



Bomsoori Kim

Juilliard



We, Juilliard

*Behind every
Juilliard artist is
all of Juilliard
—including you.*

With hundreds of dance, drama, and music performances, Juilliard is a wonderful place. When you join one of our membership programs, you become a part of this singular and celebrated community.

Photo of cellist Khari Joyner by Claudio Papapietro

Juilliard Association

Become a member for as little as \$250 and receive exclusive benefits, including

- Advance access to tickets through Member Presales
- 50% discount on ticket purchases
- Invitations to special members-only gatherings

Juilliard Ovation Society

Join with a gift starting at \$1,250 and enjoy VIP privileges, including

- All Association benefits
- Concierge ticket service by telephone and email
- Invitations to behind-the-scenes events
- Access to master classes, performance previews, and rehearsal observations

(212) 799-5000, ext. 303
patrondesk@juilliard.edu

juilliard.edu

The Juilliard School
presents

Leo B. Ruiz Memorial Award Recital

Bomsori Kim, Violin

Drew Petersen, Piano

Tuesday, November 28, 2017, 7:30pm

Weill Recital Hall at Carnegie Hall

OLIVIER MESSIAEN Fantaisie for violin and piano (1933)
(1908–92)

GABRIEL FAURÉ Sonata for violin and piano No. 1 in A Major,
(1845–1924) Op. 13 (1875–76)
Allegro molto
Andante
Allegro vivo
Allegro quasi presto

Intermission

MAURICE RAVEL Sonata for violin and piano No. 2 in G Major (1923–27)
(1875–1937) Allegretto
Blues. Moderato
Perpetuum mobile. Allegro

RICHARD DUBUGNON *Retour à Montfort-l'Amaury* (2010)
(b. 1968)

CAMILLE SAINT-SAËNS *Caprice d'après l'Étude en forme de Valse,*
(1835–1921) Op. 52, No. 6 (1877) (arr. 1900 by Eugène Ysaÿe)

Ms. Kim is the winner of the sixth annual Leo B. Ruiz Memorial Recital Award. This concert is made possible by the Artists International Leo B. Ruiz Recital Memorial Fund.

Please make certain that all electronic devices are turned off during the performance. The taking of photographs and the use of recording equipment are not permitted in this auditorium.



Notes on the Program by Jay Goodwin

OLIVIER MESSIAEN

Fantaisie for violin and piano

Olivier Messiaen

Born

December 10,
1908, in Avignon,
France

Died

April 27, 1992, in
Paris, France

Messiaen is most familiar as something of a mystic, a deeply spiritual and philosophical composer whose music examines the higher mysteries and finds its inspiration in his ardent Catholic faith and in the sounds of nature, especially birdsong. The peaks of his output—expansive, even monumental, works such as the *Quatuor pour la fin du temps*, *Turangalîla-symphonie*, and *Vingt regards sur l'Enfant-Jésus*, for example—bear this out and represent some of the most individual, distinctive masterpieces of 20th-century music. The *Fantaisie for violin and piano*, however, is something quite different, a straightforward (for him) and passionate piece of chamber music that incorporates just enough of Messiaen's trademark modal harmonies to be identifiably his. Composed in 1933 when the composer was just 24 years old, the *Fantaisie* was dedicated to and intended for him to perform with his first wife, the violinist and composer Claire Delbos, whom he had married the previous year. Thought to have been lost, the work was rediscovered among the composer's manuscripts after his death and was finally published for the first time in 2007.

The *Fantaisie* begins with thunderous quadruple octaves for piano, allied with shifting time signatures that establish a volatile, unpredictable atmosphere that remains throughout the work. With the entrance of the violin, Messiaen introduces a second musical idea, a falling figure followed by a syncopated rhythmic pattern at a repeated pitch. Soon after, the third main thematic unit arrives in the form of a searching, long-breathed violin melody accompanied by an impressionistic flow of triplets in the piano. The remainder of the piece is spent exploring these three ideas, each expanding and contracting, combining with and interrupting the others.

GABRIEL FAURÉ

Violin Sonata No. 1 in A Major, Op. 13

Gabriel Fauré

Born

May 12, 1845,
Pamiers, France

Died

November 4,
1924, Paris,
France

Gabriel Fauré struggled to find acceptance in the conservative Paris music establishment in the second half of the 19th century. Thankfully, he nonetheless resolutely continued on his own path, developing a distinct style that combined sophisticated harmonic and rhythmic development and formal invention with understated elegance and approachable charm. Though the members of some prominent private salons recognized his genius early on and provided an audience for his music, it wasn't until 1896 that he was granted the French musical intelligentsia's ultimate mark of approval—a professorship at the Paris Conservatoire, where he would become an influential teacher of several luminaries of the next generation, including Maurice Ravel, George Enescu, and Nadia Boulanger.

The Violin Sonata No. 1 in A Major, Op. 13, which premiered in January 27, 1877, with the composer at the piano, was an important early success for Fauré, especially with the public; the audience that first night even demanded an encore of the third movement. Saint-Saëns, who had been Fauré's teacher and mentor, wrote that "In this sonata, you can find everything . . . new forms, excellent modulations, unusual tone colors, and the use of unexpected rhythms. And a magic floats above everything, encompassing the whole work, causing the crowd of usual listeners to accept the unimagined audacity as something quite normal. With this work Monsieur Fauré takes his place among the masters." Though Fauré would go on to write almost two dozen more chamber works over the next 50 years, including several more masterpieces, none could be said to exceed this early sonata in inspiration or achievement.

Fauré's ambition in this work is obvious from the very start, as the piano begins the first movement with an expansive cantilena melody and a tumultuous, roiling accompaniment, at once both rapturous and driven. The violin joins the dance, whirling both in tandem with and in opposition to the piano. The Andante second movement is a somber barcarolle, the violin and the pianist's right hand pouring out mournful strains over wistfully swaying chords. As the movement progresses, Fauré's harmonic prowess comes to the fore as the melody weaves through a tapestry of ever-increasing chromatic complexity. The third movement, marked Allegro vivo, feels even briefer than its already breezy four-minute duration, its breathless pace, clever manipulations of meter, and constant syncopation pushing the music ever onward. The Allegro quasi presto finale then combines the expressive qualities of the preceding movements into a breathtaking whole, bringing together the expansiveness of the opening Allegro molto with the plaintive lyricism of the slow movement and some of the driving energy of the Allegro vivo.

MAURICE RAVEL

Sonata for violin and piano No. 2 in G Major

"I frankly admit that I am an admirer of jazz, and I think it is bound to influence modern music," said Maurice Ravel in a 1932 interview. "I spend many hours listening to it in nightclubs and on the radio." His appreciation for the style began in the early 1920s when watered-down jazz began making its way across the Atlantic and into Parisian clubs; it blossomed during a 1928 American performance tour into a full-blown love affair. This exposure and dedication to jazz had a profound impact on Ravel's later works—especially his two piano concertos, the opera *L'enfant et les sortilèges*, and his final piece of chamber music, the Sonata for violin and piano No. 2 in G Major, which was written slowly over four years, 1923–27, and intended for violinist and Ravel's close friend Hélène Jourdan-Morhange, who shared his affection for the exciting new genre of American music.

Maurice Ravel

Born

March 7, 1875, in
Ciboure, France

Died

December 28,
1937, in Paris
France

Notes on the Program (Continued)

The influence of jazz on the Violin Sonata No. 2 is most obvious, of course, in the central Blues movement. “To my mind, the Blues is one of your greatest assets, truly American despite earlier contributory influences from Africa and Spain,” Ravel remarked while discussing this movement during his visit to the U.S. “While I adopted this popular form of your music,” he went on, “I venture to say that nevertheless it is French music, Ravel’s music, that I have written.” And indeed, this captivating movement creates its magic through the combination of distinctive elements of blues and jazz—banjo-like violin strumming, the swinging syncopation of the piano part, the earthy melancholy and bent notes of the violin’s main melody, unpredictable rhythms, and widespread use of the flatted seventh, for example—with Ravel’s inimitable instrumental color, advanced and inventive harmonic structures, and fluid movement among poignant lyricism, gauzy ambient music, and outbursts of ferocious energy.

In the first movement, marked *Allegretto*, Ravel explores what he considered the “essential incompatibility” of the violin and the piano, evident from the very outset as the piano begins with restless, meandering patterns of short notes that the violin reinterprets in its own, more expressive style. This fundamental opposition remains throughout the movement even as the two instruments seem to attempt to converse, both unable to see things from the other’s point of view. The *Perpetuum mobile* finale retains the jazzy, syncopated underpinnings of the Blues movement and adds a prodigious dose of classical virtuosity. As the piano provides percussive, almost ragtime-like accompaniment, the violin dashes off an endless cascade of passagework, occasionally revealing allusions to musical themes from the earlier movements.

RICHARD DUBUGNON

Retour à Montfort-l’Amaury

**Richard
Dubugnon**

Born
September 9,
1968, in Lausanne
Switzerland

Swiss-French contemporary composer Richard Dubugnon studied at the Paris Conservatoire and the Royal Academy of Music and has had works commissioned and performed by leading artists and orchestras throughout Europe and the U.S. His *Retour à Montfort-l’Amaury*, written for a 2011 recording by violinist Janine Jansen, is a brief tribute to Ravel. The composer spoke about the piece in an interview for the recording:

Here we leave the nocturnal world for the world of remembrance. I went to Ravel’s house a few years ago in Montfort-l’Amaury, and I was very moved; it is just as Ravel left it when he died. It looks like a doll’s house full of strange toys, automata, and beautiful furniture. Recently I was given permission to compose in this house. I’d urge any lover of Ravel to go and see it—the beautiful Erard piano on which

he composed the two piano concertos, his personal effects, the wallpaper he designed himself ... The piece is vaguely reminiscent of Ravel's music. It has a slow introduction which builds up and leads into an irregular waltz (in 3/4 with some occasional 5/8). Again, I'm convinced that the surroundings make the artist—the place, the air, the language, the food. One can't fully understand artists without seeing them in their home environment.

CAMILLE SAINT-SAËNS

Caprice d'après l'Étude en forme de valse, Op. 52, No. 6

(arr. Eugène Ysaÿe)

This arrangement of the *Caprice d'après l'Étude en forme de valse* brings together two giants of late 19th-century French music—the composer Camille Saint-Saëns and the virtuoso Belgian violinist Eugène Ysaÿe. By the turn of the 20th century, the former had been famous for more than 50 years, first as a child prodigy on piano and organ and then as a prolific composer who received prominent commissions across Europe and in America, and whose catalog included several popular concertos, the opera *Samson et Dalila*, and *Carnival of the Animals*, among much else. Ysaÿe was equally prominent, receiving universal adulation for his superhuman technique and having some 200 compositions dedicated to him, including Debussy's String Quartet, Chausson's *Poème*, and Franck's Violin Sonata.

The two men became friends during Ysaÿe's various stays in Paris in the 1870s and 1880s, and Saint-Saëns himself would write two works specifically for the violinist after they became acquainted. Ysaÿe returned the favor with this showstopping *Caprice*, his arrangement, made in 1900, of the final installment of Saint-Saëns's six solo-piano *Études*, Op. 52. That the arrangement was created by a great violinist is obvious not only in its unceasing flow of outrageous technical demands but also in how idiomatically the music has been adapted for an instrument of completely contrary nature compared with the piano; one would never know that this was originally piano music. Saint-Saëns was so happy with Ysaÿe's adaptation that he had his own publisher add it to his catalog, and audiences ever since have agreed wholeheartedly with his estimation, granting the piece a comfortable place among the rich repertoire of showpieces for violin.

Jay Goodwin is managing editor at the Metropolitan Opera and writes about music for organizations around the world, including Carnegie Hall, the Boston Symphony Orchestra, and the Australian Chamber Orchestra.

**Camille
Saint-Saëns**

Born
October 9, 1835,
in Paris, France

Died
December
16, 1921, in
Alger, France
(present-day
Algeria)

Meet the Artists



- *Celia Ascher*
Artist Diploma
Fellowship

Bomsori Kim

Violinist Bomsori Kim was a winner of the 62nd ARD International Music Competition and was the youngest prizewinner of the Sendai International Music Competition in 2010, which led to her internationally acclaimed concert debut that same year. She has since earned top prizes at major competitions including the Montreal International Musical Competition, International Henryk Wieniawski Violin Competition, Tchaikovsky International Competition, and the Queen Elisabeth Competition. As a soloist, Ms. Kim has appeared at venues including Vienna's Musikverein, Moscow's Tchaikovsky Hall, St. Petersburg's Philharmonic Hall, Zurich's Tonnhalle, and the Herkulessaal in Munich. She has performed with orchestras including the Bavarian Radio Symphony Orchestra, Montreal Symphony Orchestra, National Orchestra of Belgium, Warsaw National Philharmonic Orchestra, Finnish Radio Symphony Orchestra, and Helsinki Philharmonic Orchestra.

A native of South Korea, she is a graduate of Seoul National University where she studied with Young Uck Kim. Ms. Kim holds a master's degree from Juilliard and is currently pursuing her Artist Diploma at the school as a student of Sylvia Rosenberg and Ronald Copes. In addition to winning the 2017 Leo B. Ruiz Recital Award, she appeared as violin soloist earlier this season with the Juilliard Orchestra playing the Brahms Violin Concerto in D Major. Her debut album—a recording of Shostakovich's Violin Concerto No. 1 and Wieniawski's Violin Concerto No. 2 with the Warsaw Philharmonic Orchestra—was released worldwide in October by Warner Classics International. With the support of Kumho Asiana Instrument Bank, she plays on a 1774 violin by Joannes Baptista Guadagnini.

Drew Petersen

Pianist Drew Petersen is the winner of the 2017 American Pianists Awards and the Christel DeHaan Fellowship of the American Pianists Association, and, beginning this fall, he was named artist in residence for two years by the University of Indianapolis. He has also won prizes in the Leeds International Piano Competition, Hilton Head International Piano Competition, Kosciuszko Foundation Chopin Competition, and the New York Fryderyk Chopin Piano Competition. He made his debut at Weill Recital Hall at the age of 5, and by age 10, performed a solo recital at Manhattan's Steinway Hall for the company's 150th anniversary. He has been profiled in *The New York Times*, *New York* magazine, the documentary *Just Normal*, and Andrew Solomon's book *Far From the Tree*. Mr. Petersen graduated cum laude from Harvard University at age 19 with a BA in social science and did his undergraduate and graduate music studies at Juilliard where he was a recipient of a Kovner Fellowship. He is currently pursuing his Artist Diploma at Juilliard.



- *Celia Ascher Artist Diploma Fellowship*

The Juilliard School is deeply grateful for a gift from the **Estate of Leo B. Ruiz**, which is making this evening's recital possible. Leo B. Ruiz was founder and executive director of Artists International Presentations, Inc., a nonprofit organization that promoted exceptionally talented artists from all over the world from 1972 to 2009, including many musicians from Juilliard. Thanks to his passion for presenting young musicians to the world, and to his generous gift, Juilliard is now able to award a debut recital at Weill Recital Hall to one gifted young artist each year. This evening's program honors the legacy of Mr. Ruiz, a generous individual who had a great impact on the careers of many performing artists.



PHOTO: CLAUDIO PAPIETRO

Evening Division

Classes for Adults of All Ages and Abilities

Offerings in Dance, Drama, and Music
Spring semester begins January 22

Enroll now

juilliard.edu/adultclasses

Juilliard

Juilliard Board of Trustees and Administration

BOARD OF TRUSTEES

Bruce Kovner, *Chair*
J. Christopher Kojima, *Vice Chair*
Katheryn C. Patterson, *Vice Chair*

Pierre T. Bastid	Michael Loeb
Julie Anne Choi	Vincent A. Mai
Kent A. Clark	Ellen Marcus
Kenneth S. Davidson	Michael E. Marks
Barbara G. Fleischman	Nancy A. Marks
Keith R. Gollust	Stephanie Palmer McClelland
Mary Graham	Christina McInerney
Joan W. Harris	Lester S. Morse Jr.
Matt Jacobson	Stephen A. Novick
Edward E. Johnson Jr.	Joseph W. Polisi
Karen M. Levy	Susan W. Rose
Teresa E. Lindsay	Deborah Simon
Laura Linney	Sarah Billingshurst Solomon
	William E. "Wes" Stricker, MD

TRUSTEES EMERITI

June Noble Larkin, *Chair Emerita*
Mary Ellin Barrett
Sidney R. Knafel
Elizabeth McCormack
John J. Roberts

JUILLIARD COUNCIL

Mitchell Nelson, *Chair*
Michelle Demus Auerbach
Barbara Brandt
Brian J. Heidtke
Gordon D. Henderson
Peter L. Kend
Younghee Kim-Wait
Paul E. Kwak, MD
Min Kyung Kwon
Sophie Laffont
Jean-Hugues Monier
Terry Morgenthaler
Pamela J. Newman
Howard S. Paley
John G. Popp
Grace E. Richardson
Kristen Rodriguez
Jeremy T. Smith

EXECUTIVE OFFICERS AND SENIOR ADMINISTRATION

Office of the President

Joseph W. Polisi, *President*
Jacqueline Schmidt, *Chief of Staff*

Office of the Provost and Dean

Ara Guzelimian, *Provost and Dean*
José García-León, *Associate Dean for Academic Affairs*
Robert Ross, *Assistant Dean for Preparatory Education*
Kent McKay, *Associate Vice President for Production*

Dance Division

Taryn Kaschock Russell, *Acting Artistic Director*
Lawrence Rhodes, *Artistic Director Emeritus*
Katie Friis, *Administrative Director*

Drama Division

Richard Feldman, *Acting Director*
Katherine Hood, *Managing Director*

Music Division

Adam Meyer, *Associate Dean and Director*
Bärli Nugent, *Assistant Dean, Director of Chamber Music*
Joseph Soucy, *Assistant Dean for Orchestral Studies*
Stephen Carver, *Chief Piano Technician*
Robert Talbbi, *Director of Recording*
Joanna K. Trebelhorn, *Director of Orchestral and Ensemble Operations*

Historical Performance

Robert Mealy, *Director*
Benjamin D. Sosland, *Administrative Director*;
Assistant Dean for the Kovner Fellowships

Jazz

Wynton Marsalis, *Director of Juilliard Jazz*
Aaron Flagg, *Chair and Associate Director*

Ellen and James S. Marcus Institute for Vocal Arts

Brian Zeger, *Artistic Director*
Kirstin Ek, *Director of Curriculum and Schedules*
Monica Thakkar, *Director of Performance Activities*

Pre-College Division

Yoheved Kaplinsky, *Artistic Director*
Ekaterina Lawson, *Director of Admissions and Academic Affairs*
Anna Roymzan, *Director of Performance Activities*

Evening Division

Danielle La Senna, *Director*

Lila Acheson Wallace Library

Jane Gottlieb, *Vice President for Library and Information Resources*; *Director of the C.V. Starr Doctoral Fellows Program*

Enrollment Management and Student Development

Joan D. Warren, *Vice President*
Kathleen Tesar, *Associate Dean for Enrollment Management*
Sabrina Tanbara, *Assistant Dean of Student Affairs*
Cory Owen, *Assistant Dean for International Advisement and Diversity Initiatives*
William Buse, *Director of Counseling Services*
Katherine Gertson, *Registrar*
Tina Gonzalez, *Director of Financial Aid*
Barrett Hipes, *Director, Alan D. Marks Center for Career Services and Entrepreneurship*
Teresa McKinney, *Director of Community Engagement*
Todd Porter, *Director of Residence Life*
Howard Rosenberg MD, *Medical Director*
Beth Techow, *Administrative Director of Health and Counseling Services*
Holly Tedder, *Director of Disability Services and Associate Registrar*

Finance

Christine Todd, *Vice President and Chief Financial Officer*
Irina Shteyn, *Director of Financial Planning and Analysis*
Nicholas Mazzurco, *Director of Student Accounts/Bursar*

Administration and Law

Maurice F. Edelson, *Vice President for Administration and General Counsel*
Joseph Mastrangelo, *Vice President for Facilities Management*
Myung Kang-Huneke, *Deputy General Counsel*
Carl Young, *Chief Information Officer*
Steve Doty, *Chief Operations Officer*
Dmitriy Aminov, *Director of IT Engineering*
Caryn Doktor, *Director of Human Resources*
Adam Gagan, *Director of Security*
Scott Holden, *Director of Office Services*
Jeremy Pinquist, *Director of Client Services, IT*
Helen Tainton, *Director of Apprenticeship Program*

Development and Public Affairs

Elizabeth Hurley, *Vice President*
Alexandra Day, *Associate Vice President for Marketing and Communications*
Benedict Campbell, *Website Director*
Amanita Heird, *Director of Special Events*
Susan Jackson, *Editorial Director*
Sam Larson, *Design Director*
Katie Murtha, *Director of Major Gifts*
Lori Padua, *Director of Planned Giving*
Ed Piniasek, *Director of Development Operations*
Nicholas Saunders, *Director of Concert Operations*
Edward Sien, *Director of Foundation and Corporate Relations*
Adrienne Stortz, *Director of Sales*
Tina Martin, *Director of Merchandising*
Rebecca Vaccarelli, *Director of Alumni Relations*

Juilliard Global Ventures

Christopher Mossey, *Senior Managing Director*
Courtney Blackwell Burton, *Managing Director for Operations*
Betsie Becker, *Managing Director of Global K-12 Programs*
Gena Chavez, *Managing Director, Tianjin Juilliard School*
Nicolas Moessner, *Managing Director of Finance and Risk Management*

Attend a performance
Enroll in a class
Shop at our store
Hire our performers
Support Juilliard

juilliard.edu