

UNIVERSITY of VIRGINIA  
MCINTIRE DEPARTMENT of **music**

*presents*

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# Chamber Music Series

Jiyeon Choi, Clarinet

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Sunday, January 29, 2023

3:30 pm

Old Cabell Hall

University of Virginia

# Program

Sonata for Clarinet and Piano, Op. 167 (1921)

Camille Saint-Saëns  
(1835-1921)

Blush (2008/Revised 2019)

Jean Ahn  
(b. 1976)

*~ Intermission ~*

Three miniatures for Clarinet and Piano (1956)

Krzysztof Penderecki  
(1933-2020)

- I. Allegro
- II. Andante cantabile
- III. Allegro ma non troppo

Trio for Piano, Clarinet and Viola in A major, Op. 264 (1903)

Carl Reinecke  
(1824-1910)

- I. Moderato – Allegro
- II. Intermezzo (Moderato)
- III. Legende (Andante)
- IV. Final (Allegro moderato)

# Program Notes

## **Camille Saint Saëns – *Sonata for Clarinet and Piano, Op. 167***

Camille Saint-Saëns was a French composer, organist, pianist, conductor, and music writer. The *Sonata for Clarinet & Piano, Op. 167* was written in 1921 as a commission from French publisher Durand. It is dedicated “à Monsieur Auguste Périer/Professeur au Conservatoire de Musique de Paris.”

Saint-Saëns’ *Clarinet Sonata* is considered standard repertoire, and is revered for its elegance, beauty, and pristine construction. The gorgeous opening melody in the clarinet part immediately establishes the lyrical and expressive sensations which pervade the entire work. While never crossing into virtuosic flair, the second and fourth movements provide more sprightly and lively lines. The sorrowful third movement conjures the sonorities of the organ, the instrument for which Saint-Saëns’ skills were renowned. It concludes with ethereal, gently-ascending chords in the piano that seamlessly usher in the final movement. The closing movement features a gentle, almost nostalgic restatement of the first movement’s opening melody. Overall, Saint-Saëns’s writing is idiomatic to the clarinet, with the technique closely following traditional “Western” scale and chord patterns. The traditionally classical forms employed in the *Sonata* reflect the composer’s staunch reverence for his predecessors, chiefly Mozart and Bach.

## **Jean Ahn – *Blush***

“*When daisies blush, and windflowers wet with dew...*” Ebenezer Elliot (1781-1949)

“This piece is based on this image of flowers, shy to express fully with words but cannot help blush. The overall tempo and mood may be freely interpreted by the performer. The use of microtones, grace notes, and glissandi depicts the characteristics of Korean traditional music.”

– Jean Ahn

Born in Korea, Jean Ahn finished her B.A. and M.M. at Seoul National University and Ph.D. at UC Berkeley. She is the director/conductor of Ensemble ARI and is a lecturer at UC Berkley. Her creative output includes works ranging from solo instruments to full orchestra, as well as choral, dance and electroacoustic music.

Recent awards include 2019 Isadora Duncan Award for “Saltdoll” for Korean Dance and being the finalist for 2019 & 2018 Women Composers Commissions by the League of American Orchestras. Jean’s music was performed by Oakland Symphony, Berkeley Symphony, Earplay, Diablo Symphony, UC Davis Symphony, Contemporaneous Ensemble, Untwelve, Piano Talk, Enhake, Pakk-Calloway Duo, Muse Trio, Voices Inunditae, Ensemble Sur Plus, pianist Lisa Moore (Bang on a can) and others. Commissions include works for the SF Bach Choir, SF Choral Artists, Leftcoast Chamber Ensemble, Volti Chamber Choir, Duo Camaraderie, Gayagum Soloist JUL, Locrian Chamber Players, and Pianissimo among others. Her current project includes commissions from Saint Mary’s Performing Arts Department, Diablo Valley Symphony Orchestra, Tapestry Choir and Chermak-Lee duo.

Jean’s piano collection, “Folksong Revisited” and voice collection, “K-Folksongs” are ongoing projects that show her vision to introduce Korean songs and techniques to professional performers in the US. She also uses electronics /computer music to extend the boundaries of traditional instruments. Her electronic music has been featured at SEAMUS, the Spark Festival, New York City Electronic Music Festival and Grit Collective.

### **Krzysztof Penderecki - *Three Miniatures for Clarinet and Piano***

Krzysztof Penderecki was born on November 23, 1933 in Dębica, Poland. He received violin and piano instruction at a very early age and entered the Conservatoire in Krakow when he was 18.

*Three miniatures* was composed in 1956 when Penderecki was still a student at the Conservatoire in Krakow. The miniatures make use of contrasted tempi (fast-slow-fast) and moods, but present a similar type of musical progression. Each consists of three sections: preliminary exposition of musical ideas, their development, and a kind of recapitulation. The musical language of this cycle shows none of Penderecki’s later radicalism. The composer demonstrates here his close familiarity with the music of such early 20<sup>th</sup>-century masters as Béla Bartók and Igor Stravinsky, at the same time offering us a spectacular display of clarinet playing. It was most likely owing to its unquestionable attraction for performers that the *Three Miniatures* was one of this composer’s earliest scores to be accepted for publication.

### **Carl Reinecke – *Trio for Clarinet, Viola, and Piano Op. 264***

Carl Reinecke (1824-1910) was born in Germany and studied with his father, a music teacher and writer. Although first started on the violin, he was later more interested in playing the piano and started to compose at an early age. In his early 20s, he studied with Mendelssohn, Schumann and Liszt in Leipzig. In 1860, he was appointed director of the Gewandhaus in Leipzig, and professor of composition and piano at the Conservatorium. He served as a teacher for 35 years, until his retirement in 1902. After retirement from the conservatory, Reinecke devoted his time to composition.

The music of Reinecke, at its best, contains some of the most sublime moments in all Romantic music. The work dating from the middle of his life, especially, shows a magical delicacy and airiness which is equaled by few other composers. In his more mature compositions, some of this was sacrificed in favor of Brahmsian weightiness. To the end, though, he showed an affinity for lyrical melodies which are far more songlike and accessible than those typical of Brahms. His own instrument was the piano (for which he wrote four concerti, sonatas and other solo pieces, instructional materials, and cadenzas for concerti of other composers); his piano writing displays the pervasive influence of Schumann, though with harmonies and idioms all his own.

Reinecke composed several chamber works involving wind instruments, including the clarinet. The *Trio in A*, Op. 264, for clarinet, viola and piano, dates from close to the end of his life, around 1903. It is notable that he wrote this piece at the age of 82; his late pieces were still very creative and innovative. The *Trio* can be seen as a late-Romantic, even post-Brahmsian, work which is very effective in either instrumentation.

# About the Performers

**Jiyeon Choi** is a lecturer in Clarinet at University of Virginia and principal clarinet with the Charlottesville Symphony Orchestra. She also holds the Co-Principal Clarinet position with the Sinfonia da Camera. Dr. Choi has previously served on the faculty for the Purdue University, Illinois Youth Summer Music, and Blue Lake Fine Arts Camp. She has performed with several orchestras, including the Virginia Symphony Orchestra, Richmond Symphony, the Heartland Festival Orchestra, Wintergreen Music Festival Orchestra, and the Champaign Urbana Symphony Orchestra. She has been a resident artist at the Atlantic Music Festival in Maine and the Orchestre de la Francophonie in Montreal, QC. Dr. Choi received a Doctor of Musical Arts degree in music performance from University of Illinois Urbana-Champaign, a Master of Music degree from Eastman School of Music, and a Bachelor of Music degree from Ewha Womans University.

**Hana Lim** serves as an Adjunct Professor of Piano at George Fox University. She previously taught in University of Illinois Springfield and Champaign School of Music. She earned her DMA from University of Illinois Urbana Champaign, MM from University of Michigan and BM from Eastman School of Music. Her piano playing was recognized by national and international competitions. She is the winner of Summer Piano Institute Concerto Competition (2019), ArtistPresentation Society Competition (2018), and Sinfonia da Camera Concerto Competition (2017). Also, she won prizes from Southern Illinois Young Artist Organization Competition, Canadian Music Competition, Canadian National Provincial Round, Misbin Chamber Competition, and American Prize Competition, Kiwanis Music Festival, and Scarborough Piano Competition. Currently, she owns her private studio in Portland, and is an active member of OMTA and MTNA, judging OMTA festivals and OMTA competitions.

Violist **Ayn Balija** leads a musically rich life performing and teaching throughout the country. She teaches at the University of Virginia and serves as the principal violist of the Charlottesville Symphony at the University of Virginia and violist of the Rivanna String Quartet. Dr. Balija performs solo, chamber, and orchestral works around the country,

including the Yachats Music Festival, Tennessee Governor's School for the Arts, ProMusica Chamber Orchestra of Columbus where as a member recorded two CDs of new works under the Summit label. Connecting holistically with her students and colleagues is an integral part to Dr. Balija's teaching philosophy. Dr. Balija created Violapalooza, an annual, all-violin day, featuring guest violin artists including Kim Kashkashian, George Taylor, and Paul Neubauer. In addition to giving masterclasses and recitals, Dr. Balija presented at the American String Teachers Association, American Viola Society's Viola Festival, International Viola Society's 44th Congress in Wellington, New Zealand and published on the American Viola Society's Teacher's Toolbox page. Dr. Balija holds degrees from Oberlin Conservatory of Music, The Cleveland Institute of Music and James Madison University.

Pianist **John Mayhood** enjoys a busy performance schedule that in recent seasons has taken him across North America and Europe in a wide variety of solo and collaborative settings and in repertoire that spans from the English virginalists to music of the present day. His concerts often explore the works of a single composer, combining solo piano and chamber music – he has dedicated complete evenings to the works of Poulenc, Hindemith, Feldman, and Schubert, and to new works by emerging composers. He has recently given world premieres of works by Matthew Burtner, Daniel Kessner, and James Sochinski, and the US premiere of Bruce Mather's *Doisy Daëne III*. His performances are often featured on NPR, CBC, and SRC radio, and his recordings can be heard on Ravello Records and the EcoSono label.

Also a scholar, he has presented work on 'transformational theory' and 'theory and performance' at the University of Chicago and at the annual meeting of the Deutsche Gesellschaft für Musiktheorie. His main interest is the philosophy of music, particularly meaning in abstract music and the philosophy of performance.

John holds the Master of Music degree from the University of Illinois at Urbana-Champaign, where he studied with Ian Hobson; his other major teachers are Caio Pagano and Jean-Paul Sévilla. He has taught piano at the University of Illinois and philosophy at Brown University and the Rhode Island School of Design. He currently resides in Charlottesville, Virginia, where he is head of the piano faculty at the University of Virginia.

# Next in our UVA Chamber Music Series

**UVA Chamber Music Series - Nathaniel Lee, Trombone**

Sunday, February 26, 2023

3:30 pm, Old Cabell Hall

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## *Special Thanks To:*

The Department of Music, Ted Coffey, Alex Christie, Marcy Day, Joel Jacobus, Tina Knight, Katelyn Rupe, Kim Turner, Leslie Walker, and all the students, interns, and volunteers who made this performance possible.

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