

2017

Concert recording 2017-09-20

Er-Gene Kahng

Andrew Chu

Eun Seo Park

Dominic K. Na

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UPCOMING EVENTS

SEPTEMBER

- Thu 21 Faculty Recital: Cory Mixdorf, trombone**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Thu 21 Guest Artist Recital:
Aaron Ragsdale, percussion**
7:30 p.m., Faulkner Performing Arts Center, free
- Sun 24 Faculty Showcase**
3:00 p.m., Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior
- Tue 26 Jake Hertzog Trio**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Wed 27 Faculty Recital: Catalina Ortega, flute**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Thu 28 Guest Artist Recital: William Wielgus, oboe**
7:30 p.m., Stella Boyle Smith Concert Hall, free

SEPTEMBER, CONT.

- Fri 29 Guest Artist Recital:
Patrick Dailey, countertenor**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- OCTOBER**
- Sun 1 Guest Artist Recital: Philip Wharton, violin
and John Krebs, piano**
3:00 p.m., Stella Boyle Smith Concert Hall, free
- Mon 2 Malis Voice Studio Recital**
6:00 p.m., Stella Boyle Smith Concert Hall, free
- Mon 2 UA Wind Ensemble Concert**
7:30 p.m., Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior
- Tue 3 UA Wind Symphony Concert**
7:30 p.m., Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior

Ushering and stage management for this concert provided by
Sigma Alpha Iota and Phi Mu Alpha.

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Through generous support from alumni and friends, the Department of Music became an All-Steinway School in 2010. The University of Arkansas is the third SEC school to gain the distinction and one of only 150 universities worldwide with the honor.

With the completion of the 600-seat Faulkner Performing Arts Center, the University of Arkansas added a world class performance venue. The Department recital hall, Stella Boyle Smith Concert Hall, is located in the Fine Arts Building, adjacent to the Music Building. The 200-seat Concert Hall offers an intimate setting for chamber and solo recitals and is the host for more than 300 concerts annually.

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UNIVERSITY OF
ARKANSAS

J. William Fulbright College of Arts & Sciences

Arkansas Beethoven Performance Series: Concert Three

with
Er-Gene Kahng, *violin*
Andrew Chu, *violin*
Eun Seo Park, *viola*
Dominic K Na, *cello*

UAMusic

September 20, 2017 | 7:30 PM
Stella Boyle Smith Concert Hall

Concert Program

String Quartet in A Major, Op. 18, No. 5 Ludwig van Beethoven
Allegro (1770–1827)
Menuetto
Andante cantabile
Allegro

String Quartet in C minor, Op. 18, No. 6
Allegro con brio
Andagio ma non troppo
Scherzo: Allegro
La Malinconia: Adagio - Allegretto quasi allegro

Program Notes

The writing of string quartets was a daunting proposition for any young composer in the Vienna of the 1790s. Beethoven was careful to establish his credentials as a composer for his own instrument, the piano, before taking up the challenge of this most exalted genre. When the six quartets of Op. 18 finally appeared in 1801, reactions were generally enthusiastic, though as usual with Beethoven, some conservative-minded critics found the music harsh and 'difficult' – an astonishing reaction to us two centuries later. It would be hard to find a more urbanely Mozartian work of Beethoven's than the A major quartet, No. 5. Indeed, its third movement – a theme with variations – and finale are directly modelled on Mozart's quartet in the same key, K464, a favourite work of Beethoven's.

While the opening Allegro, in a dancing 6/8 metre, is Mozartian in spirit, it has none of the chromatic richness and ambiguity of the equivalent movement in Mozart's quartet. The atmosphere here is of puckish, faintly bucolic elegance, though, true to form, Beethoven enjoys ruffling the music's surface with his favourite offbeat accents. As in K464, Beethoven's second movement is a minuet, though with none of Mozart's contrapuntal and harmonic intricacy. Yet the minuet in Op. 18 No. 5, with its delicate two-part textures, has a chaste, almost finicky elegance that is uniquely its own.

In the Andante Beethoven's variation theme – essentially a series of falling and rising

scales – is far simpler than Mozart's. But after five variations (of which the fourth is an exquisite, soft reharmonisation of the theme), Beethoven, like Mozart, embarks on an elaborate coda, beginning with a mysterious swerve from D to B flat.

—Richard Wigmore

Beethoven successfully staved off the pressure of high expectations that came with writing a string quartet through much of his first decade in Vienna. No. 6 is Beethoven's answer to "Papa" Haydn, and we can hear this in the texture of the first movement. The movement begins rather modestly, the theme's importance growing as it moves through turn figures and elegantly dotted rhythms. The second movement is truly exquisite – one of the most expressive of the composer's early slow movements. Its simplicity of form and major/minor contrasts among sections hold the listener's attention, as do the sudden swells in dynamics, and the coda, which recalls the minor mode of the middle section. The Adagio comes to an end with two gentle pizzicato chords.

The Scherzo starts out like the tumbling act of a circus troupe – with syncopations and quick, bouncy surges. After two movements of basically straightforward rhythmic patterns, the Scherzo is a blast of vivacity and rhythmic eccentricity. Nevertheless, the heart of the quartet is the fourth movement, labeled La malinconia: Adagio; Allegretto quasi allegro.

Perhaps the only thing that could trump the rhythmic genius of the Scherzo is the stunning harmonic spectrum of this finale. The "Melancholy" introduction makes way for a merry 3/8 Allegretto. Then, suddenly, between measures 195–212, the Malinconia of the beginning and the Allegretto (Tempo I) begin an agitated trade off with one another,

pulling the listener in two very different directions. Finally, the main Allegretto theme returns, though at a much-slowed Poco adagio leading into a Prestissimo (the fastest tempo marking found anywhere in Beethoven's works) that sweeps to the end in a rhythmic unison of fortissimo 16th notes.

— Jessie Rothwell

Artist Biographies

Er-Gene Kahng has held title positions with the Baton Rouge Symphony Orchestra, the Civic Orchestra of Chicago, as well as section positions with the Lancaster Symphony, New Haven Symphony Orchestra, and Eastern Connecticut Symphony. She is currently serving as Concertmaster of Arkansas Philharmonic and Assistant Concertmaster of Fort Smith Symphony. She also performs as a substitute section violinist with the Tulsa Symphony Orchestra and Arkansas Symphony Orchestra. She was previously the Associate concertmaster of SoNA (Symphony of Northwest Arkansas) as well as a previous member (season 2011 and 2012) of the Artosphere Festival Orchestra.

In addition to being a member of the Fulbright Trio, the resident faculty piano trio, Kahng participates and co-founded the Fulbright Summer Chamber Music festival, a 6-week summer chamber music series. The festival explores chamber music from a variety of stylistic periods and instrumentation, and allows for the collaboration of local and national musicians during mid-May through June every year. In the latter part of the summer, Kahng serves as the violin faculty and 2nd violinist in a string quartet as part of the Bay View Music Festival in Petoskey, Michigan.

Andrew Chu is a graduate of the University of Arkansas where he studied violin with Dr. Er-Gene Kahng and piano with Dr. Tomoko Kashiwagi. He holds Bachelor's and Master's degrees in violin performance and a graduate certificate in collaborative piano. Andrew is the Principle Second Violinist for the Arkansas Philharmonic Orchestra (APO) and section violinist with the Symphony of Northwest Arkansas (SONA). Andrew is currently working at the Northeastern State University in Tahlequah as adjunct faculty where he teaches

World Music and String Methods. Andrew also teaches violin in the Northwest Arkansas and Northeast Oklahoma region through the University of Arkansas Community Music School, Arkansas Musicworks, and Northeastern State University Music Academy in addition to maintaining his own private studio.

Eun Seo Park, originally from South Korea, began playing the violin at the age of seven. She placed in several youth competitions and appeared on many winner's concerts and recitals as a soloist and also as a chamber musician. She served as concertmaster for many youth orchestras in Arizona, Colorado, and San Diego, California.

Eun Seo studied with Felix Olschofka at the University of North Texas where she earned a Bachelor's and Master's degree of music in violin performance and viola as a secondary instrument. She is currently pursuing a Doctor of Musical Arts degree in violin performance under Sandy Yamamoto at the University of Texas, Austin.

Dominic Kyungseu Na was born in Seoul, South Korea, to a musical family. His father is a luthier and his mother is a violinist. Dominic first studied in Russia, attended the Central Music School for Talented and Gifted Children under the supervision of St. Petersburg State Conservatory. His education in music continued at the Konservatorium of Vienna, Austria and at the Musikhochschule Luebeck with one of the world's finest cellists Lynn Harrell. Dominic holds a konzertenexamendegree, the highest musical arts performance degree in Germany. Na also studied chamber music with Miguel Da Silva, the founder of Ysaye quartet, as well as earning an Artist Diploma with celebrated artists such as Andres Diaz, Eugene Osadchy, and Christopher Adkins in the United States.