

— FESTIVAL —
MOZAIC

**JONAH
KIM**

Artist-in-Residence

with

**TRIO
BARCLAY**

March 26, 2023
2:00 PM

Harold J. Miossi Cultural
& Performing Arts Center,
Cuesta College



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ARTISTS

Jonah Kim
Cello

Dennis Kim
Violin

Sean Kennard
Piano

PROGRAM

JONAH KIM

Blue Stairs (2023) [World Premiere]

Dennis Kim, Jonah Kim

ANTONÍN DVOŘÁK

Piano Trio No. 4 In E Minor Op. 90 B. 166 "Dumky" (1891)

Lento maestoso
Poco adagio
Andante
Andante moderato
Allegro
Lento maestoso

Sean Kennard, Dennis Kim, Jonah Kim

INTERMISSION

LUDWIG VAN BEETHOVEN

Cello Sonata No. 3 in A major op. 69 (1808)

Allegro, ma non tanto
Scherzo. Allegro molto—Trio
Adagio cantabile—Allegro vivace

Sean Kennard, Jonah Kim

SHERIDAN SEYFRIED

Piano Trio (2021)

Moderate
Energico
Lento espressivo
Vivace

Sean Kennard, Dennis Kim, Jonah Kim

PROGRAM NOTES

Blue Stairs (2023)

JONAH KIM (b. 1988)



Blue Stairs was composed as I was performing in South Korea with Trio Barclay. It was my first time back to Korea in years, and much had changed from my previous visit. The most interesting difference I sensed was the evolution of culture and the infusion of foreign elements in the simplest ways. Food is perhaps the clearest way to describe what I experienced. Many of the dishes had been modified with simple foreign ingredients. I also found it intriguing that some ingredients consumed out of necessity in the past are now delicacies.

When I began writing this piece, I knew we needed a duo for violin and cello. This is a difficult configuration because there is no harmonic instrument like piano or guitar to play the chords. Music for duos often sound sparse and meander without rhythm. The challenges were clear from the onset; I looked to these experiences and observations as my creative guides.

Like our favorite celebrity chefs, the greatest composers always work with high quality ingredients, oftentimes using highlights of their own culture, or a newly imported idea. When the quality ingredients interact with one another, they create a kind of organized randomness, much like the way a row of trees sits on a mountain or how simple ingredients together create complexity in our food. To borrow Mozart's words, "music is made between the notes", in every sense.

So I took two single horizontal lines, a violin and a cello, and began braiding them together. I also came up with a numbering system for the pace of rise, then overlapped them vertically at specific places and times. It began to sound like a four-dimensional Escher painting spiraling around my head.

It isn't convenient to execute a piece like this; sometimes we play two, three, or even five notes at a time! But Bach, Beethoven and Brahms didn't care much for convenience either. Something else they all have in common is their love of blue notes (altered notes that don't fit in the main scale); it just so happens that most of my favorites scales themselves are blue. By the time I was ready to write it all down, I knew we were going to be taking the "Blue Stairs". © 2023 Jonah Kim

Piano Trio No. 4 In E Minor Op. 90 B. 166 "Dumky" (1891)

ANTONÍN DVOŘÁK (1841 – 1904)



The Dumka is originally an Ukrainian musical term also used in other Slavic languages, as in the Czech culture that Dvorak grew up in. The word literally translates to "thought", and is usually melancholic and heartfelt; they are essentially European blues.

Dvorak completed his fourth piano trio, a collection of six dumkas, in 1891 and premiered it himself with his friends Ferdinand Lachner on violin, and Hanus Wihan on cello. It was so well received, the three of them gave over 40 performances of this piece on Dvorak's farewell tour before moving to New York City.

It is arguably one of the most loved works in piano trio literature and its final moments are rumored to have inspired John William's iconic theme to Steven Spielberg's *E.T. the Extra-Terrestrial* (1982). © 2023 Jonah Kim

Cello Sonata No. 3 in A major op. 69 (1808)

LUDWIG VAN BEETHOVEN (1770–1827)



Inscribed "Inter lacrymas et luctus" meaning "amid tears and sorrows", Beethoven's third cello sonata was completed in 1808, a few years into his "heroic" middle period. It is considered the first true cello sonata in music history to regard the cello as the piano's equal. His masterful use of the two instruments, and the lack of excess notes, make accompanimental elements equally as melodic as the melody itself. It is almost confusing for listeners to decide which is which, or which is more beautiful. Cascading scales compete with galloping triplets in the first movement – will our hero conquer?

The second movement is a Scherzo, or musical joke, of a rustic, angular nature. The two instruments are constantly cutting each other off. The three verses of the joke are interspersed with less frustrated, and more playful trio sections that flow like creek water sparkling through a stream. Beethoven's final joke is in the way he breaks the repetition cycle, cleverly ending the joke just when we think a new round has begun.

The third movement is a relaxed and singing introduction to the fourth, where the cello and piano take turns soaring with melody. But before we can get too comfortable, the finale has already mischievously started. It is all the more effective because the first notes of the finale are in the configuration of a cadence – in classic, cheeky Ludwig fashion. The finale's coda is uplifting and fills the heart with emotion. Our hero conquers. © 2023 Jonah Kim

Piano Trio (2021)

SHERIDAN SEYFRIED (b. 1984)



Each movement of this work can be seen as representing one or two primary emotions or feelings. The grief and fear of the opening movement are followed by the uninhibited vitality of the second. The serenity and passion of the third movement are followed by the *joie de vivre* of the finale. This progression of emotions may appear more intentional than it was: the movements were actually written in reverse order. And so, it was with a joyful finale already in hand that I began writing the rest. The last and most difficult piece of the puzzle was the first movement. At first, I struggled to find the appropriate mood; I wrote and rejected two possible opening movements—one seemed simply too lighthearted.

On June 24th, 2021, at 1 AM Eastern time, a high-rise condominium collapsed in Surfside, Miami. My initial shock quickly gave way to other thoughts as I imagined the anguish experienced by loved ones, the suffering of the victims. Reading about one resident's experience, hearing creaks from deep within the building the previous evening, was particularly terror-inducing. I eventually came to feel that, despite my reservations, I should attempt to give voice to these dark emotions. And so, that is the first movement: weighty, intense, sometimes wailing, sometimes quietly and nervously awaiting an unknown fate.

The second movement boldly shatters the tension, launching into a high-spirited romp. As the movement progresses, the music grows more and more visceral, hurtling us to the edge of chaos – only to turn away in the nick of time. It is the music of youth—or perhaps an expression of the vitality of spring. Eventually it spends its energy, gradually calming, and expires in a small puff of smoke.

The third movement is the equal and opposite reaction to the second: the listener is drawn inward. A muted choral introduction leads to a lyrical and heartfelt melody. Emerging in the violin and answered by the cello, it is simple, serene, and quietly expressive. Soon, however, the cello takes up a more impassioned declaration, a mixture of ardor and melancholy. After an intense climax, calm returns and the piano offers a reminiscence of the opening theme. But as the strings join, the music blooms into full-throated song; what was once inward is now expressed fervidly—a transformation has occurred. The music returns to the hushed tones of its opening, closing in a state of tranquility.

The finale is irrepressibly exuberant. Its lilting primary theme, heard at the outset in the violin, eventually undergoes several variations, even appearing in dark hues, as though to suggest that joy contains its own complexities. Toward the conclusion, there is an abrupt halt, which ushers in a passage that seems to portend something sinister. But it's no match for the spirit of the movement. Jubilation takes over and the piece ends in a whirlwind of exultation. © 2021 Sheridan Seyfried

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ARTISTS



2022-2023
Artist-in-Residence

JONAH KIM | Cello

Jonah Kim is an artist of great charisma and originality. Kim's beauty of tone is immediately distinguishable by its signature sweetness. He invites the listener in with "the cosy warmth of a well-loved cashmere sweater," (Gramophone) then "dives into the music with courage underpinned by formidable technical prowess, with which he achieves a dazzling performance". (All About the Arts) Kim made his solo debut with Wolfgang Sawallisch and the Philadelphia Orchestra at 12 years of age, and has since captured the hearts of audiences around the world. Beyond the stage, his newest recording of the Kodaly Solo Sonata is being praised for "[capturing] the very elusiveness that gives the music its substance" (Gramophone) and "flawless delivery of its Herculean technical demands". (The Strad) Born in Seoul, South Korea, Kim taught himself cello watching VHS tapes of Pablo Casals. He was awarded full scholarship to The Juilliard School at seven. That year, Kim became penpals with Janos Starker who invited him to Bloomington. He would continue to travel to Indiana to study with Starker throughout his career at the Curtis Institute of Music in Philadelphia, where he enrolled at eleven. He was the first fellow to train with all of the instructors: Orlando Cole, David Soyer, Peter Wiley and Lynn Harrell. Kim defines a truly American school of cello by reconciling the Italian, German, Russian, Franco-Spanish and Hungarian lineages. "One of the very finest American cellists, he brings out things that you possibly never realized were in [the music]. He has that indefinable "it". (Art Music Lounge) Kim makes his home in San Francisco with his wife, the respected and beloved American ballerina, Julia Rowe.



DENNIS KIM | Violin

Dennis Kim is currently concertmaster of the Pacific Symphony, having previously served in the same role at the Buffalo Philharmonic and the Seoul Philharmonic, among other orchestras. A native of Canada, Dennis first studied with the late Victor Danchenko, making his solo debut with the Toronto Philharmonic at age 14. Though internationally renowned as a leader of orchestras, chamber music has always been a key part of his musical life. Coached by Isaac Stern, Felix Galimir, and Claude Frank, Dennis has since gone on to collaborate with such artists as Pinchas Zukerman, Jaime Laredo, and members of the Guarneri and Tokyo String Quartets. Dennis is a committed pedagogue whose students have gone on to the top conservatories and orchestras around the world. A faculty member at the University of California, Irvine, he also coaches chamber music at Orange County School of the Arts and Junior Chamber Music OC, and maintains a private violin studio in Irvine. As an active studio musician in Los Angeles, Dennis's playing can be heard in numerous titles including Star Wars: The Rise of Skywalker, Sing 3, and Jumanji 3. Dennis brings a bold approach to repertoire and a fearless intensity in performance style to his work with Trio Barclay. His high-octane violin playing is also capable of great tenderness, coaxing a beautifully sweet tone from the 1701 "ex-Dushkin" Stradivarius he plays.



SEAN KENNARD | Piano

"America still produces superb pianists, and one is Sean Kennard," proclaimed Limelight Magazine in their rave review of Kennard's debut album. His "moving and musically satisfying [The Strad]" performances and recordings have been acclaimed all over the world for their "exceptional agility, nuance and power [Gramophone]," "powerful and involved music making [The Washington Post]," and "penetrating sense of structure...infectious sense of fun...full of life and sparkle [Fanfare]." Pianist Richard Goode described Kennard as "an extraordinary pianist, one of the most gifted I have ever heard." Sean's accolades include top prizes and audience choice awards in numerous competitions such as the Queen Elisabeth (Belgium), The Vendome Prize (Portugal), Sendai International (Japan), Viña del Mar International (Chile), and Hilton Head International (USA). He has appeared in recital and as soloist with orchestras around the world, and his discography includes highly acclaimed solo and chamber music releases on Naxos, Delos, and Centaur. Dr. Sean Kennard, a Steinway artist, is a graduate of the Curtis Institute of Music where he won the institution's prestigious Sergei Rachmaninoff Award, the Juilliard School, Mannes College, and Yale University. In 2017 he joined the faculty of Stetson University as coordinator of the keyboard division in the School of Music.