

Special Thank you to ETSU Martha Street Culp Auditorium, Laura Hensley-director of the D.P. Culp Student Center for the use of the ESTU Martha Street Culp Auditorium for this performance.

Additional special thank you to Perry Piano Studio, Jane Stuckenbruck Perry, and Ms. Jackie Santiago for their support and vision for this program.

~



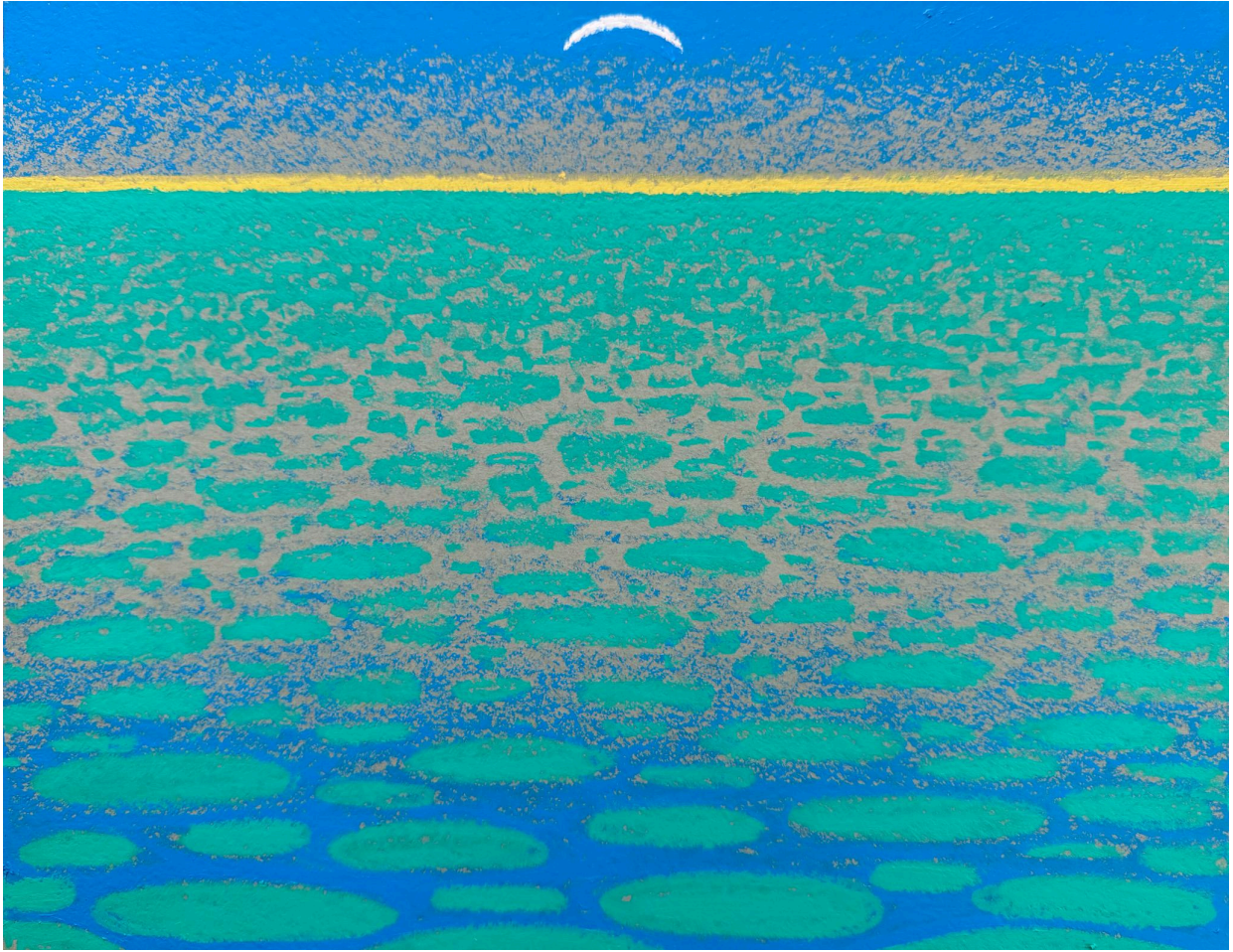
In loving memory

of

Ottie Mearl Stuckenbruck

b. April 29, 1922
d. September 28, 2020

FANTASY EXCURSIONS



Heawon Kim, piano
Dale Stuckenbruck, violin

~

ETSU Martha Street Culp Auditorium
Johnson City, Tennessee
Sunday, September 28, 2025
4 PM

~

Presented by Perry Piano Studio
Painting by Orin Lee Stuckenbruck

Fantasy
(2014)

Ellen Taaffe Zwillich
(1939-)

solo violin

Fantasy No. 1
(1933)

Florence Price
(1887-1953)

violin & piano

Piano sonata # 13 in E-flat
major, Op. 27, No. 1
"quasi una fantasia"
(1800-1801)

Ludwig van Beethoven
(1770-1827)

1. Andante - Allegro
2. Allegro molto e vivace
3. Adagio con espressione
4. Allegro vivace

solo piano

~ Intermission ~

Sonata-Fantasy, No. 1
(1912-1920)

Heitor Villa-Lobos
(1887-1959)

violin & piano

Fantasie in C major Op.
posth. 159, D 934
(1827)

Franz Schubert
(1797-1828)

1. Andante molto,
2. Allegretto,
3. Tema e Variazioni
4. Allegro, 5. Vivace,
6. Allegretto, 7. Presto

violin & piano

Romance, Op. 23
(1893)

musical saw
& piano

Amy Beach
(1867-1944)

Heawon Kim - piano

Heawon Kim began her life with piano as one of Korea's most well-known prodigies of her generation appearing at the age of seven with the Korean Broadcasting Symphony Orchestra and the Seoul Philharmonic, including a performance with the KBSO for the opening of Sejong Hall, Seoul. Subsequently she won numerous competitions and came to the North Carolina School of the Performing Arts, studying with Clifton Matthews, winning the Vittorio Giannini Award. As a prize winner of the Southeastern Music Teachers Competition she also appeared under the baton of Nicholas Harsanyi for Prokofiev's third concerto for the school's commencement. Following rave reviews, she was brought to New York by Claude Frank, with whom she studied at the Mannes School of Music, and Robert Goldsand at the Manhattan School of Music.

Ms. Kim has been a soloist with regional orchestras in the United States and has appeared as chamber musician with such groups as the Bronx Arts Ensemble, L'Ensemble, The Pierrot Consort, Rosewood Chamber Ensemble, Garrett Lakes Festival, Leonia Chamber Players, Clarion Concerts/Leaf Peeper, Long Island Philharmonic, New York Virtuosi, and the Colonial Symphony. She was a frequent soloist, recitalist and chamber music collaborator for the late Erick Friedman for over 30 years, and also with such artists as Dennis Brott, Sergiu Luca, Marion Davies, Sanford Allen, Barry Finclair, and her husband, Dale Stuckenbruck. She has been The Pierrot Consort's pianist for over thirty years.

<https://violin-saw.com/heawon-kim-piano/>

~

Dale Stuckenbruck - violin

Grammy-nominated artist Dale Stuckenbruck is immersed in the diverse musical life in New York as a soloist, concertmaster, chamber musician and teacher. His mentor was the great violinist Erick Friedman, with whom he has appeared as soloist with orchestra, in recording and in chamber music. He has performed as a saw soloist with the New York Philharmonic, the New Century Chamber Orchestra, the New York Virtuosi, the Queens Symphony, and the Brooklyn Philharmonic, and as violin soloist with the Brooklyn Philharmonic, Philharmonia Virtuosi, New York Virtuosi, New York String Ensemble, Tchaikovsky Chamber Orchestra, Taipei City Symphony Orchestra, Music at St. Ignatius, Masterworks, and as a mandolinist with the Charleston Symphony. He has been featured in Strings Magazine, Wuolgang Umak (Korea), Newsday, Sarasate (Japan) and the New York Times. As a leading international artist of the musical saw he has received international acclaim for his recording of "Sawing to New Heights" (music by Steve Margoshes), the grammy-nominated recording of "Ancient Voices of Children" by George Crumb on Bridge Records, the performances of the "Divination by Mirrors" by Michael Levine with the New Century Chamber Orchestra and the New York Virtuosi, a performance on the "Tonight Show" with KORN, a performance with the Lincoln Center Chamber Music Society, and as a soloist with Leonid Kavakos and the New York Philharmonic.

As a mandolinist he has appeared at the Met Opera, NYC Opera, ABT, and with Paula Robison at the Met Museum. His diverse interests include being a multi-instrumentalist of historical violins, the sitar, the mandolin, the erhu, and the theremin. He founded the Long Island Vegetable Orchestra, appearing on "Conan" as a guest. He has participated on the faculty of LIU-Post, the Pierrot Chamber Music Festival, LIHSA, The Oyster Bay Music Festival. D.M.A. from Manhattan School of Music, 1984.

<https://www.violin-saw.com/>

Fantasy for Solo Violin, Ellen Taaffe Zwilich (1939-)

Ellen Zwilich is the recipient of numerous prizes and honors, including the 1983 Pulitzer Prize in Music (the first woman ever to receive this coveted award), the Elizabeth Sprague Coolidge Chamber Music Prize, the Arturo Toscanini Music Critics Award, the Ernst von Dohnányi Citation, an Academy Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, 4 Grammy nominations, the Alfred I. Dupont Award, Miami Performing Arts Center Award, the Medaglia d'oro in the G.B. Viotti Competition, and the NPR and WNYC Gotham Award for her contributions to the musical life of New York City. Among other distinctions, Ms. Zwilich has been elected to the American Classical Music Hall of Fame, the Florida Artists Hall of Fame, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters. In 1995, she was named to the first Composer's Chair in the history of Carnegie Hall, and she was designated *Musical America's* Composer of the Year for 1999.

"*Fantasy* was a commission from the Indianapolis International Violin Competition and each semi-finalist was required to perform the work ... of course, I knew that anyone who got to the semi-finals would have incredible fingers, so I wanted to give them the opportunity to express themselves musically in individual ways ... I hope listeners sit back and let the piece and its performer speak to them ... as I often say, a music score is black marks on white paper, and it's the performers who breathe life into it ..." the former Pulitzer Prize for Music winner has said: "I still feel the magic involved in all of this - and I hope the listener does, too." -Ellen has told The Violin Channel.

The Fantasia No. 1 in G Minor, Florence Price (1888-1953)

Florence Price was a gifted performer, musician, and educator. Born in Little Rock, Arkansas, she went on to study at the New England Conservatory of Music and is recognized as the first African American woman to have a composition played by a major orchestra. Her body of work includes more than 300 compositions, many of which have now been performed by major ensembles around the world.

The *Fantasia No. 1* in G Minor for violin and piano is the first of Price's two works in that genre. The autograph is dated July 15-16, 1933. This date places it in the chronological vicinity of some of Price's works that are best known today: the First (E-minor) *Fantasia nègre* (1929-32)⁵ and Piano Sonata in E Minor (1932), the First Symphony (1932), the Piano Concerto in D Minor (1932-34). Like all those already well-known compositions, the Violin Fantasy No. 1 reflects Price's remarkable fluency in synthesizing the traditions and idioms of post-Romantic concert music with the melodic and harmonic idioms of African American folksong. Most remarkable of all, despite the Fantasy's cultivation of abrupt shifts and interruptions that give it a decidedly unstudied character, it is in fact a highly structured and symmetrical composition in which the introduction and coda frame a thematic and tonal dialog between G minor and B-flat major and the idioms of the cultivated and vernacular traditions.

— excerpted from ed. John Michael Cooper, Wise Music Capital, G. Schirmer

Piano Sonata No. 13 in E-flat major, Op. 27 No. 1, Ludwig van Beethoven (1770-1827)

This sonata titled, "*Quasi una fantasia*", is a sonata composed by Ludwig van Beethoven in 1800–1801 at the age of 30. "Fantasy" means, innocently, a piece of an improvisatory character. Beethoven used it here to signal his decision to depart from the classical norms. He also writes *attacca* at the ends of all movements but the last—urging players, that is, to play them successively *without pause*.

This sonata is affectionately known as "the other one," since Op. 27 No. 2 is the "Moonlight." The non-melodic opening of this sonata compared with the second sonata, its seeming simplicity, does not negate the maturity needed to perform this work as a developing whole.

Throughout his life, Beethoven continued to make contributions to the genre of the piano sonata. He never stopped developing its form, seeking new levels of expression and scope. The title of the sonata Op. 27 No. 1 "*Sonata quasi una fantasia*" already suggests an unusual form and intensity of expression. Beethoven abandons the expected sonata scheme by opening with a slow movement, by returning to themes at surprising times, and by blurring divisions between movements. The sonata ends with a boisterous Allegro that combines features of sonata and rondo form.

INTERMISSION

Sonata-Fantasy, No. 1, Heitor Villa-Lobos, (1887-1959)

Villa-Lobos wrote two sonata-fantasy works for violin and piano. The sonatas come from an early stage in Villa-Lobos's career, 1912 to 1920, when he was still assimilating European Romantic influences, particularly from France. The Sonata Fantasia No. 1 bears the subtitle *Desespérance* ("Despair"), and it starts with a melancholy and yes, despairing theme on the violin before the piano steps in to break up the rhythm. There are bursts of agitation in the center and near the end of the single movement piece, but the basic down-in-the-dumps mood doesn't change. It sounds thoroughly European, with not a trace of the Brazilian tinge that would infiltrate his music later.- Classical Voice, Richard S. Ginell, Aug. 2 2021

Fantasie in C major Op. posth. 159, D 934, Franz Schubert, Franz Schubert (1797-1828)

The list of instrumental masterworks composed by Franz Schubert in his short life – he was not yet 32 when the end came, even younger than Mozart, who died at age 35 – is remarkable, especially considering his reputation as perhaps the greatest composer of songs. The "mature" works include string quartets, piano sonatas, trios, and masterpieces for piano duo, as well as symphonies.

The genre of the violin sonata did not figure significantly in his catalog, but one work for the combination of violin and piano stands above the others for several reasons. The late works of Schubert, if that's the right term for music composed at age 30 or 31, find him exploring

new harmonic, sonic, and emotional territory, and that is certainly true of the Fantasy (D. 934) for violin and piano.

The very title is one we find in just a few of Schubert's compositions, such as the "Wanderer" Fantasy (D. 760) for solo piano and the Fantasy in F minor (D. 940) for piano four-hands. As with D. 760, Schubert employs thematic material from one of his many songs, in this case "Sei mir gegrüsst!" (D. 741). The text is by Friedrich Rückert, best known as the source of Mahler's *Kindertotenlieder* and the Five Rückert Songs, one of which is the extraordinary "Ich bin der Welt abhanden gekommen" (I am lost to the world). Although the Schubert setting whose tune is used in the middle section of this Fantasy may seem sentimental and gushing ("Be greeted by me; be kissed by me..."), Schubert authority, Graham Johnson is convinced the song is more epic and tragic.

There is much more to the chamber work, which takes nearly half an hour to perform. From the opening, hushed and almost ghostly in its tremolando way, Schubert moves into lyrical and virtuosic territory by turns, fully justifying the work's designation as a Fantasy.

Romance, Op. 23 (originally for violin and piano), Amy Beach (1867-1944) **Played her on the musical saw**

Amy Beach's *Romance* for Amy Beach's Romance for Violin and Piano came relatively early in her career. It was composed in 1893 and dedicated to the then famous American violinist Maud Powell. Beach and Powell premiered the work in the year that it was composed at the 1893 World's Columbian Exposition in Chicago. It is in three sections with the melodies shared by both players. Amy Beach, née Cheney, was born in Henniker, New Hampshire. She studied piano with several at the time well-known piano teachers, including Ernst Perabo and Kal Baermann, but with regard to composition she was almost entirely self-taught. She made her concert debut at the age of 16 as a very exceptional pianist. Two years later, she married a physician 24 years her senior, Dr. Henry Harris Aubrey Beach. Until the death of her husband she was not known maiden name but by the moniker "Mrs. H.H.A. Beach"; the practice in Britain and America for celebrated actresses to use their husband's name. Her husband, additionally as a member of Boston's upper crust, that she limit her concerts to one per year. After his death she embarked on a concert tour in Europe and America. She wrote in most genres and was the first American woman to write a symphonic work. Ultimately, she was considered one of America's leading composers alongside Arthur Foote, George Chadwick, Edward MacDowell, and Horatio Parker. Her writing is in the late Romantic idiom, showing influence of Brahms and Cesar Franck. - Edition Silvertrust

Musical Saw

For information about the history, science, and performance of the musical saw I invite you to read Erin Stuckenbruck's paper. <https://www.violin-saw.com/dale-musical-saw-1/>. The saw also has its roots in the music of Appalachia.