

The Ph.D./D.M.A. Programs in Music

April 10, 2024 6:00 p.m.

Baisley Powell Elebash Recital Hall



Hyojin Ellen Kim, violin Albert Cano Smit, piano

Violin Sonata No. 2 in G Major, M. 77 (1923-1927)

Allegretto

Blues. Moderato

Perpetuum Mobile

Maurice Ravel
(1875–1937)

Arches (2000)

Caprice

Aria

Caprice/Intermezzo

Aria

Caprice

Kevin Puts
(b. 1972)

INTERMISSION

Deux Morceaux (Two Pieces) for violin and piano (1911/1914)

Nocturne

Cortège

Lili Boulanger
(1893–1918)

Violin Sonata No. 5 in F Major, Op. 24 (1800-1801)

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Ludwig van Beethoven
(1770–1827)

This recital is given in partial fulfillment of the requirements for the D.M.A. degree.
Please switch off your cell phones and refrain from taking flash pictures.

Notes on the Program

Maurice Ravel, Violin Sonata No. 2 in G Major, M. 77 (1923-1927)

Maurice Ravel (1875-1937), one of the leading composers of French Impressionism in the early 20th Century, greatly admired the quality of blues and jazz that was predominant in America. On his trip abroad, he met George Gershwin (composer of *Rhapsody in Blue*) and shared his enthusiasm for the American genre, which paved the way for him to finish his **Violin Sonata No. 2 in G Major, M. 77** with a hint of jazz in the second movement. On top of the jazz element, Ravel intentionally avoids the smooth blend of the violin and piano sound by using bitonality, but also highlights their inevitable incompatibility that comes from different sound producing mechanisms: one is able to sustain notes while the other cannot, since the piano produces the sound with the hammer hitting the string. Ravel successfully forefronts this effect with the violin's horizontal, sustained single-line melody as opposed to the piano's rhythmic pulses in the first movement. This rhythmic murmur later becomes the motive of the last movement and is once again introduced to generate a non-stopping perpetual motion that challenges the violinist's virtuosity alongside the pianist's jazzy rhythm.

Kevin Puts, *Arches* (2000)

Program notes by the composer:

Commissioned by Chee-Yun and Spoleto USA, *Arches* was premiered by Chee-Yun at Seoul Arts Center, Seoul Korea in October 2000. In its alternation between “caprices” and “arias”, the work moves between the poles of virtuosity and lyricism throughout. The title was suggested by the symmetrical form of the piece (Caprice—Aria—Caprice—Aria—Caprice) and by the key scheme which supports this symmetry and the many arch-like figures that arise. The only pause in the work occurs after the first Caprice.

I. Caprice. This movement, whose influences are both Baroque and Appalachian in nature, begins innocently enough and continually accelerates to a very fast tempo. It was inspired by a scene from the film *The Red Violin* (scored by John Corigliano) in which a young prodigy is pushed by his teacher to play an etude faster and faster until he is pressed to the absolute limit.

II. Aria. As a means of contrast to the busy first movement, this one begins very high and soft. It uses a melody to which I later added piano to create an encore (Air for violin).

III. Caprice/Intermezzo. This movement's *scherzando* quality contrasts the heaviness of the two surrounding arias. It features effects like *glissandi*, *pizzicato chords*, and even left hand *pizzicato*.

IV. Aria. An abbreviated return of the melody from the second movement.

V. Caprice. The first music I came up with, this movement features the *arpeggiando technique* which involves the violinist moving the bow quickly up and down over all four strings of the instrument. This leads to a return of the material from the first movement and a very virtuosic end to the piece.

Lili Boulanger, *Deux Morceaux* (Two Pieces) for violin and piano (1911/1914)

Famously known as the younger sister of Nadia Boulanger—teacher of Aaron Copland, Elliott Carter, Daniel Barenboim, Phillip Glass, and more—**Lili Boulanger** was a young prodigy who became the first woman composer to win the Prix de Rome at the age of 19. Lili was presumably even more talented than her sister, since she won the prize on her first try, whilst Nadia won 2nd prize only after

her fourth entry. However, Lili's talent was put to an end due to her early death when she was 24, which terribly affected Nadia and made her stop composing and become a teacher.

The Two Pieces for violin and piano are two of the only three works that Lili left us for violin and piano duo, featuring a beautiful Impressionist lyricism that was derived from her fellow colleague, Claude Debussy. In *Cortège*, despite implying a funeral procession in its meaning, Boulanger takes a turn and creates a rather joyous, buoyant march that resembles a pleasant summer breeze in the streets of Paris.

Ludwig van Beethoven, Violin Sonata No. 5 in F Major, Op. 24 (1800-1801)

Ludwig van Beethoven's Violin Sonata No. 5 in F Major, Op. 24, nicknamed "Spring", is not only one of the most famous violin and piano works by the composer, but also one of the most frequently played violin pieces nowadays. Although Beethoven did not name it "Spring" himself, the nickname emerged due to its warm, blossoming melody lines throughout the piece. This is the fifth out of ten piano and violin sonatas, and it's worth noting that these were titled 'sonatas for piano with violin' in the manuscript, showing that the piano had the upper hand, with the violin mostly serving as an accompaniment to the piano part.

Following the tradition of his time, the first movement is in clear sonata form, including two contrasting themes in the exposition leading to a development section, and coming back to a recapitulation to conclude the movement. In the second movement, the warmth of the melody reaches its peak, but this time both instruments take turns to accompany each other. This piece is also the first work among the ten sonatas to have four movements, including the Haydnesque Scherzo movement that features a sense of humor similar to the one showcased in Haydn's symphonic works. The last movement is in the form of a Rondo, where the primary theme comes back multiple times in different variations. All four movements include bloomy, lively and unique characteristics of spring, perhaps making this the only sonata in the violin repertoire to deserve this specific title.

About the Artists

Violinist **Hyojin Ellen Kim** has established a remarkable career showing great promise as an international performer, appearing on world-wide stages such as the Carnegie Hall, Alice Tully Hall, Herkulessaal, Smetana Hall, Seoul Arts Center, Lotte Arts Center, and more.

By invitation at 13 years old, Kim performed with the Moravian Philharmonic at the Smetana Hall, Prague in 2011, and also with the Münchner Kammerphilharmonie at the Herkulessaal, Munich in 2018—a successful, sold-out concert. Kim also made her New York debut with the Mid-Atlantic Philharmonic Orchestra at the Merkin Hall, New York. Most recently, she was invited by Universität für Musik und darstellende Kunst Wien to perform Mozart's violin concerto with the Szolnok Symphony Orchestra at the Schönbrunn Palace in Vienna. For the 2024-25 season, she will make her debut at the Musikverein Golden Hall and at the Bartók Hall with the Savaria Symphony Orchestra, and at the Auditorio Internacional De Música De Torre Vieja with the Orquesta Sinfónica de Torre Vieja.

After spending her early academic years in Korea attending the prestigious Yewon School, Seoul Arts High School, and Seoul National University, Kim moved to New York to attend the Juilliard School. After graduating from Juilliard with her Bachelor's and Master's degree in 2023 as the Accelerated

BM/MM program fellow, she is now continuing her studies at the Graduate Center at City University of New York for her Doctor of Musical Arts degree.

Accolades to her name include prizes received in Korea, in the Eumak-Chunchu Competition, Korea's Herald Competition, Sunjung Competition, Yewon Competition, and the Seoul Chamber Music Competition, to name but a few. Kim received the esteemed Lee Dae Woong Scholarship with a career grant for her further studies.

As an avid chamber musician, she participated in various chamber concerts including the world-renowned ensemble group *Sejong Soloists* on their tour with mezzo-soprano Joyce Didonato and tenor Ian Bostridge, the New Juilliard Ensemble at the Alice Tully Hall, moreover several contemporary music premieres as a part of the Faculty recitals at Juilliard. She played several chamber recitals at Paul Hall, Morse Hall, and Lincoln Center's Bruno Walter Auditorium and her chamber music coaches include Emanuel Ax, Julian Martin, Samuel Rhodes, Thomas Sauer, Astrid Schween, Areta Zhulla, and more.

Her upcoming concert with *Sejong Soloists* includes world premieres of Augusta Read Thomas, Unsuk Chin and Texu Kim, alongside collaborations with the New York Philharmonic concertmaster Frank Huang, the Metropolitan Opera Orchestra concertmaster David Chan, and more.

A musician who has been praised as "a moving young poet" (Le Devoir), Spanish/Dutch pianist **Albert Cano Smit** enjoys a growing international career on the orchestral, recital, and chamber music stages. He has appeared as a soloist with the Las Vegas Philharmonic, the San Diego Symphony, Seattle Symphony, Montréal Symphony, the Colorado Music Festival Orchestra, Elgin Symphony, Orquesta Filarmónica de Boca del Río, Barcelona Symphony, Catalonia National Orchestra, Manchester Camerata, Nottingham Youth Orchestra, and American Youth Symphony.

Recital highlights have included his Carnegie Hall debut presented by The Naumburg Foundation, his Merkin Hall debut presented by Young Concert Artists, recitals at San Francisco's Herbst Theatre, Paris' Fondation Louis Vuitton, the Kennedy Center's Terrace Theater in Washington, DC, Germany's Rheingau Music Festival, and return performances at the Steinway Society in San Jose.

Albert has been presented in recital by Festival Bach Montréal, Merkin Hall (New York City), the Cosmos Club, the Krannert Center, and Matinée Musicale (Cincinnati). Albert tours extensively with flutist Anthony Trionfo and violinist William Hagen.

During the 23-24 season Albert will appear in recital and chamber music performances with the Buffalo Chamber Music Society, The Morgan Library & Museum (New York City), Arts Council of Moore County (NC), Madison-Morgan Cultural Center (GA), Vashon Center for the Arts (WA), Port Washington Library (NY), and will also participate in the inaugural chamber music ensemble of YCA on Tour visiting 11 cities throughout North America. He will also appear as concerto soloist with the Rochester Philharmonic, Colorado Springs Philharmonic, Waterbury Symphony, Gulf Coast Symphony, and the Albany Symphony (GA).

Albert was First Prize winner at the 2017 Walter W. Naumburg Piano Competition. Additional special prizes at the 2019 YCA Susan Wadsworth International Auditions include The Paul A. Fish Memorial Prize, the Alexander Kasza-Kasser Concert Prize for support of his Kennedy Center debut, the Friends of Music Concert Prize (NY), and the Sunday Musicale Prize (NJ).

Born in Geneva, Switzerland, Albert holds a BA in Piano Performance from the Colburn School, as well as a MM and Artistic Diploma from the Juilliard School. He currently resides in New York City.