SCHOOL OF MUSIC

Presents

Ye-Eun Kwag, piano
June Kim, violin

Friday November 6, 2026 7:00PM PepsiCo Recital Hall

Program

Sonata for Piano and Violin No. 5 in F Major, Op. 24, "Spring"

Allegro Ludwig van Beethoven

Adagio molto espressivo. (1770–1827)

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Intermission

Sonata for Violin and Piano in A Major

Allegretto ben moderato César Franck

Allegro (1822–1890)

Recitativo-Fantasia: Ben moderato

Allegretto poco mosso

This recital is given in partial fulfillment of the requirements for a DMA in Piano Performance. Ye-Eun is a student of Dr. Enrico Elisi. The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Ludwig van Beethoven (1770–1827)

Sonata for Piano and Violin No. 5 in F Major, Op. 24, "Spring" (1800–01)

Beethoven composed his Sonata in F Major, Op. 24, around 1800–01, alongside his Sonata in A Minor, Op. 23. Although the two sonatas were originally published together, they offer contrasting musical approaches. The familiar nickname "Spring" was not given by Beethoven, and its exact origin remains uncertain. The title nevertheless reflects the lyrical character that listeners often associate with this work.

One of the sonata's most distinctive features is the close relationship between the violin and piano. In the first movement, the violin introduces an extended, flowing melody, which the piano then repeats almost completely. The second theme is also exchanged between the instruments. Rather than assigning one instrument a leading role throughout, Beethoven allows them to share and develop the musical material.

The opening melody also contains a small turn figure that helps connect the sonata's movements. Related melodic shapes appear in the second movement and the finale, creating unity within the four-movement structure.

In the second movement, *Adagio molto espressivo*, the lyrical melody is supported by increasingly unexpected harmonies. As the main theme returns, Beethoven moves through distant keys before restoring the original B-flat major. These harmonic changes give the familiar melody a different expressive quality.

The brief Scherzo introduces a playful contrast through the violin's delayed entrances after the piano. In the final Rondo, the recurring main theme alternates with contrasting episodes, including a darker passage in D minor.

Through the exchange of themes, subtle motivic connections, and unexpected harmonic changes, Beethoven creates a work that combines lyrical beauty with careful musical construction.

César Franck (1822–1890)

Sonata in A Major for Violin and Piano (1886)

César Franck composed his Violin Sonata in A Major during the summer of 1886, near the end of his life. He dedicated the work to the Belgian violinist Eugène Ysaÿe, who received the manuscript as a wedding gift. The sonata was performed during Ysaÿe's wedding celebration, with Léontine-Marie Bordes-Pène at the piano. The same musicians gave its first public performance in Brussels on December 16, 1886, with Franck in attendance.

A central feature of the sonata is its cyclic form, in which musical ideas return and develop across different movements. The two-measure motive introduced by the violin near the beginning of the first movement provides the foundation for the work's main themes. Franck transforms this material through changes in rhythm, harmony, and texture, connecting four movements that otherwise have contrasting characters.

Franck's harmonic language also plays an important role. In the first movement, he uses pairs of chords to create subtle shifts in harmonic color. His use of chromatic harmony becomes especially expressive in the third movement, *Recitativo-Fantasia*, where short, speech-like phrases and unexpected harmonic changes create a sense of freedom.

The second movement contrasts with the opening movement through its restless piano writing and dramatic rhythmic energy. The finale introduces a canon, with the piano presenting the main melody before the violin follows. As earlier themes return, the two instruments gradually bring together musical ideas heard throughout the sonata.

Franck combines the formal unity associated with the Classical tradition with the chromatic harmony of the late Romantic period. Through recurring motives and the changing relationship between violin and piano, he creates a sonata whose four movements form a connected musical journey.