“The Best of Beethoven -- Concertgebouw Preview”
Music of Ludwig van Beethoven (1770-1827)

Trio in Bb Major, Op. 97, “Archduke”

Allegro moderato
Scherzo. Allegro
Andante cantabile
Allegro moderato – Presto

Helen Kim, violin; Charae Krueger, cello; William Ransom, piano

Intermission

String Quartet in Bb Major, Op. 130

Adagio, ma non troppo – Allegro
Presto
Andante con moto, ma non troppo. Poco scherzoso
Alla danza tedesca. Allegro assai
Cavatina. Adagio molto espressivo
Finale: Allegro

The Vega String Quartet

Piano Trio in B Flat Major, Op. 97

In the last decades of his life Ludwig van Beethoven’s most important and reliable patron and most demanding student was the Archduke Rudolph. The youngest brother of the Habsburg Emperor Franz I, Rudolph’s youthful ill health led him away from the military and into the church, which in turn allowed him to pursue his interest in music,
including taking lessons on the piano and in composition from the greatest musical genius of his time. He was a difficult student, scheduling lessons when it suited him, without regard to Beethoven’s position. As the descendent of three centuries of emperors, he was used to getting his way. But he was paying handsomely for his lessons, and he proved to be both an excellent pianist and a very capable composer. As a patron he was one of the three aristocrats who guaranteed Beethoven’s 1809 annuity, giving him an unprecedented degree of artistic freedom, and when one of his partners went bankrupt and the other died, Rudolph increased his own contribution. When Rudolph departed Vienna in the face of the advancing French army in May, 1809, Beethoven composed the first movement of a sonata labeled on the manuscript “Lebewohl,” or “Farewell.” A second movement, “Absence,” followed, and only when Rudolph was safely home was the work completed with “The Return.” The most famous of all piano trios was completed in 1811 and was, like many other works of the period, dedicated to the Archduke.

**String Quartet in Bb Major, Op. 130**

In 1824, with his Ninth Symphony completed, Ludwig van Beethoven turned his attention to a musical form which he had largely ignored since 1810 -- the string quartet. Over the final three years of his life he devoted himself almost exclusively to that form, completing five quartets to which he applied all of his mature musical ideas, stretching the form well beyond anything previously imagined. The motivation for this activity was a commission from the Russian Prince Nikolai Golitsin for three quartets. The first of these, Op. 127, completed in early 1825, hinted at what was to come while maintaining a clear relationship to previous quartets. Beethoven then, however, produced three works that completely broke with tradition. This is most obvious in the relationship of the various movements. Op. 132 added a fifth movement to the usual four. Op. 130, composed almost simultaneously and completed shortly after, contained six movements, while the next piece, Op. 131, expanded to a full seven movements. In the Op. 130 Quartet the expansion took the form of a second pair of scherzo and slow movements, a dance
movement originally intended for the preceding quartet and a rich Cavatina. But what made that quartet most exceptional and most problematic in its original form was the finale, a Grand Fugue nearly as long as the other movements combined. Unfortunately, as Beethoven recognized, the original finale for the Quartet was beyond the capabilities of many musicians of his time, and before publication he composed a new finale which beautifully tied together the other movements, but in a less daunting form, and the Grand Fugue was published separately.

Helen Hwaya Kim made her orchestral debut with the Calgary Philharmonic at the age of six. She has appeared as a soloist with the Boston Pops at Boston's Symphony Hall, as well as with the Milwaukee and Atlanta symphonies. Kim earned her BM and MM Degree from Juilliard, where her teachers included Cho-Liang Lin and Dorothy DeLay, and was winner of the Juilliard Concerto Competition. She is the recipient of more than one hundred national and international awards. In 1992 she won the prestigious Artists International Competition in New York and, as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Music Festival. A native of Canada, Kim has been engaged by many of Canada's leading orchestras, including the National Arts Center, Montreal Metropolitan, Vancouver, McGill Chamber, and the Windsor, Regina, Victoria and Prince George symphonies. She also has appeared with the DeKalb, New Orleans, Aspen and Banff Festival orchestras and with orchestras in the United Kingdom, Germany and Poland. Kim has toured extensively throughout Canada and the United States, including performances at Alice Tully Hall and the Santa Fe and La Jolla Music festivals, where she performed with Cho-Liang Lin, Gary Hoffman, Andre Previn and the Orion String Quartet. She performed Bach’s Double violin concerto with Hilary Hahn at the Amelia Island Chamber Music Festival. She served as assistant and associate concertmaster for the Atlanta Symphony for three seasons. She is currently the assistant concertmaster of the Atlanta Opera Orchestra and professor of violin at Kennesaw State University. She is also the violinist of the Atlanta
Charae Krueger is principal cellist for the Atlanta Opera Orchestra and the Atlanta Ballet Orchestra. She has been the cello artist-in-residence at Kennesaw State University since 2005. Krueger is an avid chamber musician and is a member of the Summit Piano Trio, the Peachtree String Quartet, the Leaptrott Piano Trio and KSU Faculty Chamber Players. She is a regularly featured artist at the Highlands-Cashiers Chamber Music Festival, the Grand Teton Music Festival and at the North Georgia Chamber Music Festival. Her solo and chamber music recitals have been featured on NPR's Performance Today, WABE Radio Atlanta and WGBH Radio Boston. She plays frequently with the Atlanta Symphony and the Charleston Symphony. Ms. Krueger also enjoys recording studio work and has played on albums of Bruce Springsteen, Faith Hill and Natalie Cole. Recent concerts include performances at Charleston’s Piccolo Spoleto Festival, concerts with Cleveland Orchestra Concertmaster William Preucil and violinist Andres Cardenes, solo recitals at the Blue Ridge Chamber Music Festival and All-Saints Church concert series in Atlanta, concerto performances with DeKalb Symphony and the Atlanta Community Orchestra, chamber music performances at the Grand Teton Music Festival and with the Emory Chamber Music Society of Atlanta. She has twice performed the entire Beethoven cycle of Cello Sonatas with pianist Robert Henry and has done a recital tour (and accompanying live CD) of the Southeastern United States with pianist Stanley Yerlow.

Krueger received her early cello training in Canada at the Regina Conservatory. She went on to study at Brandon University and received her Bachelor of Music degree from New England Conservatory in Boston. She also holds an Artist Diploma from the Longy School of Music. She continued her training during the summers at the Banff Centre in Canada and did quartet training with the Juilliard Quartet at the summer program at Juilliard. She also was a participant in the New York String Orchestra Seminar under the direction of Alexander
Schneider with concerts at Carnegie Hall. She was a founding member of the award-winning Arden String Quartet, with national and international appearances at Merkin Hall in New York, Brown and Hofstra universities and radio programs throughout the East Coast.

Pianist, artistic director, master teacher, editor and judge for international competitions, **William Ransom** appears around the world as a soloist with orchestras and as a recitalist and chamber musician. His performances have been broadcast on National Public Radio and Television in the United States, Argentina, Poland and Japan. He regularly collaborates with musicians including Yo-Yo Ma, Richard Stoltzman, William Preucil, Stephen Isserlis, Robert McDuffie and members of the Tokyo, Cleveland, Juilliard, American, St. Petersburg, Borromeo, Parker, Ariel and Lark String quartets; the Empire Brass Quintet, Eroica Trio, and the percussion group Nexus, among others. As a master teacher, he also performs and gives master classes at numerous schools of music and universities around the world. He has recorded for ACA Digital and Rising Star Records. Ransom is the Mary Emerson Professor of Piano at Emory University, where he is director of piano studies and founder and artistic director of the Emory Chamber Music Society of Atlanta. A graduate of the Juilliard School and the University of Michigan, he is artistic director of the Highlands-Cashiers Chamber Music Festival in North Carolina and for a decade was an artist-faculty member at the Kamisaibara Pianists Camp in Japan. In 2016 he was named artistic director of the Juneau Jazz & Classics Festival and also one of Musical America Worldwide’s “30 Musical Innovators.”

**The Vega String Quartet**

Elizabeth Fayette and Jessica Shuang Wu, violins; Yinzi Kong, viola; Guang Wang, cello

The Vega String Quartet, quartet-in-residence at Emory University, is cultivating a new generation of chamber music lovers through dynamic
performances and innovative community engagement. The New York Times raved that "[the Quartet’s] playing had a kind of clean intoxication to it, pulling the listener along…the musicians took real risks in their music making" and the L.A. Times praised their “triumphant L.A. debut.” They concertize both nationally and internationally, most recently in Baltimore, Chicago, Nashville, Sacramento, Berlin, San Miguel and the Brahmsaal in Vienna’s Musikverein. The quartet's major performing projects at Emory have included the complete cycle of Beethoven quartets, as well as pairing Bach’s complete works for solo violin, viola and cello with the six Bartók quartets. They also have developed a series of “Jazz Meets Classics” programs, bringing the two genres together.

One of the unique aspects of the Quartet’s residency at Emory is to bring performance into the classroom, collaborating with academic professors to create interdisciplinary parallels and conversations. They also enrich the cultural life of their community, having founded the Emory Youth Chamber Music Program, which gives intensive training in small ensemble playing to advanced pre-college students. The Quartet was appointed to the roster of the Woodruff Arts Center’s Young Audiences program, engaging thousands of students throughout the greater Atlanta school system. They also have held residencies in Augusta, Jacksonville and Juneau, combining traditional performances with educational outreach, performances in non-traditional venues and master classes for area students.

The Vega Quartet has won numerous international awards, including at the Bordeaux String Quartet Competition, as well as top prizes from the Coleman Chamber Ensemble Competition, the Carmel Chamber Music Competition and the National Society of Arts and Letters String Quartet Competition. They tour throughout Asia, Europe and North America and have appeared at Weill Hall and Zankel Hall at Carnegie Hall, Bargemusic, and Duke Hall at the Royal Academy of Music, London. The members of the Vega Quartet collaborate with some of the world's finest musicians, including Andres Cardenes, Eliot Fisk, Christopher
O’Riley, William Preucil, Richard Stoltzman, Robert Spano, Charles Wadsworth, Peter Wiley, and the Eroica Trio. They also commission, premier and record works by leading composers. The Quartet is a frequent guest at numerous music festivals, including Amelia Island, Aspen, Brevard, Highlands-Cashiers, Juneau Jazz & Classics, Kingston, Mostly Mozart, Rockport, San Miguel de Allende and SummerFest La Jolla.