

presents a Faculty Recital:

CD B,639

KYUNG SUN CHEE, VIOLIN

C44  
2000  
2-9

with

LAURENT PHILIPPE, PIANO

February 9, 2000

8:00 PM

Brechemin Auditorium

PROGRAM

CD B,639

- 2 Sonata in F Major for Violin and Pianoforte (1838).....Felix Mendelssohn  
I. *Allegro Vivace* (1809-1847)  
II. *Adagio*  
III. *Assai Vivace*

- 5 Sonata in G minor for Violin and Piano (1917).....Claude Debussy  
I. *Allegro Vivo* (1862-1918)  
II. *Intermede (Fantasque et léger)*  
III. *Finale (Très animé)*

— INTERMISSION —

- 9 Sonata in E-Flat Major for Violin and Piano, Op. 18 (1887).....Richard Strauss  
I. *Allegro ma non troppo* (1864-1949)  
II. *Improvisation: Andante cantabile*  
III. *Finale: Andante; Allegro*

*Ms. Chee's violin was made by David T. van Zandt in Seattle, 1998.*

When Felix Mendelssohn, one of the most naturally gifted musicians of the nineteenth century, undertook to champion the works of Mozart and Beethoven in the salons of his time, he frequently encountered astonished and ill-prepared listeners. Perhaps this was due to the predominance of pyrotechnical but musically impoverished pieces played in the concert halls by the likes of Liszt, Thalberg and Paganini. The public's interest in this kind of music carried over into the domain of *Hausmusik*: "Furthermore," wrote Mendelssohn to his friend Ferdinand Hiller in 1838, "a very important and well-loved segment of piano literature, true chamber music made up of trios, quartets and other accompanied works, has fallen by the wayside and I feel a compelling desire to see new works of this kind.

I would also like to do my part in creating new repertoire for such ensembles. I just recently composed the Sonata for Violin with this notion in mind."

In 1953, the year in which a performance edition of this same *Violin Sonata in F major* (1838) first appeared, Yeduhi Menuhin emphasized the work's outstanding place within the repertory, stating that it "is an invaluable addition to violin literature, which can confidently grace the concert stage." The New Grove Dictionary characterizes the piece as "an immensely virtuoso work."

—Bettina Fellingner (trans. Matthew Harris)

In February 1917, after a sabbatical of a year and a half from musical creativity, Claude Debussy returned to composition, completing the Sonata for Violin and Piano in March. It was first performed on May 5 that year by the young Gaston Poulet and the composer himself (this was Debussy's last public appearance — he died in Paris on March 28, 1918). This final work, although in no way Debussy's musical testament, is remarkable for its conciseness of expression, its modesty, and its warm and positive attitude toward life and hope. The composer adopts once more the "monothematic" formula which he had not long since abandoned, while maintaining an astonishing freedom in the writing. The finale is essentially constructed in the manner of a *mouvement perpétuel*, beginning with a thematic recall of the two previous movements; in it we can hear accents of sullen revolt and icy rage.

—Marcel Marnat

Richard Strauss, a master of tone poems, lieder and grand opera, wrote relatively few chamber and instrumental works, all of them before he was 30. His only violin sonata (1887) is the last and most mature and bears the unmistakable imprint of the composer, who was working on his first tone poem, *Don Juan*, at the same time. What the young Strauss achieved in the sonata with only two instruments is remarkable. The first movement suggests both the essence of his giant orchestral palette and the heroic spirit of his forthcoming tone poems; the second movement is fashioned like a lied, even to making a fleeting reference to Schubert's *Erlkönig* in the piano part, and the finale could be perceived as a sketch for a grand opera scene. Seen in such a light, the sonata anticipates all three principal genres of Strauss's subsequent career.

—Gabriel Banat

KYUNG SUN CHEE, a member of the violin faculty at the University of Washington School of Music, performs often in both chamber music and orchestral settings. She has been guest artist for the Second City Chamber Series in Tacoma and the University of Puget Sound's Jacobsen Concert Series, and has collaborated with such artists as Glenn Dicterow, Dale Clevenger, Eric Wilson, Jeffrey Michaels, Toby Appel, and Karen Dreyfus.

Ms. Chee often plays with the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet and Auburn Symphony, and has performed as soloist with conductors Peter Erös, Milton Katims, and Huw Edwards.

She has been on the faculty of Marrowstone Music Festival and the Seattle Youth Symphony for four years, and adjudicates for the Performing Arts Festival of the Eastside and other competitions.

Ms. Chee earned her Doctor of Musical Arts and Master of Music degrees at the University of Washington, where she was teaching assistant to Steven Staryk. She received her bachelor's degree in music from the University of Puget Sound where she studied with Edward Seferian.

LAURENT PHILIPPE's pianistic activities have taken him across Europe, the Far East, and to many major North American cities. He has recorded or performed live on numerous occasions for the CBC's *Two New Hours* and *Arts National*, Radio-Canada, KING FM, WGUC, KBS, Danmarks Radio, Radio France, and for the recording labels JMP and EDS.

As a chamber player, Mr. Philippe has performed with such prominent artists as Robert Davidovici, Rivka Golani, Frédéric Lodéon, Alain Marion, Calvin Sieb, and Steven Staryk. His particular interest in vocal repertoire has led him to associate with Metropolitan Opera artists Marcello Giordani, Stuart Neill, Mel Ulrich, and Lyric Opera of Chicago artist Hugh Smith. He has collaborated as a coach for the University of Washington, the University of Lethbridge, West Bay Opera, The Academy of Vocal Arts, Opera Company of Philadelphia, Opera San José, Opera Lyra, and The Canadian Opera Company, and he was a guest of De Nederlandse Opera, Teatro Comunale di Bologna, and Opéra de Paris.

A native of France, Mr. Philippe studied at the Conservatoire de Paris, from which he graduated with two *1er Prix*. Soon after making Canada his new home, he was appointed to the music faculty at the University of Ottawa. He received his DMA degree from the University of Washington in 1993, and from 1994-96 was guest lecturer at his alma mater. In September 1996, Mr. Philippe joined the music staffs of the Academy of Vocal Arts and Temple University in Philadelphia.

Laurent Philippe studied piano with Dominique Merlet, Jean Paul Sévilla, and Béla Siki, and conducting with Peter Erös.