

Kennesaw State University
College of the Arts
School of Music

presents

Faculty Piano Trio

featuring

Helen Kim, violin

Charae Krueger, cello

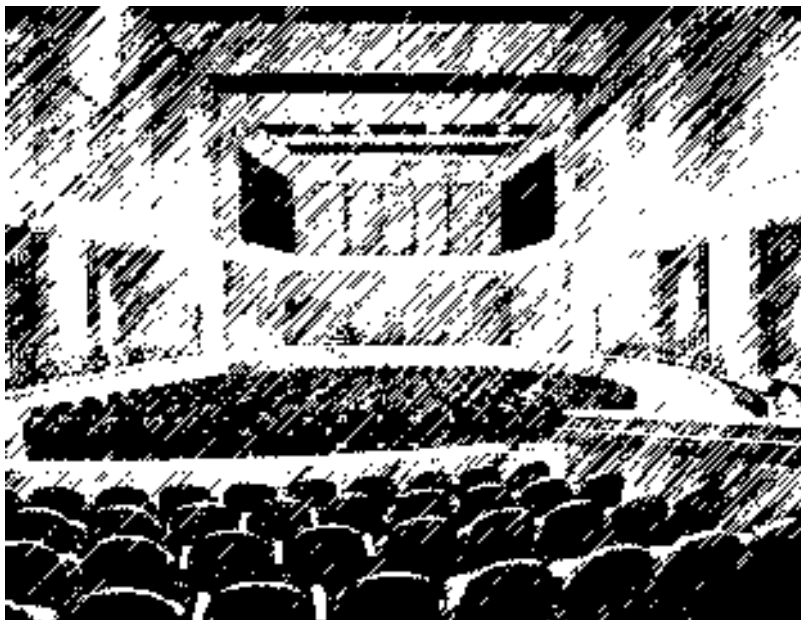
Robert Henry, piano

Wednesday, April 3, 2013

8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

Eighty-fifth Concert of the 2012-2013 Season



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!

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Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
April 3, 2013

Faculty Piano Trio
Helen Kim, violin
Charae Krueger, cello
Robert Henry, piano

Trio no 4 in E minor "Dumky"

Lento Maestoso
Poco Adagio-Andante
Andante Moderato
Allegro
Lento Maestoso

Antonin Dvorak
(1841-1904)

Intermission

Trio No. 1 in D minor, Op. 49

Molto Allegro ed agitato
Andante con moto tranquillo
Scherzo (Leggiero e vivace)
Finale (Allegro assai appassionato)

Felix Mendelssohn
(1809-1847)

Antonin Dvork - *Trio no 4 in E minor "Dumky"*

In the "Dumky" Trio, Dvorák was more strongly and more exclusively influenced by folk music than in any of his other major works. This folk-music influence, however, did much more than simply providing "local color" or affirming and celebrating the composer's national identity. Rather, it brought forth one of the most profound artistic utterances in Dvorák's entire output.

In Ukrainian folk music, the name dumka was given to a certain type of song with a nostalgic, elegiac character. (Dvorák had a long-standing interest in the music of other Slavic nations; the "pan-Slavic" movement, which promoted the unity of all Slavic nationalities, was gaining ground in his native Bohemia.) Yet Dvorák did not use any original dumka melodies. He preferred to invent his own, and had first done so in a solo piano work as early as 1876. Dumkas served as slow movements in several of Dvorák's chamber compositions, the most famous example being the *Piano Quintet, Op.81*.

The idea of stringing together six dumkas to form a piano trio was a rather novel one, as the traditional four-movement scheme (opening-slow-scherzo-finale) seemed inalterable in 19th century chamber music. Yet here it is, a suite of six movements, all of which, at least nominally, have the same general character. How is it possible to avoid monotony in such a work?

Dvorák achieved a real tour de force with this most unusual formal plan, as audiences unanimously agreed as soon as the new work was introduced in Prague on April 11, 1891. Violinist Ferdinand Lachner and cellist Hanuš Wihan, with the composer at the piano, took the piece on tour throughout the Czech lands, and played it more than thirty times in five months.

Each of the six dumkas incorporates a contrast between slower and faster tempos - the former often coming across as sad and the latter as cheerful; the contrasts generally involve changes between the major and minor modes as well. But there are innumerable shades and gradations between those emotional states in the music, just as there are in life. And this is what prevents monotony in Dvorák's trio: each movement is a different personality, or rather, if we consider the fast and slow parts separately as we should, a different pair of personalities. Each of the six movements is also in a different key (in E minor/major, C-sharp minor, A major/minor, D minor-major, E-flat major, and C minor, respectively); therefore, it is not correct to refer to the entire work as the "Trio in E minor" as is frequently done.

The first movement juxtaposes a certain majestic pathos with a wild, syncopated dance. In the second, a melancholy Adagio alternates with a light-hearted melody that, however, stays in the minor mode and gradually takes on a furioso character. In the third, the slow theme is in the major and the fast one in the minor, not the other way around as before. The

expressive cello melody of No. 4 continues with a playful “scherzando.” In No. 5, both the tempo and the key relationships are reversed: a passionate melody in a major key is followed by a dreamy, “quasi-recitative” episode in the minor. The biggest surprise, however, comes in the last dumka, scored in an unremittingly tragic C minor. Its slow melody is perhaps the most poignant of all, and the fast theme ends the work with breath-taking dramatic force, without the slightest relief from the accumulated tensions.

Felix Mendelssohn - *Trio No. 1 in D minor*, Op. 49

The most intensely busy time of Mendelssohn’s life was ushered in by his appointment in 1835 as the administrator, music director and conductor of the Leipzig Gewandhaus concerts. In very short order, he raised the quality of musical life in Leipzig to equal that of any city in Europe, and in 1842, he founded the local Conservatory to maintain his standards of excellence. (The school was to be the most highly regarded institution of its kind in the world for the next half century.) In 1841, he was named director of the Music Section of the Academy of Arts in Berlin, a cultural venture newly instituted by King Frederick William IV of Prussia, which required him not only to supervise and conduct a wide variety of programs but also to compose upon royal demand - the incidental music that complements his dazzling 1826 *Overture to “A Midsummer Night’s Dream”* was written to fulfill one of Frederick’s requests. Mendelssohn toured, guest conducted and composed incessantly, and on March 28, 1837, took on the additional responsibilities of family life when he married Cécile Jeanrenaud. Mendelssohn’s duties kept him close to Leipzig for most of 1839, but he did manage to escape in May to conduct at the Lower Rhine Music Festival in Düsseldorf and in September to oversee the presentation of his oratorio *St. Paul* in Brunswick. The D minor Piano Trio was completed in July between those two engagements. The work has remained one of Mendelssohn’s most popular and beloved instrumental creations - Pablo Casals chose to play it with Mieczyslaw Horszowski and Alexander Schneider when he was invited by President John F. Kennedy to perform at the White House in 1961.

Though Mendelssohn was careful to involve all of the participants equally in the *D minor Trio* in the presentation and development of the thematic material, the piano is granted the most brilliant of the three parts. The opening D minor movement, heroic rather than mournful, is in a closely worked sonata form. The cello presents the main theme, a flowing melody of grace and eloquence, immediately at the outset. The complementary subject, also initiated by the cello, is a gently arched strain in the brighter tonality of A major. The extensive development section is an ingenious elaboration of these two lyrical inspirations. A full recapitulation of the principal themes rounds out the movement. The Andante, led by the piano, is reminiscent in its three-part structure and melodic style of the *Songs*

Without Words. The Scherzo is an elfin essay in the quicksilver, effervescent manner of which Mendelssohn was the peerless master. The dactylic motive (long-short-short) given at the outset of the Finale by the piano serves as the germ from which most of the movement grows. A brief but energetic coda spawned by the same motive brings the Trio to a triumphant close.

Associate Professor of 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.

Artist-in-Residence in Cello

Charae Krueger is Principal Cellist for the Atlanta Opera Orchestra and the Atlanta Ballet Orchestra. She is the Cello Artist-In-Residence and professor at Kennesaw State University and performs with the KSU Faculty Trio. Ms. Krueger enjoys chamber music and solo recital work and plays frequently throughout the Atlanta area. Recent concerts include performances with Cleveland Orchestra Concertmaster William Preucil at Highland-Cashiers Chamber Music Festival and Wofford College, performances at the Emory Chamber Music Society of Atlanta, appearances at Fringe concert series, soloist in the Beethoven Triple Concerto with DeKalb Symphony and Atlanta Community Orchestra, the Elgar Concerto with KSU Orchestra and the Beethoven cycle of Cello Sonatas with pianist Robert Henry. Ms. Krueger also plays frequently with the Atlanta Symphony Orchestra. She enjoys recording studio work and has recently played on albums of Bruce Springsteen, Faith Hill and Natalie Cole.

Ms. Krueger received her early cello training in Canada with Cameron Lowe at the Regina Conservatory of Music. She went on to study at Brandon University and received her Bachelor of Music Performance degree from New England Conservatory in Boston. She also holds an Artist Diploma from the Longy School of Music in Cambridge MA.

Artist-in-Residence in Piano

Robert Henry, hailed as a “consummate artist - brilliant, formidable, effortless, and the epitome of control and poise,” is an internationally distinguished pianist, performing throughout the world as orchestral soloist, recitalist, accompanist, and chamber musician. Since winning the Gold Medal in four International Piano Competitions, he has presented critically acclaimed solo debuts at Carnegie Hall, the Kennedy Center, and concert tours of the U.S., England, Nova Scotia, and Italy. In 2010, Mr. Henry released his award-winning debut CD, *Twelve Nocturnes and a Waltz*, which included a world premiere. Future projects include a London debut in prestigious Wigmore Hall.

As educator and pedagogue, Robert Henry presents lectures, masterclasses, residencies, youth concerts, and has been featured in American Music Teacher. He has served as recitalist, clinician, and juror for state, regional, and national MTNA conventions and competitions. He is Artistic Director of the Great Performances Concert Series in Highlands, NC, and proudly serves as Artist-in-Residence at Kennesaw State University in Atlanta, GA. Mr. Henry earned the Doctor of Musical Arts degree from the University of Maryland. A Steinway Artist, he maintains his web-presence at www.roberthentry.org.

**Kennesaw State University
School of Music**

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

UPCOMING EVENTS

Monday, April 8, 2013
Classical Guitar Ensemble

Wednesday, April 10, 2013
Jazz Combos

Monday, April 15, 2013
Jazz Guitar Ensemble & Jazz Combos

Tuesday, April 16, 2013
Wind Ensemble

Wednesday, April 17, 2013
Gospel Choir

Thursday, April 18, 2013
Philharmonic & Concert Band

UPCOMING PREMIERE SERIES

Thursday, April 11, 2013
Jennifer Koh & Shai Wosner

UPCOMING SCHOLARSHIP SERIES

Monday, April 29, 2013
Percussion Ensemble

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.

