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INMO YANG

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WITH

SAHUN SAM HONG
PIANO

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Inmo Yang Violin Recital
with
Sahun Sam Hong, piano

Nicola Matteis, Jr. Fantasia in A minor

C.P.E. Bach Sonata in B-flat Major, Wq. 77

I. Allegro di molto

II. Largo

III. Presto

N. Paganini Introduction and Variations on Non più mesta from Rossini's "La Cenerentola"

R. Schumann Sonata for Violin and Piano No. 2
in D minor, Op. 121

I. Ziemlich langsam - Lebhaft

II. Sehr lebhaft

III. Leise, einfach

IV. Bewegt

Please turn off your cellphone and other electronic devices.

Proof of vaccination is required. Mask is optional.

PROGRAM NOTES

Nicola Matteis, Jr. – Fantasia in A minor (“Alia Fantasia”)

Not much is known about the life and career of Nicola Matteis, Jr. (c. 1670–1737), the son of Italian violinist and composer Nicola Matteis. As Simon Jones writes in his article, “The Legacy of the ‘Stupendous’ Nicola Matteis,” Matteis senior’s arrival in England ushered in a “growing admiration for the more technically advanced and exuberant Italian style” during the late 17th century. Matteis junior, like his father, was an accomplished violinist and composer who eventually moved to Vienna and composed ballets for the Habsburg court during the early 18th century. Although these ballets incorporated more French styles, Matteis junior’s string compositions contain clear influences from his father’s virtuosic Italian style of instrumental music.

The “Alia Fantasia” demonstrates some of this virtuosity, and it is an early example of polyphonic Baroque violin solo music. The Fantasia in A minor is the second of two fantasies written by Matteis junior, and, interestingly, its score consists solely of chords. The chromaticism of these chords and the polyphony of the various moving voices foreshadow J.S. Bach’s solo violin works that would follow in the subsequent decades. Indeed, the Fantasia is reminiscent of the famous arpeggiated section in the *Ciaccona* of Partita No. 2 in D minor (1717–1720). Given its absence of indications on how to voice or arpeggiate the chords, the Fantasia affords the performer full creative freedom in their interpretation of the piece, all the while foregrounding the virtuosic and improvisatory nature of the fantasia.

C.P.E. Bach – Sonata in B-flat Major, Wq. 77

Musicologists Christoph Wolff and Ulrich Leisinger describe Carl Philipp Emanuel Bach (1714–1788) as “the most important composer in Protestant Germany during the second half of the 18th century.” The fifth son of J.S. Bach, Carl Philipp Emanuel was also a prolific composer, with over 1000 works in his oeuvre. He was employed by the Prussian court during the mid-1700s before eventually becoming the music director of Hamburg in 1768, succeeding his godfather, Georg Philipp Telemann. In this position, Bach oversaw the music for five of the main

Protestant churches in Hamburg, and he increasingly turned towards writing sacred and choral compositions.

Bach composed the Sonata in B-flat major for violin and keyboard around 1763, a few years prior to his move to Hamburg. In this sonata, he expands the keyboard's usual accompanying role by giving it significant melodic material. The keyboard during this period typically served as just the basso continuo, but in this sonata (as in some of his others), Bach writes more intricate and complex melodies for the right hand while leaving the continuo line in the left hand.

The “Allegro di molto” begins with the violin playing a stately theme in F major while accompanied by the left-hand continuo, after which the keyboard's right hand echoes this theme in C major. The violin and piano trade brief fragments of this theme before a surprising moment of stillness, where the piano holds and resolves a suspended diminished B minor chord. The right hand then descends with a series of 16th notes that are taken over by the violin. The prior moment of stillness and suspension happens again, though this time it is modulated up to an E minor diminished chord. As the violin and piano continue to interweave and exchange the melodic material throughout the rest of the movement, they modulate through various keys and occasionally play in unison, before ending in the original key of B-flat major.

The “Largo” is a beautiful, lyrical, and unexpectedly chromatic movement that demonstrates Bach's innovative and expressive use of harmonies. In sharp contrast, the final movement, “Presto,” is lively and full of active exchanges between the violin and piano. After a statement of the theme in the piano's right hand, the remainder of the movement elaborates upon fragments of this spritely theme and its rhythmic features.

Niccolò Paganini – Introduction and Variations on Non più mesta from Rossini's "La Cenerentola"

Violin virtuoso Niccolò Paganini (1782–1840) was a close collaborator and friend of Gioachino Rossini, and he had composed several pieces based on the latter's operatic works. Rossini's *La Cenerentola* premiered in 1817, just a year after the premiere of his acclaimed *Il barbiere di Siviglia*. Based on the tale of Cinderella, the opera depicts Angelina (“Cenerentola”), her cruel stepsisters and stepfather (in lieu of a

stepmother), Alidoro as a sort of “fairy godmother,” and Prince Ramiro as Prince Charming. “Non più mesta” (“No longer sad”) is the final aria of the opera, and it is sung by a newly-married Cenerentola, who has forgiven her family for their mistreatment as she looks forward to a blissful future.

Two years after the premiere of *La Cenerentola*, Paganini composed the Introduction and Variations for violin and piano. He indicates *scordatura* in the violin score—tuning it a semitone higher across all four strings—to allow for greater resonance in the piece’s key of E-flat major. The piece begins with a beautiful and florid introduction (“Adagio Cantabile”) before launching into the joyous main theme of “Non più mesta.” The four variations showcase a wide range of virtuosic techniques and flowing lyricism, all of which combine in an exciting and dazzling final variation.

Robert Schumann – Sonata for Violin and Piano No. 2 in D minor, Op. 121

Robert Schumann (1810–1856) composed his Violin Sonata No. 2 shortly after the first violin sonata in 1851, and it is emblematic of his late compositional style. The piece was premiered by Joseph Joachim and Clara Schumann in October 1853, with a dedication to violinist Ferdinand David. Joachim claimed it to be some of Schumann’s finest and thematically-cohesive works, which musicologist Linda Correll Roesner confirms when she describes the work as an “almost Mahlerian interplay of melodic, rhythmic and harmonic details that, together with a carefully constructed tonal plan, epitomize Schumann’s late approach to large-scale composition.”

Roesner writes that in the second sonata, “Schumann employs a ‘motto’ based on the musical letters in the name of the dedicatee, his long-time friend, the violinist Ferdinand David (*DAF* [=v] *D*).” This “DAFD” motif is introduced in the first movement (*Rather slow - Lively*) as a series of half notes followed by syncopated rhythms. This melodic and rhythmic material serves as the basis for much of the musical material throughout the movement, and as Roesner notes, the syncopated rhythms are especially important in the development. After the recapitulation, Schumann includes a coda that slightly alters the “DAFD” motif, and this altered four-note series (D-A-F-C#) played by the violin concludes the first movement.

The second movement (*Very lively*) begins in the key of B minor, eventually modulating its way to a chorale-like climax close to the end of the movement. While Roesner writes that scholars have tried to identify this chorale theme with varying results, Misha Donat identifies it as the opening phrase of “Gelobet seist du, Jesu Christ.”

The third movement (*Soft, simple*) opens with the violin gently strumming chords that are echoed by the piano, with the top notes of the chords outlining a simple melody. The violin then bows this melody, beginning a series of beautiful variations on the theme.

The final movement (*Animated*) offers a sharp contrast to the gentle simplicity of the previous movement, and its undulating contours create a sense of tumultuous angst. Indeed, Joseph Joachim stated that “the last movement reminds one of the sea with its glorious waves of sound.” Like the first movement, the rhythmic material of the exposition’s first theme—in particular, a quarter note tied to 16th notes—forms the foundation for much of the material throughout. The second theme and development seem to offer a moment of calm and respite, but underneath their surface, the sense of a tempestuous undercurrent remains. A series of dramatic chords in the violin and octave 16th note runs in the piano makes way for the recapitulation and the *subito piano* return of the undulating first theme. The final moments of the movement are resoundingly in D major, as the violin and piano play ascending and descending arpeggios in contrasting directions. In the penultimate bar, the violin switches to play just descending arpeggios, flying through 16th notes (D-A-F#-E) on each beat. With these repeated, insistent arpeggios and the subsequent D major chords played by both the violin and piano, we can hear the triumphant return of the “DAFD” motif with which the sonata opened.

— Annie Kim

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Ph.D. Student, Musicology & Ethnomusicology,
Brown University

ABOUT THE ARTISTS

Korean violinist **Inmo Yang** is the first prize winner of the 2022 Jean Sibelius Violin Competition. He was also awarded a prize for the best performance of the commissioned work written by Magnus Lindberg. Sakari Oramo- the chair of the jury- commented: “The winner was overwhelming. There is so much great about Inmo’s playing, both musically and violinistically. There is never anything extra involved in changing between the strings, which produces singing and ease.”

In March 2015, Inmo won the 54th International Violin Competition “Premio Paganini” in Genoa, Italy, marking the first time since 2006 that the Paganini Competition jury awarded First Prize. Fabio Luisi, the chair of the jury at the time, commented: “Inmo is an intuitive musician. His Paganini is captivating and exquisite.” He also garnered the following special prizes: youngest finalist, best performance of the contemporary original piece, performance most appreciated by the audience, and a special recital in Genoa using Paganini’s own Guarneri Del Gesu violin.

Inmo made his Carnegie Hall debut at the Weill Recital Hall as a winner of the Concert Artists Guild competition, and went on to receive invitations to the Boston Symphony Hall, the Kravis Center for the Performing Arts, the Ravinia Music Festival and the Marlboro Music Festival.

Inmo has performed with many renowned conductors such as Fabio Luisi, Neeme Järvi, Myung-whun Chung, James Gaffigan, and Osmo Vänskä. His concerto appearances include Orchestre National de France, Lucerne Symphony Orchestra, Zurich Philharmonic Orchestra, Danish National Symphony Orchestra, Richmond Symphony Orchestra, Seoul Philharmonic Orchestra, and Orchestra del Teatro Carlo Felice. Notable engagements for the upcoming season include a tour with Orchestre national de Metz, a concerto appearance with the Chicago Symphony Orchestra at Ravinia Festival, and performances of Unsuk Chin’s first violin concerto with Busan Philharmonic Orchestra as part of the orchestra’s residency program.

In 2021, Inmo released his second Deutsche Grammophon album [The Genetics of Strings]. His debut album - 24 Caprices by N. Paganini - was recorded live as part of the Kumho Art Hall residency and released under the same label in 2019.

Inmo studied with Miriam Fried at the New England Conservatory of Music in Boston, where he was the only violinist in its highly selective Artist Diploma program. Inmo is currently based in Berlin, where he is pursuing a master's degree under Antje Weithaas at Hochschule für Musik "Hanns Eisler". Inmo plays on the c. 1718 "Bostonian" Stradivarius on loan from a private donor.

Praised as an "artist of enormous prowess" (Verbier Festival Newsletter) with "lots of clarity, confidence, and wisdom" (New York Concert Review), **pianist Sahun Sam Hong** brings his colorful style and riveting energy to the solo, chamber, and concerto stage. Hong was the winner of the 2017 Vendome Prize at Verbier, and received Second Prize at the 2017 International Beethoven Competition Vienna. He was also a recipient of a 2021 American Pianists Award, and finalist in the 2018 International German Piano Award and 2017 American Pianists Awards. On the roster of Young Steinway Artists since 2010, Hong has been featured as a guest soloist with orchestras including ORF-Vienna, Milwaukee, Indianapolis, Camerata New York, Fort Worth, Richardson, Racine, Waco, Galveston, and Brazos Valley Symphony. He has performed in prestigious venues such as Carnegie Hall's Weill Hall, Lincoln Center's Alice Tully Hall, the Vienna Musikverein, Église de Verbier, Merkin Hall, and the Kennedy Center. In addition to performing, Hong is a prolific arranger of chamber music and orchestral works. His creative transcriptions are performed all over the world, and have been described by renowned musicians as "superb" (Yong Hi Moon, pianist), and "fresh, witty and intelligent" (Herbert Greenberg, violinist). The chamber music collective ensemble132 presents Hong's virtuosic chamber music arrangements on annual tours throughout the United States.

At the age of 16, Hong graduated magna cum laude from Texas Christian University (TCU) with a Bachelor of Music degree in Piano Performance, studying with John Owings. He also studied for six years with Leon Fleisher at the Peabody Institute of the Johns Hopkins University. Hong continues his studies with Yong Hi Moon at Peabody.

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Korean Cultural Society of Boston Upcoming Events

July 1 – 31	Exhibition “Reflecting Afterimages” New Art Center, Newton
Sept. 10	Rising Stars Concert Gugak Jazz – Samulnori Fantasy <i>Seasons</i> New England Conservatory’s Jordan Hall
Nov. 5-19	The 9th KCSB Exhibition LexArt, Lexington, MA
Nov. (TBD)	Korean Art Song Concert: <i>100-Year History of Korean Art Songs and the Festivity of the Arts</i> Granoff Music Center, Tufts University

KOREAN CULTURAL SOCIETY OF BOSTON

Korean Cultural Society of Boston (KCSB) was founded in 2012 in order to introduce and promote Korean arts and cultural forms to a broad spectrum of New England audiences, to promote and support professional Korean-American literary, visual, and musical artists, and to enhance education of Korean culture and arts.

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