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Monday, February 28, 2011 at 8 PM
Weill Recital Hall at Carnegie Hall
154 West 57th Street, New York City

Tickets: \$40
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Jayoung Hong has performed around the world as both soloist and collaborative pianist. In her native Korea, she has been featured in solo recitals for several national television stations such as Korean Broadcasting System (KBS), Munwha Broadcasting System (MBC), and has performed at Seoul's Young Adult Music Festival. Ms. Hong has given solo recitals at prestigious venues in Korea such as Seoul Arts Center, Sejong Arts Center, Kum-ho Art Hall, and Busan Arts Center.

Ms. Hong's concerto appearances have included the Korean Symphony Orchestra and the Gangnam Symphony Orchestra in Seoul; the Manhattan Chamber Orchestra in New York; University of Kansas City Conservatory Symphony Orchestra and Las Cruces Symphony Orchestra in New Mexico, and Lee's Summit Symphony in Missouri. She has collaborated with conductors Dr. Eph Ehly, Maestro Eduard Zilberkant and Maestro Hyunsuk Suh. Solo recital appearances have included Pretoria City Hall in South Africa, the Kulturhaus Konzertsall in Berlin and at Brandon University in Winnipeg in Manitoba among others. Jayoung Hong also performs as Kass Duo with pianist Gloria Hsu, and for the current season (2010/2011) Kass Duo will perform in Korea, Taiwan, and the United States.

As a lauded collaborative artist, she has performed over 200 concerts throughout the United States, Europe and Asia. Ms. Hong worked closely with conductor Dr. Eph Ehly performing at venues such as Carnegie Hall's Stern's Perelman Stage in New York, and Music Hall and Lyric Theatre in Kansas City. She also served as a collaborative pianist at New Mexico State University. Ms. Hong has won prizes at the American Protege International Competition, Concours International Musical de France, UMKC Concerto-Aria Competition, IBLA Grand Prize International Competition in Italy ("Grieg Award"), Bradshaw & Buono International Competition, and the Kankakee Valley Orchestra Soloist Competition.

Jayoung Hong began her piano studies at five and immediately established her talent by winning local competitions in Seoul. Ms. Hong holds a Doctoral of Musical Arts degree from the University of Kansas as a student of Jack Winerock. She has completed her Master of Music degree in Piano Performance from the University of Missouri-Kansas City Conservatory of Music (UMKC) under the tutelage of Richard Cass. For her excellence as a student, Ms. Hong won awards and scholarships, such as the Phi Kappa Lambda and Sigma Alpha Iota scholarship; the Women's Committee of Lorraine Watson's Scholarship; a graduate assistantship at UMKC; a graduate scholarship at University of Kansas; and a Chancellor's Award in the University of Missouri-Kansas City.

After returning back to her native Seoul, Ms. Hong has taught at the Korea National University of Arts, Dong-Duck Women's University and An-yang University as Adjunct Professor. Currently a resident in South Korea, Ms. Hong maintains her teaching schedule while touring for her concerts in Europe and North and South America.

PROGRAM

Ludwig van Beethoven (1770-1827)
Sonata No. 24 in F# Major, Op. 78
Adagio cantabile, allegro ma non troppo
Allegro vivace

Henry Martin (b.1950)
Sonata No. 4: At Midnight's Hour (2000)

Intermission

Alexander Scriabin (1872-1915)
Sonata-Fantasy No. 2, Op. 19
Andante
Presto

Edvard Grieg (1843-1907)
Sonata in E minor, Op. 7
Allegro moderato
Andante molto
Alla menuetto, ma poco piu lento
Finale-molto allegro

The music of **Henry Martin** has been described by Paul Griffiths of *The New York Times* as "that of someone who knows and loves jazz to its bones (not discounting its flesh)." Griffiths notes that the pieces "respond to the long history of jazzing Bach by Baching jazz." Martin is in the forefront of composers dedicated to writing concert works that combine the flavors of jazz and popular music with classical forms. Martin's collection *Preludes and Fugues* (1990-2000) has been performed by numerous pianists throughout the world. It won the 1992 National Composers Competition and the 1998 Barlow Foundation International Composition Competition. His CDs include *Selected Piano Music* (Albany Records Troy1171), *Preludes and Fugues* (GM Recordings 2049), *Preludes and Fugues, Part 2* (Bridge Records 9140), and *Chamber Music for Strings and Piano* (Albany Records Troy804). Among his current projects, Martin is working on a complete cycle of preludes and fugues for organ, commissioned by Michael Barone, host of the radio program "Pipedreams," which appears on numerous National Public Radio stations. He is also the author of several books and numerous scholarly papers.

Martin teaches composition, music theory, and music history at Rutgers University in Newark, where he is a professor of music. Among his teachers are David Del Tredici and Milton Babbitt. He holds a Ph. D. from Princeton University, an M. M. from the University of Michigan, a B. A. from Oberlin College, and a B. M. from Oberlin Conservatory.

Piano Sonata No. 4 (At Midnight's Hour) was the prize-winning commission of the 1998 Barlow International Composition Competition. Logan Skelton premiered the work on 15 June 2004 in Salt Lake City. A poem by Henry David Thoreau provided the inspiration and mood for the sonata.

At midnight's hour I raised my head,
The owls were seeking for their breed;
The foxes barked impatient still,
At their mean fate they bear so ill.—
I thought me of eternities delayed
And of commands but half obeyed.—
The night wind rustled through the glade
As if a force of men there staid;
The word was whispered through the ranks
And every hero seized his lance;
The word was whispered through the ranks
Advance.

This wide-ranging, tumultuous work has a complex form. It combines three movements of a sonata into one movement by embedding the second and third inside the first. The brooding and romantic slow introduction presents a motive consisting of a dotted sixteenth-note descending to two thirty-second notes, sounding like an appoggiatura with an anticipated resolution, and generally expressing longing. Its use here maintains the seriousness associated with it by other composers such as Chopin and Wagner. The introduction leads to a first theme (including the motive) in F minor, which, like the soldiers in the poem, is on the move. A second theme follows, happier, lighter, and more rubato. A wedge-like expansion explodes into a closing theme and a return to the opening motive. The development begins with the first theme, again on the move, but this time through many keys. Before this section finishes, it is interrupted by a new theme which represents the slow second movement. This theme, in a relaxed D major, is characterized by an interesting texture: single low notes and fast high filigree surrounding a mid-range melody mostly in thirds. Next is an allegro scherzando, which serves as the Scherzo third movement of the sonata. It is set off at the start by the change of mood and key (D major to B-flat major). The form reverses now, with a restatement of the second movement theme, then a recapitulation of both the introduction and the two first movement themes. A coda brings back the first and second movement themes, ending with a bravura display of octaves. —Note by Steven Strunk



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Sunday, February 13 at 3:00 p.m., free admission

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