

# KAMMERMUSIK

March 14, 2004

Bonner Hall, The Waldorf School of Garden City

3:00 P.M.

## PROGRAM PAGE

# KAMMERMUSIK

Presents

Dale Stuckenbruck, violinist

Heawon Kim, pianist

**Franz Schubert**

**Overture in C minor**

1797 - 1828

Largo/ Allegro

**Giuseppe Tartini**

**Sinfonie in A**

1692 - 1770

-Allegro assai

Allegro assai/ Andante assai/ Menuett

## Intermission

**Felix Mendelssohn-Bartholdy**

**piano and strings**

1809 - 1847

Allegro molto

**Concerto in D minor (1823) for violin ,**

Allegro/ Adagio/

**Kammermusik personnel: (alphabetical order)**

**VIOLINS:** Dale Stuckenbruck\*, Hisaichi Shimura\*, Guangyi Chua, Sean Curran, Emmett Drake, Catherine Colquhoun, Catherine Jeanty, Peter Kim, Andrew Miller, Justin Redfearn, David Salazar, Chelsea Stern, Orin Stuckenbruck, Seeri Sung

**VIOLAS:** Alejandra Mahave\*, Amanda Hall, Katy Hayes

**CELLOS:** Susan Lehr\*, Jason Domingo, Noah Heau ,Andrew Krumholz,

**BASS:** Kageki Nagao\*, Peter Miller

*\*professional concert musicians*

**Kammermusik is grateful for all the parental support and for use of the facilities of the Waldorf School of Garden City.**

**HEAWON KIM, pianist**

Heawon Kim's auspicious studies began in her native Korea appearing at the age of seven with the Korean Broadcasting Symphony Orchestra and the Seoul Philharmonic. Subsequently she won numerous competitions, appearing with these orchestras frequently on television and radio. Upon coming to this country in 1972 to the North Carolina School of the Performing Arts, under the guidance of Clifton Mathews, she won the Vittorio Giannini Award, the Southeastern Music Teachers Competition, and appeared with the Orchestra of the North Carolina School of the Performing Arts under the baton of Nicholas Harsanyi. Following rave reviews she was brought to New York by Claude Frank, with whom she studied at the Mannes School of Music, and subsequently earned her Master of Music under Robert Goldsand at the Manhattan School of Music. She has frequently performed for the classes of Erick Friedman, Josef Gingold, Janos Starker, Franco Gulli, and Andre Watts. Ms. Kim has performed as a soloist with regional orchestras in the United States, in chamber music with such groups as the Bronx Arts Ensemble, Pierrot Consort, Rosewood Chamber Ensemble, Garrett Lakes Festival, Leonia Chamber Players, and the Colonial Symphony. She has appeared with the KBS at the opening of the Sejong Arts Center. She is much in demand as a partner in recitals with such artists as Erick Friedman, Sanford Allen, and her husband, Dale Stuckenbruck. She is on the faculty of the C.W. Post campus of Long Island University in an innovative new program for instrumentalists. She is very active in the Korean musical community of New York as pianist for major recitals.

**DALE STUCKENBRUCK, violinist / artistic director**

Dale Stuckenbruck enjoys a diverse interesting musical life in New York as a soloist, concertmaster, chamber musician, and teacher. His main studies were with his long-time mentor- the violinist, Erick Friedman- first at The North Carolina School of the Performing Arts and then at the Manhattan School of Music, receiving his D.M.A. in 1984. He has performed as soloist with the Brooklyn Philharmonic, Philharmonia Virtuosi, New York Virtuosi, White Plains Symphony, New York String Ensemble, Tchaikovsky Chamber Orchestra, Taipei City Symphony Orchestra, and regional orchestras in the U.S. He can be heard as concertmaster of many of New York's premier musical organizations such as the Brooklyn Philharmonic, Philharmonia Virtuosi, New York Virtuosi, Dance Theater of Harlem, Queens Symphony, Masterworks, Music St. Ignatius, and the Long Island Philharmonic, and many Broadway Shows, most recently at "La Boheme" at the Broadway Theater. He has recorded for CRI the violin concerto by Lou Pelosi, and is included in recordings for Musical Heritage, SONY, BMG, Vanguard, Warner, Disney, Kultur Video with Erick Friedman, and in more than 70 films on both violin and musical saw. This past season he presented four 19th century recitals with Heawon Kim, pianist, at the "Poet's Den" in historical clothing with actors in a staged setting. His interests include the violin in earlier historical settings, the mandolin, and most significantly, the musical saw. As one of the leading players of the saw in the world he has premiered many new works for the saw as recitalist and as soloist with orchestras. Recently he released the solo album "Sawing to New Heights" ([www.classicalcds.com](http://www.classicalcds.com)) featuring the pianist and composer Steve Margoshes. This past season he received critical acclaim for the concerto for saw, "Divinations by Mirrors" by Michael Levine with the New Century Chamber Orchestra. He performs on the mandolin at the Metropolitan Opera, New York City Opera, ABT, in concertos at the Metropolitan Museum with Paula Robison with whom he just recorded a new CD, and at the Garrett Lakes Festival. He has served as concertmaster for performances on historical instruments for "Music at St. Ignatius of Loyola" and the

"Holy Trinity Lutheran Church's Vespers with Bach". He has been featured in "Strings Magazine," "Korean Monthly Music Magazine," "Newsday," and was recently a featured guest on "Emeril Live." He served as a reviewer for "Notes" of new 20th century violin music. On the C.W. Post/ L.I.U. faculty since 1986. Many of his students perform in this nation's leading musical organizations. He recently founded a Long Island based conductor-less-string ensemble, "Kammermusik," for young talent. He joins his wife, Heawon Kim, frequently in duo recitals, since 1975.

**KAGEKI NAGAO, bass / assistant director**

**Kageki Nagao, double-bass graduated from the Juilliard School with bachelor's and master's degrees. He received a doctor of musical arts degree from the SUNY Stony Brook. His teachers include William Blossom, Julius Levine, and John Schaeffer. Dr. Nagao has performed throughout Europe and the United States as a soloist, orchestral player, and chamber music player, under conductors such as Zubin Mehta, Sergiu Comissiona, Paul Zukofsky, James DePriest, and Leonard Bernstein. Since 1987, he has served as the principal bass player with the Westchester Symphony Orchestra, has given countless master classes for children in Westchester county. Dr. Nagao performs regularly with Westchester Chamber Orchestra, Atlantic Symphony, and Transfiguration Chamber Ensemble, and has given numerous solo recitals throughout New York metropolitan area. In 1993 he gave the world premiere performance of "Unlawful Assembly" by Jay Zimmerman, commissioned for the Martin Luther King celebration. Dr. Nagao currently serves as a member of music faculty at Long Island Lutheran Middle and High School, Brookville NY.**

# KAMMERMUSIK

**Dale Stuckenbruck**, artistic director

A newly formed chamber ensemble comprised of advanced string students from Long Island, including the Waldorf School. The focus is for young talent to experience the making of music with concert artists, side by side. Chamber music experiences are the most enriching awakenings for both artists and audiences.

## PROGRAM

**J.S. BACH**, Kantate # 29, "Wir Danken Dir, Gott"  
"Sinfonia" arr. for 4 violins, Aria for Tenor and Solo Violin, and Choral  
**Vaughn-Williams**, "On Wenlock Edge"  
tenor, strings, and piano with **Heawon Kim**  
**Ernest Chausson**, "Le Cobri"  
tenor, violin, and piano  
**Morton Gould**, "Spirituals for Strings"

**Sunday, May 16, 3:00 P.M./Bonner Hall**  
**Waldorf School, Garden City, Cambridge Ave.**

Tickets: Donations- \$10 Adults / \$5 Students / Children under 12 are free

FOR TICKETS RESERVATIONS PLEASE CALL 866-578-3559

guest soloist:

## **Gregory Mercer, Tenor**

American tenor Gregory Mercer has been hailed throughout the world for the sweetness and agility of his voice, his musicality and his acting ability. He is equally at home on opera, concert and recital stages. Among the many opera companies in the United States with whom he has sung are The Metropolitan Opera, Lyric Opera of Chicago, New York City Opera, San Francisco Opera's Western Opera Theater, Virginia Opera, L'Opera Francais de New York, Orlando Opera, Des Moines Metro Opera, Opera Festival of New Jersey, Opera Delaware, Skylight Opera Theatre, Connecticut Grand Opera and Opera Roanoke. Overseas, he has appeared at the opera companies of Amsterdam, Monte-Carlo Basel, Graz, Caracas, and Prague, with whom he also toured Japan. A superb concert artist as well, Mr. Mercer has been featured with many major orchestras, including The Saint Lukes Chamber Orchestra, Brooklyn Philharmonic, Chicago's Grant Park Symphony, Grenoble Symphony, Springfield Symphony, Rhode Island Philharmonic and the Westchester Philharmonic. Choral groups include Musica Sacra, Oratorio Society of New York, New York Choral Society, Dessoff Choirs, Pro Arte Choral, Princeton Pro Musica, Amor Artis, National Chorale, Baltimore Handel Choir, Early Music New York, Harvard Radcliffe Chorus and the Barnard-Columbia Chorus. He has also sung at several music festivals, such as the Tanglewood, Stern Grove, Besancon, Brevard, Winter Park, Monadnock and Berkshire Choral Festivals. His television credits include appearances on ABC, CBS, NBC, PBS, German National Television, Czech National Television and Yugoslav National Television. He has recorded for the Albany, Caedmon, Vox, Koch, New World and Original Cast record labels. Mr. Mercer was recently appointed to the position of tenor soloist, cantor and assistant conductor at St. Patrick's Cathedral in New York City. In addition to his duties there, he will be returning to New York City Opera for the 2004/2005 season in three productions, including *Madama Butterfly*, *Carmen* and a new production of *Puccini's Fanciulla del West*.

## PROGRAM

<b>Kantate # 29, „Wir Danken Dir, Gott“</b>	<b>Johann Sebastian Bach</b>
<b>Sinfonia, arranged for 4 violins</b>	<b>arranged by Thomas Krämer</b>
<b>Violin 1 Catherine Calquon</b>	
<b>Violin 2 Peter Kim</b>	
<b>Violin 3 Emmet Drake</b>	
<b>Violin 4 Guangyi Chua</b>	
<b>Arie, „ Haleluja, Stärk’ und Macht sei..“</b>	
<b>Tenor: Grogory Mercer</b>	
<b>Violin, Dale Stuckenbruck</b>	
<b>Cello, Susan Lehr</b>	
<b>Continuo, Heawon Kim</b>	
<b>Choral, „Sei Lob und Preis...“</b>	
<b>Sopranos, Martin Adams and Erin Stuckenbruck</b>	
<b>Alto, Cheslea Stern</b>	
<b>Tenor, Jared Mitchell</b>	
<b>Bass, Kieran Kerekes</b>	

<b>On Wenlock Edge</b>	<b>Ralph Vaughn-Williams</b>
<b>Tenor, Gregory Mercer</b>	
<b>On Wenlock Edge</b>	
<b>From afar, from eve and morning</b>	
<b>Is my team ploughing?</b>	
<b>Oh, When I was in love with you</b>	
<b>Bredon Hill</b>	
<b>CLun</b>	

<b>Le Colibri</b>	<b>Ernest Chausson</b>
<b>Tenor, Gregory Mercer</b>	
<b>Violin, Dale Stuckenbruck</b>	
<b>Piano. Heawon Kim</b>	

<b>Spirituals for Strings</b>	<b>Morton Gould</b>
<b>Gospel Train-Old Time Religion</b>	
<b>Were you there?-Steal Away</b>	
<b>All God’s Children Got Wings</b>	
<b>Little David Play your Harp</b>	

<b>Calvary-He never Said a Mumblin' Word</b>	
<b>Ezekiel Saw de Wheel</b>	

## ON WENLOCK EDGE

"On Wenlock Edge", by Ralph Vaughan Williams, was begun in 1906 and completed in 1909. The poems are from Housman's "A Shropshire Lad", which was published a hundred years ago in 1896. These poems seemed to strike a chord with British readers. Vaughan Williams took 6 of the poems and moulded them into one of the finest English song cycles.

The first song, "On Wenlock Edge", compares the unchanging qualities of the Roman from centuries ago to the present day, when the "thoughts that hurt him" can still apply. The second song, "From far from eve and morning", is very moving in its depiction of man's short span on earth. The third song, "Is my team ploughing?", caused a rift between Vaughan-Williams and Housman because the verse about football was omitted - very wisely in my view. This song is a dialogue between the ghost asking the living man if things are still the same as when he was alive. "Is my girl happy?", he asks. "Yes lad, I cheer a dead man's sweetheart, never ask me whose."

"O when I was in love with you" is a perfect antidote to the dramas of the previous song. Love is fine while it lasts but, when it's over, the young man says "I'm quite myself again". Bredon Hill is perhaps the most beautiful song in the cycle. Two lovers lie together on Bredon on a shimmering summer day. The bells are sounding out, but all is not as it appears. The girl dies and the bells now call out again, this time sounding disturbingly violent, and the young man asks them to be still. The lovely hazy shimmering of the opening returns and, unaccompanied, the song finishes: "I will come".

Finally, "Clun". This was in fact the first song to be composed. The tension is relaxed after "Bredon Hill", and the poem compares the stillness of the countryside with the troubles of urban life. It finishes "'Tis a long way further than Knighton, A quieter place than Clun, Where Doomsday may thunder and lighten and little 'twill matter to one". The cycle ends in complete tranquility.

<p><b>On Wenlock Edge the wood's in trouble;</b> His forest fleece the Wrekin heaves; The gale, it plies the saplings double, And thick on Severn snow the leaves.</p> <p>'Twould blow like this through holt and hanger When Uricon the city stood: 'Tis the old wind in the old anger, But then it threshed another wood.</p> <p>Then, 'twas before my time, the Roman At yonder heaving hill would stare: The blood that warms an English yeoman, The thoughts that hurt him, they were there.</p> <p>There, like the wind through woods in riot, Through him the gale of life blew high; The tree of man was never quiet: Then 'twas the Roman, now 'tis I.</p> <p>The gale, it plies the saplings double, It blows so hard, 'twill soon be gone:</p>	<p><b>Is my team ploughing,</b> That I was used to drive And hear the harness jingle When I was man alive?</p> <p>Ay, the horses trample, The harness jingles now; No change though you lie under The land you used to plough.</p> <p>'Is football playing Along the river shore, With lads to chase the leather, Now I stand up no more?'</p> <p>Ay, the ball is flying, The lads play heart and soul, The goal stands up, the keeper Stands up to keep the goal.</p>
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To-day the Roman and his trouble  
Are ashes under Uricon.

**From far, from eve and morning**

And yon twelve-winded sky,  
The stuff of life to knit me  
Blew hither: here am I.  
Now — for a breath I tarry  
Nor yet disperse apart —

Take my hand quick and tell me,  
What have you in your heart.  
Speak now, and I will answer;  
How shall I help you, say;  
Ere to the wind's twelve quarters  
I take my endless way.

'Is my girl happy,  
That I thought hard to leave,  
And has she tired of weeping  
As she lies down at eve?'

Ay, she lies down lightly,  
She lies not down to weep:  
Your girl is well contented.  
Be still, my lad, and sleep.

'Is my friend hearty,  
Now I am thin and pine,  
And has he found to sleep in  
A better bed than mine?'

Yes, lad, I lie easy,  
I lie as lads would choose;  
I cheer a dead man's  
sweetheart,  
Never ask me whose.

**Oh, when I was in love with you,**

Then I was clean and brave,  
And miles around the wonder grew  
How well did I behave.  
And now the fancy passes by  
And nothing will remain,  
And miles around they'll say that I  
Am quite myself again.

In valleys of springs of rivers,  
By Ony and Teme and Clun  
The country for easy livers,  
The quietest under the sun,

We still had sorrows to lighten,  
One could not be always glad,  
And lads knew trouble at Knighton,  
When I was a Knighton lad.

By bridges that Thames runs under,  
In London, the town built ill,  
'Tis sure small matter for wonder  
If sorrow is with one still.

And if as a lad grows older  
The troubles he bears are more,  
He carries his griefs on a shoulder  
That handselled them long before.

Where shall one halt to deliver  
This luggage I'd lief set down?  
Not Thames, not Teme is the river,  
Nor London nor Knighton the town:

'Tis a long way further than  
Knighton,  
A quieter place than Clun,  
Where doomsday may thunder and  
lighten  
And little 'twill matter to one.

**In summertime on Bredon**

The bells they sound so clear;  
Round both the shires the ring them  
In steeples far and near,  
A happy noise to hear.

Here of a Sunday morning  
My love and I would lie,  
And see the coloured counties,  
And hear the larks so high  
About us in the sky.

The bells would ring to call her  
In valleys miles away:  
„Come all to church, good people;  
Good people, come and pray.“  
But here my love would stay.

And I would turn and answer  
Among the springing thyme,  
„Oh, peal upon our wedding,  
And we will hear the chime,  
And come to church in time.“

But when the snows at Christmas  
On Bredon top were strown,  
My love rose up so early  
And stole out unbeknown  
And went to church alone.

They tolled the one bell only,  
Groom there was none to see,  
The mourners followed after,  
And so to church went she,  
And would not wait for me.

The bells they sound on Bredon,  
And still the steeples hum.  
„Come all to church, good people,“ —  
Oh, noisy bells, be dumb;

	I hear you, I will come.
Kantate BMW #29 ( German text)	Cantata, MMW # 29 (English text)
<p>1. Sinfonia,</p> <p>3. Aria (T)</p> <p>Hallelujah, strength and might To the name of God Almighty! Zion is his city still, Where he doth his dwelling keep, Where he still with our descendants Keeps our fathers' covenant.</p> <p>8. Chorale (S, A, T, B)</p> <p>Now laud and praise with honor God Father, Son, and Holy Ghost! That he in us make flourish What he to us in mercy pledged, That we should firmly trust him, In full on him relying, Sincerely in him hoping; That our heart, mind and will To him with joy be fastened; To this now let us sing: Amen, we shall achieve it, We trust with all our heart</p>	<p>1. Sinfonia,</p> <p>3. Aria (T)</p> <p>Halleluja, Stärk und Macht Sei des Allerhöchsten Namen! Zion ist noch seine Stadt, Da er seine Wohnung hat, Da er noch bei unserm Samen An der Väter Bund gedacht.</p> <p>8. Chorale (S, A, T, B)</p> <p>Sei Lob und Preis mit Ehren Gott Vater, Sohn, Heiligem Geist! Der woll in uns vermehren, Was er uns aus Gnaden verheißt, Dass wir ihm fest vertrauen, Gänzlich verlassn auf ihn, Von Herzen auf ihn bauen, Dass unsr Herz, Mut und Sinn Ihm tröstlich solln anhangen; Drauf singen wir zur Stund: Amen, wir werden's erlangen, Glaubn wir aus Herzens Grund.</p>

<p style="text-align: center;">Le Colibri (French)</p> <p style="text-align: center;">Le vert colibri, le roi des collines, Voyant la rosée et le soleil clair, Luire dans son nid tissé d'herbes fines, Comme un frais rayon s'échappe dans l'air. Il se hâte et vole aux sources voisines, Où les bambous font le bruit de la mer, Où l'açoka rouge aux odeurs divines S'ouvre et porte au coeur un humide éclair. Vers la fleur dorée, il descend, se pose, Et boit tant d'amour dans la coupe rose, Qu'il meurt, ne sachant s'il l'a pu tarir! Sur ta lèvre pure, ô ma bien-aimée, Telle aussi mon âme eut voulu mourir, Du premier baiser qui l'a parfumée.</p>
<p style="text-align: center;">Le Colibri (English)</p> <p style="text-align: center;">The humming bird, king of the hills Seeing the dew and the bright sun Glitter on his nest, woven of fine grasses, Like a light breeze escapes into the air. He hurries and flies to the nearby springs, Where the reeds make the sound of the sea, Where the red hibiscus, with its heavenly scent, Unfolds and brings a humid light to the heart. Towards the golden flower he descends, alights, And drinks so much love from the rosy cup That he dies, not knowing if he could have drained it!</p>

**On our pure lips, oh my beloved,  
My soul likewise would have wanted to die  
Of the first kiss, which has perfumed it.**