

Pianist **Elizabeth Kim** has performed solo recitals at Weill Recital Hall at Carnegie Hall in New York, as a winner of the Artists International New York Debut Auditions, and at the Cité Universitaire in Paris, as recipient of the Harriet Hale Woolley Scholarship from the Fondation des États-Unis. She has also performed with the Targu Mures State Philharmonic Orchestra in Romania, the Saint Louis Symphony and Youth Symphony, the Seoul Wind Ensemble, the Palo Alto Symphony, and the Missouri Symphony. She has performed in chamber music concerts at the Aspen Music Festival, Kneisel Hall Chamber Music Festival, Music Academy of the West Festival, and in France. She studied at the Juilliard School, where she earned a Bachelor's and a Master's degree, and at the Yale School of Music, where she earned the Master of Musical Arts degree, and where she is currently pursuing the Doctor of Musical Arts degree in piano. Elizabeth has been working at Bennington College since 1996 as piano instructor and accompanist.

Special thanks to Dan Epstein for his guidance, support, and many fabulous insights over the past three years. Thanks also to Barbara Browne, Sue Jones, Tom Farrell, Ida Faiella, Susie Reiss, Allen Shawn, Willie Finckel, Tom Bogdan, Rebecca Zafonte, and Cari Sherburne for their assistance and support in the production of this concert.

This concert is made possible in part through the generous support of Judith Rosenberg Hoffberger '54 and the Henry and Ruth Blaustein Rosenberg Foundation.



SOCIÉTÉ
DES
ARTISTES de BENNINGTON

CONCERT

le 23 avril 1999 8PM

RECITAL DE PIANO
exécuté par Mlle Elizabeth Kim

DEANE CARRIAGE BARN

Prix
d'Entrée :

(En Semaine.....	1 fr.
LE DIMANCHE :	
De 8 heures à midi...	1 fr.
De midi à 6 heures...	50 c.

PROGRAM NOTES

Vingt Regards sur l'Enfant Jésus (1944), a cycle of twenty pieces for solo piano, roughly translates into English as the contemplation of the infant Jesus by twenty different personages and symbolic beings, e.g., the Father, Virgin, Angels, Star, Cross, the Church of Joy, etc. The complete cycle totals over two hours in length, and is one of the major piano works of the 20th century. A few of its notable features are the use of Greek metrical rhythms, neumes of plain-song, and "rainbow" harmonies.

Messiaen, an intensely religious Catholic, explained his intentions as follows:

"More so than in any of my previous works, I have sought here a language of mystical love at once varied, powerful and tender, sometimes brutal, in multicolored ordering."

II. *Regard de l'étoile* (Contemplation of the Star) states the theme of the Star and the Cross, which appears at varying points throughout the cycle. Messiaen deliberately used the same theme to represent both the Star and Cross, claiming, "one opens and the other closes the earthly life of Jesus". Inscribed at the beginning of this piece is "The descent of Grace--the Star, surmounted by the Cross, shines on naively."

IV. *Regard de la Vierge* (Contemplation of the Virgin) expresses "innocence and tenderness...the woman of Purity, the woman of the Magnificat, the Virgin contemplates her Infant..." Stated the composer, "I wanted to express *purity* in music: a certain strength was necessary, but also and especially a good deal of innocence and child-like tenderness."

XVI. *Regard des prophètes, des bergers et des Mages* (Contemplation of the Prophets, Shepherds, and Wise Men) evokes "exotic music, tam-tams and oboes, vast and nasal harmony".

Chopin wrote his Second Piano Sonata in B-flat minor, Op. 35 between the years 1837-39. The *marche funèbre* was composed first, in 1837, and was originally conceived as a separate piece. The work was quite remarkable at the time of its first publication, for a baffling non-adherence to many sonata-writing conventions of the Classical tradition. As Robert Schumann wrote in his review of the sonata: "Anyone glancing at the first bars of this sonata and uncertain of its author would not prove himself a good connoisseur. Only Chopin begins and ends this way: with dissonances through dissonances into dissonances. But how many beauties, too, does this piece contain! The idea of calling it a sonata is a caprice, if not a jest, for he has simply bound together four of his most reckless children; thus under his name smuggling them into a place into which they could not else have penetrated..." The review ends: "A certain pitiless genius blows in our face, strikes anyone who tries to stand out against him with a mailed fist, and makes us listen to the end, fascinated and uncomplaining... but also without praise, because this is not music. The sonata ends as it should have begun, in a riddle, like a mocking Sphinx." Regardless, the work has firmly established itself as one of the greatest masterpieces of the 19th century piano repertoire.

Bach wrote a total of six keyboard Partitas, which as a set, hold the distinction of being his first published work (1731). Each partita is a suite of stylized dance movements, consisting of (in the composer's words) "Preludes, Allemandes, Courantes, Sarabandes, Gigue, Minuets, and other gallantries, fabricated to elevate the spirits of lovers of music". They were also intended to be used as pedagogical material for aspiring keyboard players. The editor of the first published version, Johann Nikolaus Forkel, wrote: "Anyone who has learned to play some pieces from them really well can make a place for himself in the world." (!)

E.K.

PROGRAM

from Vingt Regards sur l'Enfant Jésus (1944)
(Twenty gazes upon the infant Jesus)

Olivier Messiaen
(1908-1995)

- II. Regard de l'étoile (Contemplation of the Star)
- IV. Regard de la Vierge (Contemplation of the Virgin)
- XVI. Regard des prophètes, des bergers et des Mages
(Contemplation of the Prophets, Shepherds, and Magi)

Sonata No. 2 in B-flat minor, op. 35 (1837-39)

Frederic Chopin
(1810-1849)

Grave -- Doppio movimento
Scherzo
Marche funèbre
Finale -- presto

Intermission

Partita No. 1 in B-flat Major (1731)

J. S. Bach
(1685-1750)

Praeludium
Allemande
Corrente
Sarabande
Minuet I & II
Gigue

Four Jazz Preludes (1980)

Allen Shawn
(b. 1948)

- 1. andante
- 2. moderately
- 3. Spiritual -- lento cantabile
- 4. largo; allegro