

Sunmin Kim  
*piano*

Recital in partial fulfillment of the  
Bachelor of Music degree, 2023  
Student of HaeSun Paik

Sunday, December 11, 2022  
8:00 p.m.  
Williams Hall

PROGRAM

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**Johann Sebastian Bach**  
(1685–1750)

**Prelude and Fugue No. 16 in G Minor, BWV 885**  
from *The Well-Tempered Clavier, Book 2*

**Wolfgang Amadeus Mozart**  
(1756–1791)

**Piano Sonata No. 15 in F Major, K. 533/494**  
Allegro  
Andante  
Rondo: Allegretto

**Maurice Ravel**  
(1875–1937)

from *Miroirs, M. 43*  
III. Une barque sur l'océan  
IV. Alborada del gracioso

**Franz Liszt**  
(1811–1886)

**Sonetto 123 del Petrarca [I' vidi in terra]**  
from *Années de pèlerinage, 2<sup>nd</sup> year "Italie"*, S. 161  
  
**Réminiscences de Don Juan, S. 418**

*I cannot believe that this is my fourth year at NEC,  
and my journey as an undergraduate student is coming to an end.  
What I learned and experienced at NEC is truly unforgettable and priceless.  
I want to send thanks to marvelous professors and colleagues  
for the support and love I received over the past four years.*

*I would like to express my special thanks and gratitude  
to my dear professor, HaeSun Paik.  
You always taught me not only music and piano,  
but also how to be a better human being with your endless support.  
Words alone cannot express how thankful I am for your continuous encouragement,  
patience, guidance, and everything from the very first moment  
I stepped on this campus four years ago.  
I am truly honored to study with you  
and cannot express how much your teachings have influenced my entire life.*

*Lastly and most importantly, I want to send love to my parents and siblings.  
Thank you so much for your unconditional love, dedication, and support.  
It is the best and biggest happiness of my entire life to be a part of this family.  
Without your dedication, I could not have had the most meaningful four years in Boston.*

*I appreciate everyone who has come tonight to my graduation recital  
and presented a wonderful memory for me.  
Thank you for your time and presence, and I wish you all the greatest happiness in your lives.*

*Sunmin Kim is the recipient of the Tan Family Foundation Scholarship.*

## **Bach**

*The Well-Tempered Clavier* consists of two sets of 24 preludes and fugues for solo keyboard by Johann Sebastian Bach. Although these sets were written for the harpsichord or clavichord, it is usually performed on piano today. The first book was composed in 1722, and the second book was composed 20 years later in 1742. However, they were not published until 1801, fifty years after Bach died. It is special that each set contains twenty-four pairs of preludes and fugues in all twenty-four keys, and they appeared in the book so that they go up by semitones.

This prelude, No. 16, has a French overture-like style with dotted rhythms and is marked *Largo* by Bach. The fugue is in four voices and contains a thick texture based on a very stately subject. Both subject and counterpoint turned to be doubled in third, tenth, and even twelfth. The combinations are developed progressively with harmonic richness, culminating near the end.

## **Mozart**

Wolfgang Amadeus Mozart completed this sonata on January 3, 1788, about three weeks before his 32nd birthday. The third movement, K. 494, was written on June 10, 1786 as a free-standing work that was used as one of his encore pieces or as a shorter work for his students. As the months passed, he revised and extended it into a broader setting by adding two more movements, K. 533 (*Allegro* and *Andante*) in order to create a complete sonata; therefore, this sonata bears two Köchel numbers. After the 4-year gap in sonata production, the first and second movements of this sonata sound less like Mozart. The first movement starts with scale-like melody lines and bouncy quarter notes in the right hand. The fugal conversation between the two hands is developed by adding the triplet rhythms, and finally finishes with the big sweep of arpeggio of the tonic. The gentler second movement is reserved and reflective and its themes are far more motivic and less melodic than usual. Suddenly, the development section in particular progresses with several key changes and finally turns back to the B-flat major, the main key. For the finale, Mozart provided a “music-box” rondo with the theme in the piano’s upper register. He inserted the contrapuntal and serious 27 measures of cadenza toward the conclusion. Following the cadenza, the theme is heard a final time with both hands situated deep in the piano’s bass region and decorates the end of the whole sonata.

## **Ravel**

Between 1904 and 1905, Maurice Ravel composed *Miroirs*, a collection of five piano pieces dedicated to his close friends who were members of the Paris artist’s circle known as “Les Apaches.” This circle included other musicians, painters, critics, and poets, who discussed the latest trends in the arts and sometimes presented new works and ideas. According to Ravel, the suite marked “a considerable change in my harmonic evolution, one that disconcerted even those musicians who had been most familiar with my compositional style up to then.” While the connection with individual personalities is unclear, these pieces remain among the most pictorially

vivid—and technically challenging—in the piano repertoire. This set of five pieces was premiered by Ricardo Viñes, the dedicatee of *Oiseaux tristes*, in 1906.

Dedicated to painter Paul Sordes, *Une barque sur l'océan* (A boat on the ocean) depicts a boat floating and gently rocking on the ocean waves. With arpeggiations and sweeping melodies, he opens the imagination with a three-layered soundscape. The action of the waves is described by the left hand's rich arpeggios sweeping up and down; the right hand's chiming sequences of open intervals in the upper register suggest the vast expanse of the sea. Meanwhile, from the mid-range, an unpredictable melody line emerges irregularly. He used his own special harmonic language, such as ninth and eleventh chords, which is usually found in his other piano works including *Sonatine*, *Pavane pour une infante défunte*, and *Jeux d'eau*.

*Alborada del gracioso*, traditionally translated as 'Morning Song of a Jester', is dedicated to the musicologist and music critic Michel Dimitri Calvocoressi and is the most famous and pianistic piece of the collection. This piece displays both its Spanish and French roots by including the imitation of guitar tremolo, castanet-like rhythms, and Spanish mixed meter hemiola that suggest an exaggerated dance of a jester, as well as a contrasting heartfelt melody. In this is the most pianistic piece of the entire *Miroirs* set, the most technical challenges are extended passages in rapid-fire repeated notes and double glissandi in 3rds and 4ths played by the right hand.

Ravel orchestrated the whole *Miroirs* set in 1918; they were performed in Paris in May of the following year.

## Liszt

Between 1837 and 1839, the young Franz Liszt travelled in Switzerland and Italy with his lover, Countess Marie d'Agoult. He began then two books of *Années de pèlerinage*, translated as 'Years of Pilgrimage'. The second volume "Italie" which was eventually published in 1858, draws upon Italian art and poetry. The *Tre Sonetti di Petrarca* are settings of three sonnets by Petrarch in which the fourteenth-century poet describes his love for the unattainable Laura. Liszt originally wrote them as songs for tenor, but soon wrote early piano versions that were, in fact, published first. He later revised them both for piano (as included in this cycle), and more radically for baritone.

### *Sonetto 123: I' vidi in terra*

*I vidi in terra angelici costumi,  
E celesti bellezza al mondo sole;*

*Tal che di rimembrar mi giova, e dole:  
Che quant'io miro, par sogni, ombre, e fumi.*

### **I beheld on earth**

I beheld on earth angelic grace,  
And heavenly beauties unmatched in this  
world,

Such that to recall them rejoices and pains me,  
And whatever I gaze on seems but dreams,  
shadows, mists.

*E vidi lagrimar que' duo bei lumi,  
Ch'han fatto mille volte invidia al sole;  
Ed udì sospirando dir parole  
Che farian gir i monti, e stare i fiumi.*

*Amor! senno! valor, pietate, e doglia  
Facean piangendo un più dolce concerto  
D'ogni altro, che nel mondo udir si soglia.*

*Ed era 'l cielo all'armonia s'intento  
Che non si vedea in ramo mover foglia.*

*Tanta dolcezza avea pien l'aer e 'l vento.*

Francesco Petrarca (1304–1374)

And I beheld tears spring from those lovely  
eyes,  
Which many a time have put the sun to  
shame,  
And heard words uttered with such sighs  
As to move the mountains and stay the rivers.

Love, wisdom, valour, pity and grief  
Made in that plaint a sweeter concert  
Than any other to be heard on earth.

And heaven on that harmony was so intent  
That not a leaf upon the bough was seen to  
stir,  
Such sweetness had filled the air and winds.

Translation by Lionel Salter

As a pianist and composer, Franz Liszt performed and published transcriptions from the orchestral and operatic repertoires often. He went about this dissemination in three general categories: transcription: a basically straightforward piano renditions of orchestral repertoire, like the Beethoven symphonies; paraphrase, a recreation of the particular episode from a larger work such as *Rigoletto* Concert Paraphrase; and reminiscence, freely embellished fantasy-like showpiece upon original material to suit his own creative agenda, of which the final piece on this program is an example.

Liszt proffers a literally new piece, a re-composition of Mozart's opera, *Don Giovanni* from 54 years earlier, as a recasting of the opera in miniature. It starts with the dramatic rolling chords with an extended trill from the graveyard scene of Act II where the Commendatore threatens Don Giovanni in the aria "Di rider finirai pria dell'aurora!" (Your laughter will not last even until morning!). Liszt then moves next to the famous aria of seduction, "Là ci darem la mano", and offers two complex variations on the theme. The development section is followed by a rousing and brilliant version of the famous "Champagne" aria, "Fin ch'han del vino". Finally, it ends with the recurrence of Commendatore's threat which was introduced at the beginning.

## **Upcoming Student Recitals at NEC**

*all programs subject to change*

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Student of Ayano Ninomiya and Nicholas Kitchen

*Monday, December 12, 2022 at 8:00 p.m., Pierce Hall*

**Christine Yu-Ting Huang**, *piano* (BM '22)

Student of Alexander Korsantia and Alessio Bax

*Tuesday, December 13, 2022 at 8:00 p.m., Keller Room*

**Kristina Costello**, *soprano* (MM)

Student of Lisa Saffer

*Wednesday, December 14, 2022 at 8:00 p.m., Pierce Hall*

**Dragon Long**, *piano* (DMA)

Student of Alessio Bax

*Wednesday, December 14, 2022 at 8:00 p.m., Burnes Hall*

**Isabelle Ai Durrenberger**, *violin* (GD '22)

Student of Donald Weilerstein and Soovin Kim

*Thursday, December 15, 2022 at 8:00 p.m., Keller Room*

**Killian Grider**, *music theory* (MM '22)

Student of Andrew Schartmann

*Thursday, December 15, 2022 at 8:00 p.m., Pierce Hall*

**Jiangcheng Guan**, *contemporary musical arts* (MM)

Student of Hankus Netsky

*Sunday, December 18, 2022 at 8:00 p.m., Eben Jordan*

**Sarah Heimberg**, *trumpet* (BM)

Student of Steve Emery

*Sunday, December 18, 2022 at 8:00 p.m., Williams Hall*

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