

2017

Concert recording 2017-09-06

Er-Gene Kahng

Miranda Baker

Paulo Eskitch

Dominic K. Na

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UPCOMING EVENTS

SEPTEMBER

- Wed 13 Arkansas Beethoven**
Performance Series, Concert 2
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Thu 14 Fulbright Trio**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Sat 16 Tatsuya Percussion Improv**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Wed 20 Arkansas Beethoven**
Performing Series, Concert 3
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Thu 21 Faculty Recital: Cory Mixdorf, trombone**
7:30 p.m., Stella Boyle Smith Concert Hall, free
- Sun 24 Faculty Showcase**
3:00 p.m., Faulkner Performing Arts Center
\$10 general admission; \$5 student/faculty/senior

SEPTEMBER, CONT.

- 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
- 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

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

GIVING AND SUPPORT

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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.

For more information on the Department, contact us at (479) 575-4701, email us at music@uark.edu, or visit our department page at www.music.uark.edu.



UNIVERSITY OF
ARKANSAS

J. William Fulbright College of Arts & Sciences

Arkansas Beethoven Performance Series: Concert One

with
Er-Gene Kahng, *violin*
Miranda Baker, *violin*
Paulo Eskitch, *viola*
Dominic K Na, *cello*

UAMusic

September 6, 2017 | 7:30 PM
Stella Boyle Smith Concert Hall

Concert Program

String Quartet in F Major, Op. 18, No. 1 Ludwig van Beethoven
Allegro con brio (1770-1827)
Adagio affetuoso ed appassionato
Scherzo: Allego molto
Allegro

String Quartet in G Major, Op. 18, No. 2
Allegro
Adagio cantabile - Allegro - Tempo I
Scherzo: Allego
Allegro molto quasi presto

Program Notes

Beethoven's String Quartet in F Major is impressive in terms of size and expressive range. The opening of the first movement bristles with the suppressed energy and explosive contrasts we expect from early Beethoven, while the music's continuity arises from the perpetual transformation of ideas, in particular the opening motif with its characteristic turn. The slow movement, in D minor, is a tragic operatic scene on the grandest scale inspired as (Beethoven told Amenda) by the tomb scene from *Romeo and Juliet*. The return of the main melody is given heightened drama by sudden changes of dynamic, and in the coda by the coloratura embellishments of the first violin. The Scherzo is a sturdy dance twitching with humorous effects. The Trio opens by hammering out a rhythm whose four-bar phrase length underpins the swirling scales that follow on the first violin, with a sudden swerve to D flat leading the music into minor tonalities. The finale is Beethoven at his most effervescent, with a skittish opening tune that contrasts with the spiky second theme. First heard against legato undulations on the cello, this second theme is shared in imitation between the violins, and in the development becomes a contrapuntal passage in fugato style; this alternates with a gentler episode which

later combines with the first theme to begin the final build-up. —Peter Hill

The key of G major was one that Beethoven chose for some of his wittiest works, and the Quartet Op.18 No.2 is no exception. Even the inclusion of the scherzo-like episode in its second movement did not prevent him from following the piece with an actual scherzo, rather than a more relaxed minuet; or from casting the finale in the character of a high-spirited 'Allegro molto.' The finale's humour is embodied in its strikingly unconventional beginning, where the phrases of the main theme alternate between the solo cello and the full quartet. At the end of the movement's first stage Beethoven subverts the expected repeat with a startling switch of key, and the sudden change in harmonic direction casts its shadow over the entire first half of the central development section. When the principal subject makes a return, it does so in a bright C Major, before Beethoven—as though anxious to announce that he is in the 'wrong' key—makes exaggeratedly emphatic preparations for the actual recapitulation. At the crucial moment, however, the music takes a side-step into another distant key, before the genuine recapitulation is at last allowed to set in. —Misha Donat

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.

Miranda Baker recently graduated from the University of Arkansas in Fayetteville with a B.M. in violin performance. While at the University of Arkansas she served as both principal second and concertmaster of the University Symphony Orchestra, as well as performed in the Honors Recital and with the New Music Ensemble. Miranda has studied with Dr. Er-Gene Kahng, Paulo Eskitch, Miho Sakon, and Holly Smardo, and performed in masterclasses with Alexander Markov, Elizabeth Pitcairn, Filip Pogady, and the St. Lawrence String Quartet. Miranda is also a member of the Arkansas Philharmonic Orchestra and performs regularly with the Symphony of Northwest Arkansas.

Paulo Eskitch currently divides his time between an extensive teaching and performing schedule. He is adjunct instructor of violin, viola, and chamber music at Tulsa Community College and is Adjunct instructor of viola at the University of Tulsa. Paulo taught in the Tulsa Public Schools as a Certified Teacher from 2004-2010. Many of his students have received substantial scholarships at universities and summer music festivals. Paulo is a founding member of Trio Aleszky with pianist Allyson Eskitch and cellist Lou Lynch. Since 2004, Paulo has been Associate Concertmaster of the Signature Symphony at TCC. He has also held principal positions with the Tulsa Philharmonic, Tulsa Opera Orchestra, Wichita Grand Opera, and Opera in the Ozarks. Paulo has additionally performed with the Tulsa Symphony Orchestra, Light Opera Oklahoma Orchestra, Symphony Orchestra of Northwest Arkansas (SoNA), New Theatre Restaurant in Kansas City, North Arkansas Symphony, Little Rock Symphony, Kansas City Chamber Orchestra, and St. Joseph Symphony.

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 Ysaÿe quartet, as well as earning an Artist Diploma with celebrated artists such as Andres Diaz, Eugene Osadchy, and Christopher Adkins in the United States.