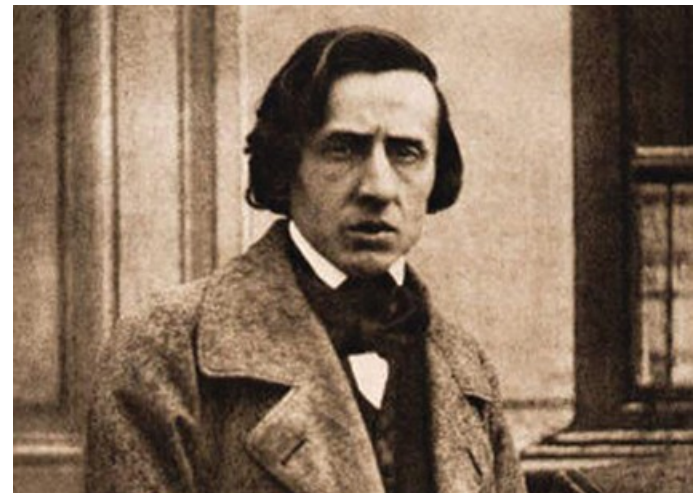


A BICENTENNIAL SALUTE TO  
**FRYDERYK CHOPIN**  
(MARCH 1, 1810 – OCTOBER 17, 1849)



FROM THE STUDIO OF ROBERT HAMILTON  
A D.M.A. RECITAL BY  
**JESSICA YAM, PIANO**

**SCHOOL OF MUSIC**

Graduate Recital Series  
Katzin Concert Hall  
Sunday, October 17, 2010 at 5:00 P.M.

## CHOPIN

What is left to say of Chopin, this genius whose gifts blossomed so naturally and gracefully, with an inward complexity that baffles theorists and an outward simplicity that communicates to the least learned listener? Nothing could add to the memory of his greatness, or increase the affection in which his music is held.

We may profit, however, by considering his creative philosophy, and learn lessons for our own age. To me, as a composer, three of these lessons stand out.

**First—Humility.** Chopin learned early in his short life that it is not the form one uses but the expression one pours into it. He wrote for that least exotic of instruments, the piano. He might have written symphonies or operas or string quartets, but chose to remain with the one instrument through which he could express himself most naturally and effectively. He taught us that it is as important to write a song as it is to write a symphony.

**Second—Simplicity.** Chopin was an artist who believed in music as a means of communication from the composer to all people. He wrote, “A long time ago I decided that my universe will be the soul and heart of man.” No matter how intricate the inner construction of his music is, it does not demand a highly trained listener. The construction and craftsmanship only assist our understanding.

**Third—Healthy Nationalism.** Chopin was first of all a composer of Poland. He sang of his own land, of his own people. He communicated the spirit of Poland to the rest of the world through the language he spoke so eloquently. It is frequently said that music is an international language—by which nation speaks to nation—one by which the genius of each nation speaks to its own people and the people of all nations.

Chopin spoke to the world, but he spoke in his own tongue, through his own experience. Into that language went the love of his friends, of his neighbors, of his country. For this reason he will always be remembered as the most precious jewel in Poland’s crown—a great nationalist who spoke to all nations, in sincerity, simplicity, and beauty—an artist who mirrors the soul of Poland itself.

--Howard H. Hanson (1896-1981) was an accomplished American composer, music theorist, conductor, pedagogue, and great authority of classical American repertoire. During his forty-year direction at the Eastman School of Music, he established a prestigious institution there and advocated the performance and commissioning of American music. He received various awards including a Pulitzer Prize for one of his compositions.

## PROGRAM

Nocturne in D-flat Major, Op. 27, No. 2 [1836]  
Nocturne in A-flat Major, Op. 32, No. 2 [1837]

Mazurkas, Op. 33 [1838]  
No. 2 in D Major  
No. 4 in B Minor

Etudes, Op. 10 [1833]  
No. 5 in G-flat Major (“Black Key”)  
No. 6 in E-flat Minor

Ballade No. 3 in A-flat Major, Op. 47 [1842]

### ----Intermission----

Grande Valse Brillante in E-flat Major, Op. 18 [1834]  
Valse in A-flat Major, Op. Posth. 69, No. 1 (“The Farewell”) [1835]

Preludes, Op. 28 [1839]  
No. 13 in F-sharp Major – *Lento* (“Loss”)  
No. 14 in E-flat Minor – *Allegro* (“Fear”)  
No. 15 in D-flat Major – *Sostenuto* (“Raindrop”)  
No. 16 in B-flat Minor – *Presto con fuoco* (“Hades”)  
No. 17 in A-flat Major – *Allegretto* (“A Scene on the Place de Notre-Dame de Paris”)  
No. 18 in F Minor – *Allegro molto* (“Suicide”)

Polonaise-Fantaisie in A-flat Major, Op. 61 [1846]

[ ] indicates year of publication  
( ) epithet not by Chopin

*I would like to thank you all—my teacher, family, friends, and audience—for your support and for sharing the music I love so deeply with me today. I cordially welcome you all to the reception following this recital.*