

## NOTE OF INTENT

«I have placed the works in my programme in chronological order (except for Jolivet's sonata).

Xenakis and Yun are two composers of the same generation, like Chin and Dusapin, but their languages are very different from one another.

The works of the four composers above are framed by two sonatas, noteworthy in their form. Scriabin's sonata is in two movements (andante-prestissimo volando), while Jolivet returns to a more classical formula, in three movements, the first of which in sonata form followed by the slow movement which is followed by the final rondo.»

Whereas Scriabin sets to music the ever-present patterns in his mind (light, colour, his erotic desire, flight), Xenakis translates a natural phenomenon (Mists) with a mass of sound. Unlike the abundant use of tempi rubati in Scriabin's sonata, the Xenakian mists seem to be fixed in time.

In his piano piece Interludium A, Yun has already abandoned dodecaphony (much like Xenakis, who also rejected it). He uses instead a technique of his own, supported by a main note (A, in the case of this work), inspired by traditional Korean music and Taoism. As Yun himself once said, since his music is like painting with a brush (and ink), whereas Western music is like drawing with a pencil, the performer is expected to present his music with flexibility and margin.

After Interludium A come the two studies Scalen and Toccata, extracts from the 6 piano studies by Unsuk Chin, influenced by spectralism. Unlike Yun, Chin leaves no trace of Korean music in her studies.

The complexity of Jolivet's Sonata no.2 is clear from the beginning, where he elaborates polytextural themes and their rhythmic asymmetries. This work evokes the influence of his knowledge of Russian music which he must have discovered during his trip to the USSR.

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