dorff  
Adam Kirkpatrick  
Eileen Moremen  
Oral Moses  
Valerie Walters  
Jana Young  
Russell Young, Vocal Coach

## Piano

Judith Cole  
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  
Harry Price  
Trey Wright

## Music Education

Janet Boner  
Kathleen Creasy  
John Culvahouse  
Margaret Grayburn  
Barbara Hammond  
Charles Laux  
Hollie Lawing  
Alison Mann  
Angela McKee  
Richard McKee  
Harry Price  
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  
Charae Krueger  
Catherine Lynn  
Joseph McFadden  
Harry Price  
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

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### UPCOMING EVENTS

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

Monday, April 15, 2013

**Jazz Guitar Ensemble & Jazz Combos**

Tuesday, April 16, 2013

**Wind Ensemble**

Wednesday, April 17, 2013

**Gospel Choir**

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

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.

