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### Guest Artist: Chung-Ha Kim, Piano

Chung-Ha Kim Piano  
*Illinois State University*

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Illinois State University  
College of Fine Arts  
School of Music

Guest Artist  
Chung-Ha Kim, *Piano*

Kemp Recital Hall  
March 23, 2006  
Thursday Evening  
8:00 p.m.

This is the ninety-eighth program of the 2005-2006 season.

## Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Iberia, Book 3  
El Albaicin  
El Polo  
Lavapies

Isaac Albéniz  
(1860-1909)

Sonata in A Major, D. 959  
Allegro  
Andantino  
Scherzo: Allegro vivace  
Rondo: Allegretto

Franz Schubert  
(1797-1828)

## About the Artist . . . .



Chung-Ha Kim is currently on the keyboard faculty of Millikin University in Decatur, Illinois, where she teaches class piano and preparatory piano. Born and raised in Germany to Korean parents, Ms. Kim has won top prizes at the "Jugend musiziert" and Steinway-competitions in Germany. In 1999, she was awarded the John Cervolo-prize for outstanding performance of music by J. S. Bach by the Manhattan School of Music in New York. In 2002, she performed the Emperor-Concerto by Beethoven with the university orchestra of Giessen in Germany. Besides being active as a teacher and a performer, Ms. Kim is also involved in MTNA: she currently serves as the East District

Chair of the Illinois State Music Teachers' Association and the Secretary of the Decatur Area Music Teachers' Association. Her research has led to two publications so far in *Clavier and Piano Pedagogy Forum* (an on-line journal affiliated with the University of South Carolina). Ms. Kim holds degrees from the University of Cincinnati's College-Conservatory of Music (D. M. A., M. M.) and the Manhattan School of Music (B. M.).

## Program Notes

Though primarily known for his songs, symphonies, and chamber music, **Franz Schubert (1797-1828)** also began about twenty piano sonatas, of which he finished eleven. These sonatas are very different from those by his contemporary Beethoven: instead of motivic development and a drive towards the finale, Schubert focuses on themes and modulations, which gave rise to the comment that "Schubert's sonatas are like a long walk through the countryside."

His *Sonata in A Major, D. 959* is indeed a perfect example. Composed only two months before his death, it never seems to be in a hurry to get to the end. The expansive opening movement in sonata-allegro form features modulations at the very beginning of the exposition already. For the development section, Schubert takes a small motive from the end of the exposition and transforms it into a seemingly new and beautiful melody that alternates between C and B major, before moving into C and A minor. The movement ends with a *pp*-return of the opening, before ending quietly. The second movement begins as a sad song that turns into a violent outburst in the middle section before returning to its initial mood. Relief is provided by the following Scherzo with its carefree happiness (only momentarily disturbed by a descending scale in c# minor). The final movement is a sprawling seven-part rondo (ABACABA) with a coda. Here, Schubert's genius as a song composer finds full expression as he repeats the lyrical themes over changing accompaniments: one could easily imagine this movement as a long strophic song.

With the collection titled *Iberia*, **Isaac Albéniz (1860-1909)** created a true masterpiece in which imagination, creativity, and Spanish folk elements are blended with superb craftsmanship and sound structures. *Iberia* consists of twelve pieces that are arranged into four books: each piece evokes a Spanish location, city, festival, or song and dance. *El Albaicin* is named after a famous Gypsy quarter in Granada. The opening imitates a guitar technique in which the thumb alternates with the fingers in plucking the strings. The piece begins in a quasi-improvisatory way, and gains strength and confidence as the two main themes alternate with each other in the manner of a flamenco dance. *El Polo* is named after one of the oldest and most serious Andalusian songs and dances. A rhythmic pattern that is maintained consistently throughout the piece reinforces its melancholy, even sorrowful mood, while short rests at the downbeat of even-numbered measures lend an almost "sobbing" character to the music. Following the Introduction, the first part opens with the primary theme in F minor. A short return of the Introduction signals the beginning of the second part, which introduces a new melody in the relative major key, A-flat Major. Part Three (also preceded by a brief restatement of the Introduction) combines both themes, before moving into the Coda. *Lavapies* returns to a Spanish location, this time a noisy district in Madrid. Albéniz indicates on the score that this piece is to be played "joyfully and with freedom," and he adds much humor to the piece by interjecting the melody with dissonant chords that represent the misfiring valves of a street-organ. The habanera-rhythm dominates the principal theme, and though the music seems at times quite chaotic, the piece is in fact in a traditional sonata-allegro form.

Program Notes by Chung-Ha Kim

## Upcoming Events

### March

24	KRH	7:00 p.m.	Senior Recital, Marlene Banti, <i>clarinet</i> *
25	KRH	2:00 p.m.	Graduate Recital, Tawnya Smith, <i>horn</i> *
25	KRH	3:30 p.m.	Senior Recital, Mark Ericksen, <i>violin</i> *
25	KRH	5:00 p.m.	Sophomore Recital, Carmen Hawkins, Stefanie Lindsay & Katie Vasel, <i>flutes</i> *
26	CPA	3:00 p.m.	University Choir & Women's Choir
26	KRH	7:00 p.m.	Graduate Recital, Michelle Sawyer, <i>bassoon</i> *
26	KRH	8:30 p.m.	Junior Recital, Andrew Seng, <i>baritone</i> *
28	CPA	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Faculty Brass Quintet
29	KRH	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Faculty Strings Chamber Concert *
30	KRH	7:00 p.m.	Graduate Recital, Brian Badgley, <i>tuba</i> *
30	CPA	8:00 p.m.	Guest Artist, Alexandra Mascolo-David, <i>piano</i>
31	BA	8:00 p.m.	Illinois Symphony Orchestra, Illinois Symphony Orchestra Choir & Illinois State University Civic Chorale

### April

01	CPA	8:00 a.m.	Gold Series: Jazz Festival
02	KRH	noon	Graduate Recital, Shizue Misumi, <i>piano</i> *
02	KRH	1:30 p.m.	Senior Recital, Amy Zordan, <i>bassoon</i> *
02	KRH	3:00 p.m.	Senior Recital, Patrick Steadman, <i>clarinet</i> *
02	KRH	4:30 p.m.	Senior Recital, Emily Marcantonio, <i>soprano</i> *
02	KRH	5:30 p.m.	Senior Recital, Kyle Bush, <i>baritone</i> *
02	CPA	7:00 p.m.	Percussion Ensemble
03	KRH	6:00 p.m.	Junior Recital, Rachel Wiersbe, <i>flute</i> *
03	KRH	7:30 p.m.	Guitar Ensemble *
04	CPA	8:00 p.m.	Guest Artist: Crispian Steele-Perkins, <i>trumpet</i>
06	CPA	8:00 p.m.	Charles W. Bolen Faculty Recital Series: Maria Stäblein & Patricia Foltz, <i>duo pianos</i>

\* indicates free admission

KRH – Kemp Recital Hall

CPA – Center for the Performing Arts

BA – Braden Auditorium, BSC