

Yeyeong Jenny Jin
with Jeonghwan Kim *piano*





Yeyeong Jenny Jin *violin*
with **Jeonghwan Kim** *piano*

Camille Saint-Saëns Violin Sonata No. 1 in D minor, Op. 75

1 Allegro agitato - Adagio (12:22)

2 Allegretto moderato - Allegro Molto (10:51)

Eugène-Auguste Ysaÿe Sonata No. 5 in G major op.27

3 L'Aurore - Danse rustique (9:53)

Giuseppe Tartini

4 Violin Sonata in G minor (Devil's Trill) (13:54)

Gillian Whitehead

5 Bright Silence (7:46)

Henryk Wienawski

6 Polonaise Brillante No. 2 in A major Op. 21 (9:48)

Michael Norris

7 Waipounamu (5:18)

Yeyeong Jenny Jin *violin*

Born in South Korea, Yeyeong Jenny Jin began her studies at age 2. At the age of 8, she won the Kumho-Asiana Cultural Foundation Award, resulting in the loan of a fine half-size violin made in 1700, the Carlo Giuseppe Testore, and a solo recital.

At age 9, she was admitted to The Curtis Institute of Music in Philadelphia and studied with renowned pedagogue Ida Kavafian.

In 2016, Yeyeong became a student of The Perlman Music Program and won top prizes at the 2020 Stulberg International String Competition, the 2022 Zhuhai International Violin Competition, and most recently, Jenny was awarded the first prize and the best chamber music prize at the 2023 Michael Hill International Violin Competition.

Jenny currently attends The Juilliard School as a proud recipient of the Kovner Fellowship, studying with Itzak Perlman and Catherine Cho.

She plays on a violin by Domenico Montagnana, Venice c1735, which is on loan from Rare Violins In Consortium, Artists and Benefactors Collaborative. The loan of this beautiful instrument is part of the first prize, winner's package at the Michael Hill International Violin Competition.



Jeonghwan Kim *piano*

Born in Seoul in 2000, Jeonghwan Kim first began playing the piano at the age of six. Since then, he has numerous first prizes in national competitions which led to his admittance to the “Seoul Arts Center Academy for Young Talented Musicians” at just nine years old. Since moving to Berlin in 2011, he has continued to earn extensive recognition in prestigious national and international piano competitions. At the 2017 International Liszt Competition for Young Pianists in Weimar, he received the third prize along with two special prizes.

In July 2023 he won the 1st prize at the renowned Sydney International Piano Competition along with two special prizes for his performance for the Bartok’s second piano concerto and the Best Overall Concerto Prize.

Since 2017, Jeonghwan has been studying at the University of Music Hanns Eisler in the class of Prof. Konrad Maria Engel. His former professors include So Yong Choi, Leda Kim, and Thomas Just and he has participated in masterclasses with Jakob Leuschner, Bob Versteegh, and Robert Levin. Other crucial influences on his artistic development include Stephan Imorde, Konstantin Heidrich, Antje Weithaas and Jonathan Aner.



About the music

Camille Saint-Saëns Violin Sonata No. 1 in D minor Op. 75

Saint-Saëns nicknamed it "The Hippogriff Sonata", because of its wildly virtuosic and fantastical character, especially in the final movement, which takes off at an almost magical pace. The nickname comes from the mythological creature hippogriff, a hybrid of a horse and a griffin symbolizing grace, speed, and flight.

The rapid-fire passages and sweeping melodies really do give the impression of a mythical beast soaring through the skies.

The sonata consists of four movements in two sections; the first and second as well as the third and fourth movements are joined together (attacca).

Eugène Ysaÿe Sonata No. 5 for Solo Violin

The first movement, "L'Aurore" (The Dawn), was inspired by Ysaÿe's own love of nature and the quiet, mystical beauty of daybreak, but he doesn't ease you into it gently. Despite its serene title, "L'Aurore" opens with ghostly harmonics and wandering lines that make it feel more like a dreamy, slightly eerie sunrise, as if the world is slowly waking up... but not entirely at peace. It's a very French impressionist kind of dawn, full of colors and shadows, rather than sunshine and cheer.

Then comes the second movement, "Danse Rustique," which totally flips the mood, it's fiery, rhythmic, and full of raw, folk-like energy, almost like the sun has risen and now the villagers are throwing a wild country dance. This contrast makes the sonata feel like a journey from silence to celebration, and shows Ysaÿe's flair for storytelling without saying a single word, just a one solo violin.

The sonata is dedicated to Mathieu Crickboom, a Belgian violinist and Ysaÿe's student, who was only about 23 at the time.

About the music

Giuseppe Tartini Violin Sonata in G minor (Devil's Trill)

The sonata is supposedly inspired by a dream in which Tartini made a pact with the Devil.

According to Tartini himself, he dreamt that the Devil appeared at the foot of his bed and offered to be his servant. Tartini handed him a violin to test his skill, and the Devil played a piece of music so extraordinary that Tartini was left in awe. When he awoke, he tried to write down what he remembered, the result was the Devil's Trill Sonata. However, Tartini admitted that the piece was still a shadow of what he had heard in the dream, calling it "so inferior" compared to the Devil's performance.

This origin story gives the sonata its spooky mystique and it is fiendishly difficult, especially the famous trill-laden final movement, which some say is nearly unplayable at full speed.

Gillian Whitehead Bright Silence

Bright silence was the competition piece for the inaugural Michael Hill International Violin Competition (MHIVC) in June 2001, held in Queenstown where it was played by 18 very different violinists.

Gillian wrote Bright Silence while she was composer-in-residence with the Auckland Philharmonia. It is dedicated to Michael Hill.

The piece is an evocation of Central Otago, the high plateau between the Southern Alps and the coastal plains in the South Island of New Zealand. The area is treeless, rocky, sparsely populated, sometimes snow-covered, and the music reflects the sounds, silences and ghosts of the area.

About the music

Henryk Wieniawski Polonaise Brillante No. 2 in A major Op. 21

Written around 1870, the polonaise showcases Wieniawski's deep connection to his Polish heritage. The polonaise dance form was a symbol of Polish nobility and national identity, making this piece both a technical showcase and a patriotic statement during a time when Poland was partitioned.

This polonaise is notorious for its extreme technical demands, featuring rapid octaves, double stops, artificial harmonics, and lightning-fast scalar passages. It's considered one of the most challenging pieces in the violin repertoire and serves as a benchmark for advanced violinists.

Wieniawski himself frequently performed this piece during his concert career, and it became one of his most requested works during his tours across Europe and America.

Michael Norris Waipounamu

With fixed electronics featuring Ariana Tikao & Jerome Kavanagh (taonga pūoro) and Mana Waiariki (violin) The indigenous name for the South Island of Aotearoa New Zealand is Te Waipounamu, meaning 'greenstone waters'

The electronics, which Michael refers to as a 'sonic tapestry', use recordings made with violinist Mana Waiariki of the New Zealand School of Music Te Kōkī, and players of taonga pūoro (indigenous instruments of Aotearoa).

The opening sound is of a pahū pounamu (jade gong) we then hear short phrases by Tikao playing on a kōauau pounamu (greenstone flute), which enters into a responsorial duet with the violin. After reaching a highpoint of intensity, the soundscape broadens to evoke the tumbling of alpine waters over rocks. A final climax brings the sounds of violin and pounamu together, before subsiding again to soft river-like layers of tumutumu and pounamu.

Producer: Wayne Laird
Sound Engineer: Bjorn Arntsen
Piano preparation: Michael Ashby
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