

## BIOGRAPHY

Her piano studies began at the age of six. In 2004 she was admitted to Yewon school; an arts middle school, where she graduated in 2007.

Following that she studied in the Seoul Art High School with Prof. Chang Hyeong jun and graduated in 2009. In January 2011 she came to Indiana University South Bend to study with Alexander Toradze.

Joohee's notable awards include first prize of the 36th nationwide piano Competition in Seoul, Korea. She participated in the 26th Young Musicians Festival, and the Ewon Artist Concert in S. Korea. In 2008, she participated in the Seoul National University International Piano Academy and International Piano Academy in Bedford (England). Also, she participated in the ASIA International Piano Academy & Festival in Korea in 2010.

## Ernestine M. Raclin School of the Arts Indiana University South Bend Student Recital

### Joohee Jeong, Piano

6:00 PM Wednesday, April 9, 2014  
Louise E. Addicott and Yatish J. Joshi Performance Hall

Piano Sonata No. 21 in C Major, Op. 53 "Waldstein" L.V. Beethoven (1770-1827)  
I. Allegro con brio  
II. Introdution. Adagio molto – attacca  
III. Rondo. Allegretto moderato - prestissimo

Short Intermission

Fantasie in C major, Op. 17 R. Schumann (1810-1856)  
I. Durchaus phantastisch und leidenschaftlich vorzutragen  
II. Massig – Durchaus energisch  
III. Langsam getragen – Durchweg leise zu halten

*Presented in partial fulfillment of requirements for the degree Performance Diploma, Recital Course MUS-P 609*

Audio and video recording equipment and cameras may not be used at a performance in any auditorium of IU South Bend. Eating and drinking in the Campus Auditorium, Recital Hall, and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend. Audience members are asked to turn off cell phones and pagers during the program.

## PROGRAM NOTES

This sonata was completed in the summer of 1804, during one of the more precarious periods of Beethoven's personal life as he began to process the reality of his hearing loss. This sonata, immediately following the third symphony (the "Eroica"), marks the beginning of what scholars term his middle period: consisting of compositions generally characterized by technically challenging virtuosity and psychologically heroic themes. The first movement, in sonata form, opens with repeated chords played softly, devoid of a clearly defined melody, yet still portraying an excited and somewhat agitated mood. The second theme, marked *dolce*, is a chordal theme in E major. Though not unprecedented, the movement to the key of the third scale degree (the mediant) is a notable change from the traditional move to the key of the fifth scale degree (the dominant). The second movement, the *Introduzione*, is a short *Adagio* that is paradoxically described as both haltingly angular and tranquil. The *Introduzione* replaces an earlier longer middle movement that was later published separately as the *Andante favori*. The third movement, *Rondo*, contains one of Beethoven's more technically difficult passages: a continuous trill plus melody in the right hand accompanied by rapid scales matching the trill speed in the left hand. While *Rondo* movements were traditionally regarded as a more light-hearted contrast to the sonata form movements, Beethoven infuses this movement with the aggression, passion, and emotional contrast that previous composers would reserve for their first movements.

In a letter to Clara Wieck, Robert Schumann wrote of his great *Fantasie* in C major: "You can only understand the *Fantasie* if you go back to the unhappy summer of 1836 when we were separated." Indeed, even from a composer as emotionally soul-bearing as Schumann, it is difficult to imagine a piece more imbued with passionate and unresolved longing. Schumann's great C-major *Fantasy*, op. 17, was originally intended to be published as a "Sonata for Beethoven" entitled "Ruins, Trophies, Palms. Grand Sonata." Although he eventually abandoned this plan, he maintained the *Fantasy*'s mighty design. Writing to his fiancée Clara Wieck in March 1838, he called the first movement "perhaps the most impassioned music I have ever written." Accordingly, it marks a point of culmination in his piano music, forming an exemplary combination of passion, delicacy, and virtuosity – a demanding, highly romantic work for ambitious pianists! Our volume presents a thorough revision of the musical text as well as an informative preface and text-critical commentary. The *Fantasie* was composed during a particularly long separation from Clara when their future together was, at best, uncertain. The first movement is rhapsodic and passionate; the middle movement (in E-flat major) is a grandiose rondo based on a majestic march, with episodes that recall the emotion of the first movement; and the finale is slow and meditative.