



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Friday, April 10, 2026 • 7:00 PM

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**ELINA KIM**

*Junior Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Brennan Recital Hall

# ELINA KIM, VIOLA

*Junior Recital*

SUN CHANG, PIANO

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## PROGRAM

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William Walton (1902–1983)  
**Concerto for Viola and Orchestra (1929)**  
Andante comodo

Max Reger (1873–1916)  
**Suite No. 3 in E minor, Op. 131d (1915)**  
I. Moderato  
II. Vivace  
III. Adagio  
IV. Allegro Vivace

- Intermission -

Robert Schumann (1810–1856)  
**Märchenbilder (Fairy Tale Pictures), Op. 113 (1851)**  
I. Nicht schnell  
II. Lebhaft  
III. Rasch  
IV. Langsam, mit melancholischem Ausdruck

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*Elina Kim is from the studio of Ann Marie Brink. This recital is presented in partial fulfillment of the degree Bachelor of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

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## PROGRAM NOTES

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William Walton (1902–1983)

### **Concerto for Viola and Orchestra (1929)**

*Duration: 9 minutes*

William Walton's Viola Concerto (1929) remains the definitive work for the instrument, marking the moment the young British composer moved away from the "enfant terrible" reputation of his youth toward a more mature, melancholic lyricism. Originally written for Sir Thomas Beecham to be performed by Lionel Tertis, the concerto was famously rejected by Tertis, who found the modern harmonies too jarring. The premiere was instead performed by the composer-violist Paul Hindemith, whose technical mastery helped establish the work as a masterpiece of 20th-century literature. The opening movement is widely regarded as one of the most expressive and evocative movements in the entire string repertoire. Breaking from the traditional "bravura" opening of a typical concerto, the *Andante comodo* begins with a sense of weary, quiet introspection.

Max Reger (1873–1916)

### **Suite No. 3 in E minor, Op. 131d (1915)**

*Duration: 12 minutes*

Max Reger's Suite No. 3 in E minor stands as a monumental tribute to the solo string traditions of Johann Sebastian Bach, filtered through the dense, chromatic lens of early 20th century Germany. Composed in 1915, just a year before Reger's death, it is the final work in a set of three suites dedicated specifically to the viola—an instrument Reger championed for its unique, "human" timbre. While much of Reger's orchestral music is known for its architectural complexity, this suite reveals a more intimate side of the composer, demanding that a single performer evoke the depth and polyphony of an entire ensemble.

The suite opens with a *Moderato* of noble, somber character, immediately grounding the listener in the dark, resonant qualities of the viola's lower register. This is followed by a fleeting *Vivace*, a mercurial scherzo that provides a rhythmic "palate cleanser" with its light, dancing character. The emotional core of the work resides in the *Adagio*, a movement of profound lyrical intensity where the viola takes on the role of a soloist in a wordless opera, spinning a long, soul-searching melody. The suite concludes with an *Allegro vivace*, a spirited finale that balances technical virtuosity with a rustic, folk-like energy, bringing the work to a brilliant and decisive close.

Robert Schumann (1810–1856)

**Märchenbilder (Fairy Tale Pictures), Op. 113 (1851)**

*Duration: 16 minutes*

Robert Schumann's *Märchenbilder* (Fairy Tale Pictures), Op. 113, composed in 1851, stands as one of the most beloved and characteristic works in the viola repertoire. Written during Schumann's tenure as music director in Düsseldorf, these four short character pieces reflect the composer's lifelong fascination with the literary and the fantastical. While the title suggests a narrative, Schumann notably provided no specific stories or poems to accompany the music, instead inviting the listener to imagine their own "pictures" through his vivid harmonic shifts and evocative melodies.

The suite functions as a journey through contrasting emotional landscapes, moving from the somber and questioning to the heroic and, finally, the transcendent. The opening *Nicht schnell* is a melancholic, brooding dialogue that highlights the viola's dark, mezzo-soprano quality. This is followed by a spirited *Lebhaft*, a movement defined by its dotted rhythms and "knightly" energy, reminiscent of a forest hunt or a heroic tale. The third movement, *Rasch*, is a restless and turbulent scherzo, requiring great technical agility and rapid-fire bowing.

Breaking from the traditional virtuosic finale, Schumann concludes the set with a sublime *Langsam, mit melancholischem Ausdruck*. This final "picture" is a lullaby of profound simplicity and tenderness. Rather than ending with a flourish, the music gently dissolves into a state of quiet resignation, leaving the audience in a space of poetic reflection.

*Notes by Elina Kim*