

Qiyang Xing
violin

Recital in partial fulfillment of the
Master of Music degree, 2024
Student of Soovin Kim

with
Pin-Han Huang, Sujin Choi and Loren Kim, piano

Wednesday, April 3, 2024
8:00 p.m.
Keller Room

PROGRAM

Jean Sibelius
(1865–1957)

Five Pieces for Violin and Piano, op. 81

Mazurka
Rondino
Walzer
Aubade
Menuetto

Pin-Han Huang, piano

Eleanor Alberga
(b. 1949)

No-Man's Land Lullaby

Sujin Choi, piano

Short pause

Maurice Ravel
(1875–1937)

**Violin Sonata No. 1 in A Minor,
'Sonate Posthume'**

Loren Kim, piano

Johannes Brahms
(1833-1897)

Violin Sonata No. 1 in G Major, op. 78

Vivace ma non troppo
Adagio
Allegro molto moderato

Pin-Han Huang, piano

*I want to express my gratitude to family, friends, and Mr. Kim,
for being supportive to me in the past years.
I want to thank Pin-Han, Sujin, and Loren for making this recital possible.
Thank you all for spending such a meaningful time with me!*

The program begins with **Sibelius's** collection of five short pieces, each representing a type of dance. The Mazurka begins with a short cadenza material in D minor, soon shifts to D major with a playfulness in the tone and use of harmonics. After a short repetition of the previous section, the recap of the opening thematic material is played. The piece closes with a perfect authentic cadence in D minor.

The Rondino is written in D Major, played in *sotto voce*. The soft tone connects memories from the past, distant from the present, representing a period of time of happiness.

We see the Waltz begins with a short solo for introduction leading to the main melody played in *sotto voce*, depicts a sweetest dream in memory.

Aubade and Menuetto are two pieces that brings a listener's attention to the present and perhaps depicting the ordinary life that looks forward to the foreseeable future, in the tone of nostalgia.

Eleanor Alberga composed *No-Man's Land Lullaby* in 1997. She was inspired by articles and poems about the first World War. The piece is written without key signature, and has constant change in meter. Perhaps it sets up a detachment in the tonality and uniformity in rhythm, focusing on the tone and sound, while exploring the freedom of complex possibilities in the combination of rhythmic patterns.

Ravel's *Sonate Posthume* was written while he was still a student; it is one of his earliest work written for violin and piano, though it was published 38 years after his death. The movement is written in A minor, depicts dream in different spaces, from the empty void to the shadows in blurred scenes and colors that are impossible to define.

Brahms' Violin Sonata No. 1 in G major, op. 78 has three movements, each representing a stage in time and character. In the first movement, we see a difference in colors between the first and second thematic material in G major and D major. After a series of suspensions in piano, the music brings to the recap. After the shortened first theme, the second theme is stated in the tonic key of G major. The movement reaches to a strong closure after an expansion in the cadence of G major.

In the second and the third movement, each movement has a different approach to examine time in the music. The slow movement exclaims every detail in the color and the sound, while the last movement begins in G minor, zooms out our focus from the sound into a large horizon. The motion is relentlessly moving forward, anxiously reaching for a cadence and resolution. The fast movement closes unexpectedly in G major, showing the brightest and surreal depiction of the sun, out of the shadows from the darkness.

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