

*School of Music*  
College of the Arts

presents

*Scholarship Series*

**Faculty Recital**

featuring

**Helen Kim, violin**

**Sakiko Ohashi, piano**

Monday, March 18, 2013

8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

*Seventy-eighth Concert of the 2012-2013 Season*



Kennesaw State University  
School of Music  
Audrey B. and Jack E. Morgan, Sr. Concert Hall  
March 18, 2013

Helen Kim, violin  
Sakiko Ohashi, piano

**Largo in f sharp minor**

Francesco Maria Verancini  
(1690-1768)

**Sonata for violin and piano**

Con Moto  
Ballada  
Allegretto  
Adagio

Leos Janacek  
(1854-1928)

**Tango Etude No. 3 for solo violin**

Astor Piazzolla  
(1921-1992)

**Suite Populaire Espagnole**

El pano Moreno  
Asturiana  
Jota  
Nana  
Cancion  
Polo

Manuel De Falla  
(1876-1946)  
arr. Paul Kochanski

**Intermission**

**Sonata in A Major for violin and piano**

Allegro moderato  
Allegro  
Recitativo-Fantasia  
Allegretto poco mosso

Cesar Franck  
(1822-1890)

## Leoš Janáček - *Sonata for Violin and Piano* (1914; revised 1921)

Leoš Janáček was born in Moravia in 1854 amidst the growth of nationalism and political unrest. He was intensely attached to his homeland and inevitably his music reflects the folk influences of his background. Having spent most of his active life as a choirmaster, teacher, and specialist in the ethnomusicology of Moravia, he also developed a keen interest in speech patterns and voice inflections as dictated by the context. His study eventually led him to a theory of speech-melody; as a result, pitch fluctuations of words and sentences are a part of his musical lines.

Janáček's recognition as a composer came quite late. In his 60s, and already partially in retirement, the productions of his opera *Januša* in Prague and Vienna finally put him on the international map. The general style of his works is that the most intensely felt psychological interior is portrayed with extreme vividness. At times, the emotions are raw, hair-raising and excruciating; at other times, tragic, tender and despondent. While one might call his music disturbed and mad, another would re-cast it as severely honest in confronting the pains and fears of human life.

*The Violin Sonata*, one of Janáček's most popular instrumental works, was first sketched in 1914 and finally completed in 1921, after numerous revisions. A four-movement work, it alludes to the violence and the unsettling circumstances of World War I.

The first movement, *Con moto*, opens boldly with an introductory violin solo which is almost immediately followed by the first theme. Throughout the movement, fragmentary and cryptic motives intertwine with longer phrases. As the movement nears the end, tension builds up but finally it concludes, surprisingly peacefully, with a comfortable Db major triad.

Next, in the *Ballada*, the impression is one of tenderness and simplicity. The most lyrical movement of the *Sonata*, the notes seem to flow from one another with ease. An improvisatory, anxious episode briefly interrupts the mood towards the end of the movement, but serenity soon returns.

The *Allegretto* is in the form of a scherzo. In this three-part movement, the first section (which is the same material as the last section) begins with the piano playing a bouncy folk melody over a buzzing series of trills. The violin intermittently interrupts with a shrieking chromatic figure. The middle section is almost pseudo-romantic.

The final movement, *Adagio*, is the most rhapsodic of the *Sonata*. The main motif is of repetitive interruption, played ferociously in the violin, at times muted. It is a severe disruption of the poignant piano line. Interjected into the main thematic motif are two contrasting ideas. One is a sunny melody filled with hope and eagerness for life and another is what Janáček described as the majestic entrance of the Russian liberating Army into Moravia. The work ends as the main motif dynamically fades away while the ever-increasing tension of inevitable disaster scents the air.

### **Astor Piazzolla - *Tango Études Nos. 3***

Perhaps the most famous musician associated with the tango, Astor Piazzolla, was almost single-handedly responsible for taking what was once a regional folk dance and making it famous all over the world. A virtuoso on the bandoneón, a large button accordion, Piazzolla played in dance orchestras as he continued his studies. It was famed pedagogue Nadia Boulanger that convinced him to use his diverse musical abilities to revisit and revitalize the native music of his homeland. He composed extensively, performed around the world, and worked with jazz performers like Gerry Mulligan and Dizzy Gillespie (who called him “the best musician in the world today”) and classical musicians like Mstislav Rostropovich and the Kronos Quartet.

Piazzolla’s “nuevo tango” served as the basis for much of his vast catalog of music, including the set of six *Tango Études*, written in 1987. The *Étude No. 3* features energetic dance rhythms, elaborate textures, and the illusion of more than one simultaneous melody via fast changes in register between high and low notes. A slower central section takes on an elegiac, yet sensuous, tone.

### **Manuel de Falla - *Suite Populaire Espagnole***

Manuel de Falla, one of several noted popular Spanish composers of his time, originally penned this suite of charming and deeply rhythmical short songs in 1914 for voice under the title *Seven Popular Spanish Songs*. He eventually collaborated with Polish violinist Paul Kochanski, who had arranged six of the songs for violin and piano. This version for violin and piano became known as *Suite Populaire Espagnole*, and is the best known out of the multitude of versions that have since emerged.

*El paño moruno* (The Moorish Cloth) is based on a famous Spanish melody. The violin version strategically utilizes sound effects such as harmonics and pizzicato to change the colors in this song. *Nana* is a tune borrowed from an Andalusian cradle melody that de Falla’s mother often sang to him as a child. It features a soft, soothing, melodic violin line while the piano remains almost undetectable throughout. *Canción* is a lively, joyous dance with a simple melody that repeats itself three times, each successive time embellishing the previous version. *Polo* is a type of Spanish dance in 3/8 time. The violin and piano both have complex rhythms, trading off melodic lines and ending in a flourish of bravura sound. *Asturiana* is a melody from Asturias, a province of Spain. The violin has a very simple, muted, melancholy harmony line over the melody of the piano. The incomplete ending is an ideal lead-in to the final, extremely lively piece. *Jota* is a type of dance originating in northern Spain. In triple time, it has a light, lively rhythm with strummed pizzicatos on the violin to create a castanet-like sound.

## César Franck - *Sonata in A Major* (1886)

César Franck's *Sonata in A Major*, a classic in the violin and piano sonata repertoire, is filled with beauty, excitement, imagination, poignancy, and drama. While other important works of Franck have fallen in and out of fashion in the years since his death, the *Sonata in A Major* has remained popular for performers and audiences alike.

Although born in Belgium, Franck spent most of his life in Paris. Hoping he would be a concert pianist, his father enrolled him in the Conservatoire of Liege in 1830. He became a fine pianist, made concert tours, and won awards, but his personality was not suited to the self-promotion necessary to build a successful career as a soloist.

Despite the reservations of his father, Franck was interested in composing from an early age but he was only able to turn to it in earnest around the time he became the organist at the Basilica of Ste. Clotilde in 1858. He remained there until his death and also served, from 1872, as professor of organ at the Paris Conservatoire, where his devoted pupils included Vincent d'Indy, Henri Duparc, and Ernest Chausson.

Franck was a Romantic who succeeded in combining chromatic harmonies with the Classical style. He composed his only *Sonata for violin and piano* in the last decade of his life, a period of intense creativity that also saw the creation of his *D Minor Symphony*, the *Symphonic Variations for piano and orchestra* and the *Prelude, Chorale and Fugue for piano solo*. The manuscript of the *Violin Sonata* was Franck's wedding gift to the Belgian violinist Eugene Ysaÿe in September 1886, when the first performance took place. The public premiere took place three months later, performed by its dedicatee and Léontine Bordes-Pene at the Musée Moderne de Peinture in Brussels.

The sonata is in four movements alternating between slow and fast. As the first movement unfolds, so does the story, filled with unceasing melodies and a rhythmic element reminiscent of the gentle sway of a barcarolle. The second movement is a fireball of passion and energy, with the opening solo passagework on the piano one of the most challenging in the literature. Despite the fast tempos and perpetual motion, the melodic fluency remains prominent, and the great sense of urgency adds to the excitement. The third movement is a fantasy-filled self-reflection. It has a hint of self-indulgence, with a dark and clenching mood as well as an ecstatic melodic line that effectively contrasts with the peace and sense of attainment in the fourth and last movement. The flowing melody of quarter notes is immediately stated at the start of the movement by the piano, which the violin follows in a canon. The two instruments take turns in initiating the canon throughout. The sonata concludes with energetic elegance.

**H**elen Kim joined the music faculty in 2006 at Kennesaw State University with a stellar performance background. She made her orchestral debut with the Calgary Philharmonic at the age of six, and has gone on to become a respected and sought-after artist. She has appeared as a soloist with the Boston Pops at Boston's Symphony Hall, as well as with the Milwaukee and Atlanta Symphony Orchestras.

Ms. Kim earned her Master's Degree from the Juilliard School, where her teachers included Cho-Liang Lin and Dorothy DeLay. 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 Summer Music Festival.

A native of Canada, Ms. Kim has been engaged by many of Canada's leading orchestras, including the National Arts Center Orchestra, Montreal Metropolitan Orchestra, Vancouver Symphony, McGill Chamber Orchestra, and the Windsor, Regina, Victoria and Prince George Symphonies. She has also appeared with the Cobb, Georgia Symphony Orchestra, DeKalb, New Orleans, Aspen and Banff Festival Orchestras, and with orchestras in the United Kingdom, Germany and Poland.

Ms. Kim has toured extensively throughout Canada and the United States, including performances at Alice Tully Hall and the Sante Fe and La Jolla International 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 2002 Amelia Island Chamber music festival.

Ms. Kim has been profiled on national and international television and has appeared on CBC, PBS and CBS networks. Her performances have been aired on NPR and CBC radio networks. Ms. Kim served as assistant and associate concertmaster for the Atlanta Symphony for three seasons. She is currently the assistant concertmaster of the Atlanta Opera Orchestra. Ms. Kim performs with local new music ensembles, Bent Frequency, Sonic Generator, Thamyras, and recently joined the Atlanta Chamber Players.

**S**akiko Ohashi, a native of Japan, began her piano studies at the age of four. By the time she was 10 years old, she was accepted to the Juilliard Pre-College Division as a student of Herbert Stessin. Since then, performances have taken her throughout the United States, Canada, Japan, and Europe.

In 1996, Ms. Ohashi made her concerto debut at Lincoln Center in New York City, performing Bartok's 3rd *Piano Concerto* with the Juilliard Symphony conducted by Otto-Werner Mueller. She is also the winner of the 1993 E. Nakamichi Concerto Competition at the Aspen Music Festival where she appeared with the Aspen Young Artists Orchestra. She has appeared with numerous orchestras including the South Carolina Philharmonic, Louisiana Philharmonic Orchestra, and the South Dakota Symphony. In New York, her appearances have included venues such as Alice Tully Hall, Carnegie Weill Recital Hall, Juilliard Theatre, and The Harvard Club.

At the Juilliard School, her awards and scholarships included Van Cliburn, Lilian Halpern, Bertha Levin, Alexander Siloti, and the Maxwell Muriel Gluck Fellowship. She studied chamber music under Felix Galimir, Stephen Clapp, and Jonathan Feldman.

Ms. Ohashi has appeared in numerous music festivals, including the Aspen Music Festival, Killington Music Festival, Orford Centre for the Arts, Banff Center for the Arts, Fontainebleau Music Festival in France, Glassboro Summer Session, and Mozarteum Summer Academy in Salzburg, Austria.

She holds Bachelor and Master of Music degrees from the Juilliard School, and has taught at the Greenwich House of Music in New York, the Seawanee Summer Music Festival in Tennessee, and Augustana College in South Dakota. She studied with Zitta Zohar and participated in master classes with Anton Kuerti, Philippe Entremont, Gaby Casadesus, Philippe Bianconi, Bernd Glemser, and Catherine Vickers. In addition, she is featured in three CDs of Creole composers Gottschalk, Dede, and Lambert on the Naxos label.

Ms. Ohashi served as Assistant Chair of Music at The New Orleans Center for Creative Arts (NOCCA | Riverfront), where she directed the Classical Instrumental Division for five years. Most recently, she has served as the Director of the Preparatory Division at The Bard Conservatory. A dedicated teacher, her students have won numerous competitions both locally and nationally. She currently teaches piano at Bard College.

