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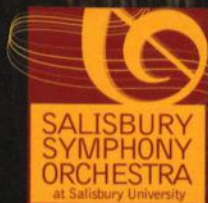
Featuring Soovin Kim, Violin

Dr. Jeffrey Schoyen, Artistic Director

Saturday, October 12, 2019

Holloway Hall Auditorium

7:30 p.m.



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# PROGRAM

**Sonata pian' e forte** .....Giovanni Gabrieli

**Violin Concerto in D Major, opus 61** .....Ludwig van Beethoven  
Soovin Kim, violin



Intermission



**101** .....John Cage  
(There is no conductor for this work of music)

**Two Interlinked French Folk Melodies** .....Ethel Smyth

**On the Cliffs of Cornwall** .....Ethel Smyth

**Masquerade Waltz** .....Aram Kachaturian

The pieces on this evening's program are all drawn together by the broad idea of revolution. Beethoven, who in so many ways was revolutionary, displays this quality in the first four notes of his Violin Concerto, by scoring these for the timpani alone. English composer Ethel Smyth wrote beautiful music while being a leading figure in the movement for women's suffrage, and Giovanni Gabrieli used the unusual architecture of St. Mark's Cathedral to separate different instrumental groups and to assign them something new, dynamics. In the 20th century, Aram Kachaturian was among a group of artists that feared for their lives because of a government system that was a result of revolution, and John Cage, revolutionary in his philosophy, wrote music that included minimal instructions, leaving open for interpretation elements such as pitch, timing, articulation, and tone color. - **Dr. Jeffrey Schoyen**

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# ABOUT THE ARTIST

## Soovin Kim



Korean-American violinist Soovin Kim is an exciting player who has built on the early successes of his prize-winning years to emerge as a mature and communicative artist. After winning first prize at the Niccolò Paganini International Competition, Kim was recipient of the prestigious Borletti-Buitoni Trust Award, an Avery Fisher Career Grant and the Henryk Szeryng Foundation Career Award. Today, he enjoys a broad musical career, regularly performing repertoire such as Bach sonatas and Paganini caprices for solo violin; sonatas for violin and piano by Beethoven, Brahms and Ives; string quartets; Mozart and Haydn concertos and symphonies as a conductor; and new world-premiere works almost every season.

In recent seasons, he has been acclaimed for his “superb ... impassioned” (*Berkshire Review*) performance of Alban Berg’s Chamber Concerto at the Bard Festival with the American Symphony Orchestra and a “sassy, throaty” (*Philadelphia Inquirer*) rendition of Kurt Weill’s concerto with the Curtis Chamber Orchestra. Other unusual concerto collaborations included Mendelssohn’s Double Concerto with conductor Maestro Myung-Whun Chung, the same Mendelssohn concerto with the Dallas Symphony and music director Jaap van Zweden, and Beethoven’s Triple Concerto in Carnegie Hall. He has performed in past seasons with the Philadelphia Orchestra, San Francisco Symphony, Stuttgart Radio Symphony, Salzburg Mozarteum Orchestra, and the Seoul Philharmonic and Accademia di Santa Cecilia Orchestra with Maestro Chung.

Kim’s latest solo CD, *Gypsy*, was released in September 2010. It was his third collaboration between American label Azica Records and Korea-based Stomp/EMI. They previously released a French album of Fauré and Chausson with pianist Jeremy Denk and the Jupiter Quartet in 2008, and Paganini’s demanding *24 Caprices* for solo violin in February 2006 was named *Classic FM* magazine’s Instrumental Disc of the Month (“he emerges thrillingly triumphant ... a thrilling debut disc.”). He made his first solo recording with Jeremy Denk for Koch-Discover in duo works by Schubert, Bartók and Strauss. Kim also has numerous chamber music recordings, including a live performance from the Marlboro Festival of Beethoven’s Archduke piano trio with pianist Mitsuko Uchida and the late cellist David Soyer.

Kim founded the Lake Champlain Chamber Music Festival in Burlington, VT, in 2009. With its focused programming and exceptional artists, the festival is “increasing its stature as one of this country’s summer chamber music meccas.” (*Rutland Herald*) Kim and the Lake Champlain festival helped to create the ONE Strings program in Burlington, which makes violin lessons part of the regular curriculum for fourth and fifth graders. In May 2015, he received an honorary doctorate from the University of Vermont in recognition of his contributions to the community. In 2020, he and his wife, pianist Gloria Chien, will become co-artistic directors of Chamber Music Northwest in Portland, OR, succeeding long-time director and clarinetist David Shifrin.

Kim dedicates much of his time to his passion for teaching. He has been on the faculties of Stony Brook University and the Peabody Institute, and now he teaches exclusively at the New England Conservatory in Boston. Kim studied when he was younger at the Cleveland Institute of Music with David Cerone and Donald Weilerstein, and graduated from the Curtis Institute of Music with Victor Danchenko and Jaime Laredo.

# ABOUT THE ARTISTIC DIRECTOR



## Jeffrey Schoyen

Dr. Jeffrey Schoyen maintains an active and varied career as a cellist, conductor and educator. As director of the Salisbury Symphony Orchestra, he brings extensive performance experience to the podium. He has been a member of the Opera Orchestra of New York, Pittsburgh Opera Orchestra, Louisiana Philharmonic Orchestra and principal cellist of the Filarmonica del Bajío in Mexico. In addition, he has performed with the Pittsburgh Symphony and the Orchestra of St. Luke's in New York City.

Schoyen has worked under the direction of Marin Alsop, Maxim Shostakovich, Philippe Entremont, Lukas Foss, Robert Spano, Michael Tilson Thomas, David Zinman, Keith Lockhart and Klaus Peter Seibel. He has performed in venues such as Carnegie Hall, Alice Tully Hall and Salzburg's Mozarteum, and he has played concerts with soloists Luciano Pavarotti, Sherrill Milnes, Itzhak Perlman, Yo-Yo Ma, Emanuel Ax, Gheza Dimitrova, Gabriela Benackova, Mary Chapin Carpenter and Stevie Wonder, among others.

Schoyen has studied cello with some of the world's foremost teachers, including Lawrence Lesser, Timothy Eddy and William Pleeth. He holds a D.M.A. from Stony Brook University. An active performer, Schoyen has given concerts throughout the United States, Germany, Mexico, Spain and Ecuador. As cellist of the Allegheny Ensemble, he performs regularly on series in the mid-Atlantic region. A baroque cellist as well, Schoyen has performed with ARTEK and other period instrument groups.

Schoyen's interest in conducting began at Tanglewood, where he was awarded cello fellowships playing under the guidance of conductors such as Leonard Bernstein, Seiji Ozawa, Andre Previn, Aaron Copland, Gunther Schuller and Kurt Masur. Since then, he has attended conducting workshops in Madison, Chicago and Toronto, and he has served as the director of the Slidell Community Orchestra and the Kearney Area Symphony Orchestra. He has collaborated with artists such as Jennifer Hope Wills, Dominic Armstrong, The Capitol Quartet, Dan Kamin, Sarah Jackson, Gary Louie, Anton Miller, Rita Porfiris and Charlotte Paulsen.

Schoyen has taught at the University of Nebraska at Kearney and at the University of Dayton, and he has presented conference lectures on topics ranging from Performance Practice to Kinesiology in String Playing. His transcription and edition of Giuseppe Maria Jachinni's *Opus 3 Concerti da Camera* has been published by Lorica Press. A frequent guest conductor/clinician, he is professor of music at Salisbury University, where he teaches conducting and score reading, string methods, cello, bass, and various other courses. During the summer, Schoyen serves on the faculty of Blue Lake Fine Arts Camp in Twin Lake, MI.

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# PROGRAM NOTES

## *Sonata pian' e forte* Giovanni Gabrieli (ca. 1554-1612)

At certain centres during the Baroque Period, particularly Venice, it was the practice in the late 16th century to combine and contrast an instrumental consort (mainly winds) with voices in a type of religious composition called the sacred concerto. In the *Sacrae symphoniae* (1597 and 1615) of Giovanni Gabrieli, for example, an ensemble of three cornetts, two trombones and tenor violin accompanies solo voices, alternates with and accompanies one or two choirs, or performs alone. Gabrieli adopted a similar approach in his instrumental music. His *Sonata pian' e forte* (1597), the first musical composition for which instrumentation is specified, employs two ensembles of equal size – three trombones and cornett; and three trombones and a *viola da braccio* (early violin) – sometimes playing together, sometimes separately.

## *Violin Concerto in D, Op. 61* Ludwig van Beethoven (1770-1827)

Beethoven wrote his Violin Concerto in D major, Op. 61 (1806), at the height of his so-called “second” period, one of the most fecund phases of his creativity. In the few years leading up to the violin concerto, Beethoven had produced such masterpieces as the Symphony No. 3, Op. 55 (1803), the Piano Concerto No. 4, Op. 58 (1805-1806) and two of his most important piano sonatas, No. 21 in C major, Op. 53 (“Waldstein,” 1803-1804) and No. 23 in F minor, Op. 57 (“Appassionata,” 1804-1805). The violin concerto represents a continuation – indeed, one of the crowning achievements – of Beethoven’s exploration of the concerto, a form he would essay only once more, in the Piano Concerto No. 5 (1809).

By the time of the violin concerto, Beethoven had employed the violin in concertante roles in a more limited context. Around the time of the first two symphonies, he produced two romances for violin and orchestra; a few years later, he used the violin as a member of the solo trio in the Triple Concerto (1803-1804). These works, despite their musical effectiveness, must still be regarded as studies and workings-out in relation to the violin concerto, which more clearly demonstrates Beethoven’s mastery in marshalling the distinctive formal and dramatic forces of the concerto form.

Characteristic of Beethoven’s music, the dramatic and structural implications of the concerto emerge at the outset in a series of quiet timpani strokes that led some early detractors to dismiss the work as the “Kettledrum Concerto.” Striking as it is, this fleeting, throbbing motive is more than just an attention-getter; indeed, it provides the very basis for the melodic and rhythmic material that is to follow. At over 25 minutes in length, the first movement is notable as one of the most extended in any of Beethoven’s works, including the symphonies. Its breadth arises from Beethoven’s adoption of the Classical ritornello form – here manifested in the extended tutti that precedes the entrance of the violin – and from the composer’s expansive treatment of the melodic material throughout. The second movement takes a place among the most serene music Beethoven ever produced. Free from the dramatic unrest of the first movement, the second is marked by a tranquil, organic lyricism. Toward the end, an abrupt orchestral outburst leads into a cadenza, which in turn takes the work directly into the final movement. The genial Rondo, marked by a folk-like robustness and dancelike energy, makes some of the work’s more virtuosic demands on the soloist. ✓

At the prompting of Muzio Clementi – one of the greatest piano virtuosi of the day aside from Beethoven himself – Beethoven later made a surprisingly effective transcription of the violin concerto as the unnumbered Piano Concerto in D major, Op. 61a, famously adding to the first movement an extended cadenza that employs tympani in addition to the piano.

## 101 John Cage (1912-1992)

Composed in 1989, 101 as the title suggests is for 101 instrumentalists all playing from individual parts and not coordinated by a “score” – the instrumental parts contain a note from Cage quoting Thoreau – “The best form of government is no form of government at



all and that is the form we'll have when we are ready for it" – and comparing the orchestra to a society. An extremely quiet bed of sound with micro variations of tone results from rolling timpani and the 64 strings playing col legno (with the wood of the bow) on sustained, rather than percussive sounds, throughout, and from this the sounds of the piano (on the keys and played inside), percussive rattles, bullroars and harp stand out somewhat. Loud sustained tones (sounding almost like car and truck horns) from the brass and reeds are heard at the beginning and once again later giving overall durational cues. A mysterious aura results from the combination of these sounds.

### ***"On the Cliffs of Cornwall" (Prelude to Act II of *The Wreckers*)***

Ethel Smyth (1858-1944)

The third of Ethel Smyth's six operas, *The Wreckers*, was her most ambitious and monumental, given its three acts and generous musical resources. It was inspired by a walking holiday of Cornwall and the Scilly Isles in 1886, during which Smyth encountered folk stories of villagers luring ships on to the rocks to plunder their cargo. The libretto, by her close friend Henry Brewster, written in French as *Les naufrageurs*, incorporated a subplot involving two young lovers who light coastal beacons to warn these ships away.

Attempts to secure a French-language production having proven fruitless, the opera was translated into German (as *Strandrecht*) and first performed in Leipzig in 1906; the English stage premiere took place three years later. Both the overture to *The Wreckers* and the Prelude to Act 2, 'On the Cliffs of Cornwall' enjoyed success as concert pieces independently of the opera, including many performances at the Proms during Smyth's lifetime.

*The Wreckers* is often said to anticipate Britten's *Peter Grimes*, seen in the similarities between 'On the Cliffs of Cornwall' and the latter's 'Four Sea Interludes.' Smyth's opera embodies German influences (Wagner is frequently cited) consonant with her Leipzig-based training, but also those from France, reflecting the original language of the libretto and the patronage the composer received from the Princesse de Polignac, to whom 'On the Cliffs of Cornwall' was dedicated. Its harp flourishes and lush writing for strings evoke the ebb and flow of the sea, punctuated by the cries of gulls overhead, while a scene-setting section led by oboe calls to mind the vast expanse of the Cornish coastline.

### ***Masquerade Waltz* Aram Khachaturian (1903-1978)**

The drama *Masquerade* by the short-lived Russian playwright and poet Mikhail Lermontov (1814-1841) – once controversial due to its sharp commentaries on Russian society – has served as inspiration for music on many occasions, providing the subject matter for several operas and at least one ballet. Aram Khachaturian followed the example of his famous countryman Alexander Glazunov in writing incidental music to accompany the stage action for *Masquerade*. Khachaturian's score was prepared for a production by the Vakhtangov Theater; it had its premiere on June 21, 1941. The music proved popular, and in 1944, the composer extracted a suite of five pieces from the score for concert performance.

Khachaturian's music is rather lighter in tone than the play itself. He employs occasional irony in depicting the gaiety of Russian social life in the early 19th century, but otherwise eschews the darkness of the play in favor of tuneful, light-hearted music with an occasional inflection of Russian folk styles. The orchestration is big and splashy. One portion of the incidental score, "Nina's Song," had some independent success in Russia, but it is not included in the suite, which begins with the apparently carefree but vaguely sinister Waltz. The slightly sentimental Nocturne, a splashy Mazurka, and a touching Romance that shares in some of the Nocturne's sentimentality follow, and the suite concludes with a lively Gallop. The most familiar of these excerpts is probably the opening Waltz, which was played at the 1978 funeral services for Khachaturian in the Grand Hall of the Moscow Conservatory.

## Dr. Jeffrey Schoyen, conductor

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Lindsey Behrman  
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### Violin II

Patricia Wnek\*  
Katherine Bobele  
Kailey Chase  
Allison Guy  
Kelsey Limpert  
Theresa Marcelino-Ton  
Briana Murray  
Justin Newberger  
Marie Severyn  
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### Viola

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### Cello

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Sally Hendon

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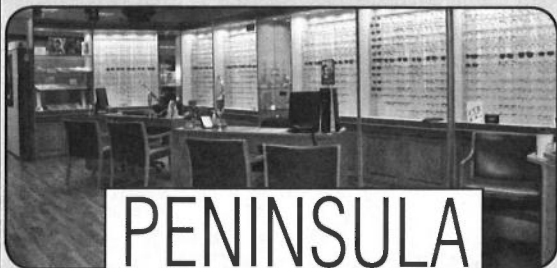


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### **2019-20 Concert Season Dates**

**December 7, 2019**

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**May 9, 2020**

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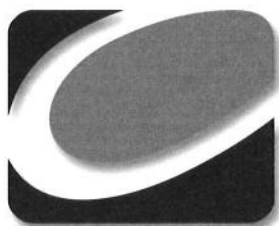
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