



SPANISH NIGHTS

with the **NASHVILLE SYMPHONY**

CLASSICAL SERIES

THURSDAY, MARCH 21, AT 7 PM | FRIDAY & SATURDAY, MARCH 22 & 23, AT 8 PM

NASHVILLE SYMPHONY

MIGUEL HARTH-BEDOYA, *conductor*

CHEE-YUN, *violin*

NIKOLAI RIMSKY-KORSAKOV

Capriccio espagnol, Op. 34

Alborada

Variazioni

Alborada

Scena e canto gitano

Fandango asturiano

ÉDOUARD LALO

Symphonie espagnole for Violin and Orchestra, Op. 21

Allegro non troppo

Scherzando: Allegro molto

Intermezzo: Allegretto non troppo

Andante

Rondo

Chee-Yun, violin

– INTERMISSION –

JOAQUÍN TURINA

Danzas fantásticas, Op. 22

MANUEL DE FALLA

Suite from *El sombrero de tres picos* (The Three-Cornered Hat)

Introduction

Afternoon

Dance of the Miller's Wife (Fandango)

The Miller's Wife

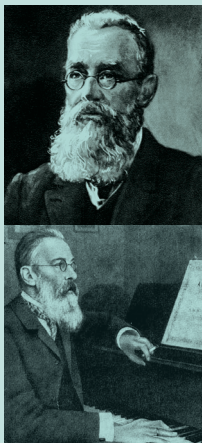
The Neighbors' Dance

The Miller's Dance (Farruca)

Final Dance (Jota)

This concert will last approximately 2 hours, including a 20-minute intermission.

TONIGHT'S CONCERT | AT A GLANCE



NIKOLAI RIMSKY-KORSAKOV

Capriccio espagnol, Op. 34

- This concert highlighting the colors, rhythms and vitality of Spanish music opens — ironically enough — with a Russian composer known for cultivating a distinctly Slavic identity in his music. Rimsky-Korsakov found precedents for this piece in the work of fellow Russian Mikhail Glinka, who had written two pieces inspired by Spanish music.
- As a young composer, the composer served in the Russian navy, which at one point took him to the coast of Northwestern Spain. That experience found its way into the vivacious closing movement, which draws on a high-energy dance style from this region.
- Rimsky-Korsakov's initial plan for this piece was to compose a violin concerto, which accounts for the prominent role of violin solos. As the piece took shape, it also incorporated solo passages for other instruments.



ÉDOUARD LALO

Symphonie espagnole, Op. 21

- French composer Lalo attempted to make his name as an opera composer, but found success at first with his Violin Concerto, written in 1874 for Spanish soloist Pablo de Sarasate. His *Symphonie espagnole*, premiered the following year, continued his partnership with the violin virtuoso.
- Even though the *Symphonie espagnole* could be considered a concerto, Lalo kept the title, as it represented “a violin soaring above the rigid form of an old symphony.”
- The composer explores the full range of the violinist's technical capabilities, but also imbues the solo part with a beguiling personality. Tchaikovsky praised Lalo's work for its “freshness, lightness, piquant rhythms, and beautifully and admirably harmonized melodies” — and, in response, began work on his own Violin Concerto.



JOAQUÍN TURINA

Danzas fantásticas, Op. 22

- Hailing from the Andalusia region of Spain, Turina spent time before World War I living in Paris, where he was influenced by the work of Debussy and other French contemporaries.
- His best-known work, *Danzas fantásticas* dates from the period after he returned to Spain. The three dance pieces contained within draw inspiration both from the music of Andalusia and from José Más y Laglera's 1919 novella *La orgía*.
- Each piece corresponds to a different dance or musical style: the festive jota from the Aragon region of Spain; dreamy, folk-flavored sounds from the Basque region; and the flamenco tradition.



MANUEL DE FALLA

Suite from *El sombrero de tres picos* (*The Three-Cornered Hat*)

- Like Lalo, Spanish composer Falla spent time in Paris, where he absorbed French musical developments and became associated with Debussy and Ravel. He also had an interest in the music of his native Andalusia.
- This piece evolved out of Falla's association with the Russian ballet impresario Serge Diaghilev, who had expressed interest in the composer's *Nights in the Gardens of Spain*. The project that came to fruition, however, was *El sombrero de tres picos*, based on an 1874 novella by Pedro Antonio de Alarcón.
- The narrative tells of a miller and his wife, who bring down the pompous town magistrate after he tries to seduce the miller's wife. As with other works on this program, the piece effectively evokes the sounds and spirit of Spain, drawing on styles from Andalusia and Aragon, as well as the flamenco, fandango and Roma styles.

NIKOLAI ANDREYEVICH RIMSKY-KORSAKOV



Born in Tikhvin, near the Russian city of Novgorod, on March 18, 1844; died at his estate in Lyubensk (c. 90 miles south of Saint Petersburg) on June 21, 1908

Composed: 1887

First performance: November 12, 1887, with the composer conducting the Saint Petersburg Imperial Opera Orchestra

First Nashville Symphony performance: February 11, 1947, with Music Director William Strickland

Estimated length: 15 minutes

Capriccio espagnol, Op. 34

For his program guest-conducting the Nashville Symphony, Miguel Harth-Bedoya turns our attention to music inspired by the colors, rhythms and vitality of Spanish music — juxtaposing a pair of composers born in Spain with a Frenchman and a Russian, each respectively channeling the irresistible dance impulses and lyricism associated with the Iberian Peninsula. Each of them employs the resources of the orchestra to intensify these local flavors.

In fact, Nikolai Rimsky-Korsakov, who is celebrated as a magician of orchestral painting, wrote a still-valued textbook on effectively utilizing this collective of musicians (*Principles of Orchestration*) — and passed along secrets of the trade to such students as Igor Stravinsky. When he emerged in the second half of the 19th century, his fellow Russian composers were pushing to cultivate a distinctly Slavic brand of music. Not surprisingly, this often meant seeking inspiration from folk sources — melodies, dance rhythms and the like — but it also involved an us-versus-them attitude. At its most extreme, this Russian musical nationalism entailed rejecting Western models and technical polish.

The young Rimsky-Korsakov became allied with this movement. So how did one of his most popular compositions turn out to be a vivid evocation of the spirit of Spanish music? (A fiesta of color, it is also remarkably refined in orchestral technique.)

For one thing, Mikhail Glinka, a pioneering Russian composer from an earlier generation, had written two highly regarded orchestral pieces inspired by Spanish musical imagery. In addition to this precedent, Rimsky-Korsakov refused to tether himself to ideological constraints and was keen to learn from the experiments of forward-looking Western composers like Liszt

and Wagner. This attitude opened him up to the countless lessons he could learn about the art of orchestration, for example.

Ultimately, the skill of knowing how to pinpoint the riches of folkloric dance and melody and adapt them artistically — a skill that should be distinguished from “cultural appropriation” — was one that Rimsky-Korsakov could readily transfer from Russian sources to other cultures. As a young composer, he had a parallel career in the Russian navy, which gave him far-ranging experiences as a traveler — including, in his early 20s, a voyage to America that included a stop for a few days on the coast in Northwest Spain.

A couple of decades later, in 1887, after Rimsky-Korsakov had started on a project to complete orchestration of the opera *Prince Igor* by his recently deceased colleague Alexander Borodin, he took a break and reset his compass by composing the *Capriccio espagnol*. His initial plan was to craft a violin concerto, which accounts for the prominent role of violin solos, especially in the fourth movement. The musical term “capriccio” connotes images of virtuosity and fantasy, and, as the piece took shape, the *Capriccio* came to include many solo passages for other instruments as well.

WHAT TO LISTEN FOR

In addition to the Spanish associations Rimsky-Korsakov elicits, the *Capriccio espagnol* can be enjoyed as a crash course in the marvelous contrasts and combinations of sound that a brilliant orchestrator can implement. It was an instant success. Even the players to whom Rimsky-Korsakov introduced (and dedicated) the fresh score broke out in applause over the pleasure it gave them to play at the first rehearsal, and

it quickly won praise precisely for that quality. The composer even ended up grumbling a bit, making the contrarian point that the *Capriccio*'s reputation as “a magnificently orchestrated piece is wrong” — by which he seems to have meant that the instrumentation should not be approached as mere surface ornament, but as an essential embodiment of his musical thought.

Cast in five brief movements divided among two larger sections, the *Capriccio* begins with a lively, fanfare-like “morning song” (*Alborada*). This music is repeated in the third movement — but not quite verbatim. Rimsky-Korsakov shifts the key up a half-step and reassigns his instrumentation, which makes for a fascinating comparison of how the “same” music can give off a notably different flavor and scent: notice the more active brass and piccolo the second time around, as well as how the solo violin and clarinet change places. The second movement sets the scene at night

and lays out five variations on the reflective melody first heard in the horns.

The second larger section, nearly cinematic in the way it alternates solo close-ups with a wide shot of the full ensemble, depicts a “Scene and Gypsy Song” in five fantasia treatments of the material (suggesting a nice parallel to the five variations). These end with a full-scale outburst of orchestral sonority that sets the tone for the dance-oriented final movement (*Fandango asturiano*). Based on a high-energy dance theme from the northwestern region the composer had visited, the finale also throws backward glances at the *Capriccio*'s earlier themes as it whirls toward its finish with thrilling energy.

Capriccio espagnol is scored for piccolo, 2 flutes, 2 oboes (one doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings.



ÉDOUARD LALO

Born on January 27, 1823,
in Lille in northern France;
died on April 22, 1892, in Paris

Composed: 1874

First performance: February 7, 1875, in Paris, with Pablo de Sarasate as the soloist

First Nashville Symphony performance: March 20 & 21, 1961, with Music Director Willis Page and soloist Henryk Szeryng

Estimated length: 33 minutes

Symphonie espagnole, Op. 21

Édouard Lalo's career is a testament to the virtue of persistence. Despite determining early on to devote his life to music — against the wishes of his father, a veteran of Napoleon's wars — Lalo toiled for decades trying to establish his name as a composer before finally enjoying a breakthrough to fame in his 50s with instrumental pieces such as the *Symphonie espagnole*.

Lalo made several attempts to achieve success via the typical route for a French composer of the era — in the opera house — but recognition for his operatic efforts would be even more belated. He worked on his opera *Le roi d'Ys*, for example (which is based on the legend of a city that is doomed to be drowned by the sea), soon after the *Symphonie espagnole*, but it was not successfully staged until in the late 1880s, when it became Lalo's calling card within his native France.

Meanwhile, the composer had better luck with chamber music compositions and his Op. 20 Violin

Concerto, written in 1874 for the Spanish star Pablo de Sarasate, a former prodigy whose reputation spread like wildfire across Europe and America.

Lalo continued the partnership by writing a new work showcasing this super-virtuoso, tailoring the *Symphonie espagnole* to Sarasate's remarkable technical command but above all to the beautiful tone the Spaniard was famous for coaxing from his fabled Stradivari. The violinist not only wowed such hard-to-please critics as George Bernard Shaw but became an inspiration to artists in other fields: a Sherlock Holmes story features Sarasate giving a concert, and James McNeil Whistler (whom he contracted to decorate his elaborate Parisian home) commemorated him with a celebrated portrait.

As to the unusual choice of title, Lalo later explained that he kept it “contrary to and in spite of everybody, first, because it conveyed my thought — that is to say, a violin soaring above the rigid form of an old symphony — and then

because the title was less banal than those that were suggested to me.” Lalo possibly had in mind an earlier French hybrid: Berlioz’s *Harold in Italy*, which marries symphonic writing with a concerto for viola and likewise evokes another part of southern Europe.

WHAT TO LISTEN FOR

The presence of Spanish-flavored thematic material and rhythms throughout the work is an obvious nod to Sarasate’s origins (and possibly to Lalo’s own heritage, if you give a genealogical glance backward a few centuries) — though no particular program is associated with the *Symphonie espagnole* beyond its contrasting moods and slices of implied local color. Unlike the three movements of a standard concerto, the piece has a five-movement structure that alludes to symphonic forms. Yet there’s never any serious doubt about the soloist’s primary role. Lalo exploits a vast array of the violin’s resources, but beyond his technical demands he gives the solo part a beguiling personality.

Lalo was also playing to the public’s taste for musical “postcards” evoking local color. Bizet’s opera *Carmen*, set in Spain, premiered just a month later, though, for reasons related to musical politics in the opera scene, it was initially a flop. (It’s interesting to note that another Russian composer, Tchaikovsky, was intensely attracted both to *Carmen* and to Lalo’s *Symphonie espagnole*, which he praised for its composer’s “freshness, lightness, piquant rhythms, and beautifully and admirably harmonized melodies” — which impelled him to start work on his own immortal Violin Concerto.)

The opening idea in the orchestra lays out a striking pattern that suggests the central role rhythmic ideas will play. Soon, the soloist enters to stake out the violin’s primary role. A scherzo-like movement softens the mood as Lalo uses the ensemble to mimic a large guitar accompanying the violin’s serenade. It was as an afterthought that he crafted the third-movement Intermezzo, which echoes the dramatic poses and the *habanera* rhythmic pattern (three-plus-two) heard at times in the first movement.

The affecting Andante sustains its melancholy through the use of darker orchestral colors, as well as the violin’s full-throated low register. Lalo then

casts nocturnal moodiness aside in the Rondo finale, where insistent bell-like sounds and added percussion bring glints of awakening sun. Just as the infectious rhythm seems caught in an inescapable loop of repetition, the violin enters to set the Rondo on its cheerful course.

In addition to solo violin, Symphonie espagnole is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, snare drum, triangle, harp and strings.



JOAQUÍN TURINA

Born on December 9, 1882, in Seville, Spain; died on January 14, 1949, in New York City

Danzas fantásticas, Op. 22

Composed: 1919

First performance: February 13, 1920, with Bartolomé Pérez Casas conducting the Madrid Philharmonic

First Nashville Symphony performance: October 9 & 10, 1972, with Music Director Thor Johnson

Estimated length: 17 minutes

When it comes to employing idiomatic Spanish musical elements, each of the composers on this program did more than merely recycle from a ready-made source. Their adaptation of these idioms betrays unique, personal styles, and each composer approaches the toolkit of the orchestra with a distinctive flair. Much as we can distinguish painters by means of their brushstroke and approach to color, part of the enjoyment of these pieces comes from comparing the ways in which these composers mix and accentuate instrumental sonorities.

Like his older friend Manuel de Falla, who encouraged him after early setbacks, Joaquín Turina hailed from Andalusian Spain. Also like Falla, he fell under the sway of Debussy and French artistic developments during a formative period he spent living in Paris before World War I — though the two composers pursued quite distinctive paths.

Turina’s most celebrated orchestral work,

Danzas fantásticas, dates from the period after the composer returned to his native Spain. He conceived this music initially for the keyboard but later orchestrated the score, and it was in this form that the piece was introduced to the public, in 1920 (just months before the composer premiered his piano suite).

The three pieces comprising these *Fantastic Dances* draw inspiration both from the music of Turina's native Andalusia and from a now obscure literary source: a novella from 1919 titled *La orgía* by the writer José Más y Laglera (1885-1941), from which Turina inscribed extracts into his score as headings.

WHAT TO LISTEN FOR

The first dance, *Exaltación (Ecstasy)*, sets the stage after a brief, deceptively calm opening. Its irresistible triple-meter pulse corresponds to the exuberant, even frenzied jota; associated with the music of Aragon, this is among the most overtly festive and lively Spanish dance types. "It resembled the figures of an incomparable picture, moving inside a blossom's calyx," runs the inscription from Más' novella.

The subdued ending of *Exaltación* prepares the way for the dreamy, at times mystical, sensibility of *Ensueño (Fantasy or Reverie)*, though again Turina stirs his listeners to attention with an excited outburst. Bell sounds evoke the evening in this folk-flavored music based on a Basque rhythm in a lilting 5/8 meter. The quote from Más: "The strings of a guitar sounded the laments of a soul who reminds us of one crushed under the weight of sorrow."

Flamenco tradition comes to the fore in the last dance, whose title is taken directly from the name of Más' novella: *Orgía (Orgy)*. But in lieu of a sonic bacchanal, Turina writes music of an almost ritualistic character, which allows him to dial up the excitement all the more in the very final moments, following a brief lyrical meditation. Writes Más: "The perfume of flowers mingles with the odor of manzanilla, and the bouquet of tall chalices is filled with matchless wine. Like incense, from this the dance rises."

Danzas fantásticas is scored for 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings



MANUEL DE FALLA

Born on November 23, 1876, in Cádiz, Spain; died on November 14, 1946, in Alta Gracia, Argentina

Suite from *El sombrero de tres picos (The Three-Cornered Hat)*

Composed: 1916-18

First performance: The full ballet premiered in London on July 22, 1919, with Ernst Ansermet conducting.

First Nashville Symphony performance: Suite No. 1 was first performed Feb. 13-14, 1961 with Music Director Willis Page; Suite No. 2 was first performed November 14-16, 1980, with Music Director Michael Charry.

Estimated length: 24 minutes

This program has explored the powerful role of cultural cross-pollination in the music of Lalo and Rimsky-Korsakov. In Manuel de Falla's case, we can observe the process from a Spanish point of view. Falla continued along the path pioneered by such older compatriots as Isaac Albéniz in exploring Spain's folkloric legacy — at the same time enriching his perspective with insights he gained while living abroad. In fact, it was during his years as an expatriate in Paris in the early 20th century that Falla's curiosity about his native musical heritage became even more intense.

Falla moved to Paris in 1907, which at the time was ground zero for the European new music scene. He absorbed the exciting new French musical developments and circulated among other Paris-based artists until the Great War broke out, which prompted him to return to Spain. He became closely associated with Debussy and Ravel, as well as with fellow expatriate Spanish composers like Turina.

Falla had shown an early interest in investigating the musical traits that characterized his native Andalusia, but his time in Paris triggered a true epiphany. Rather than recast folk materials straightforwardly, he discovered that an effective way to compose "Spanish music" was to evoke atmospheres and impressions, as Debussy's sensual manipulation of form and texture had shown. Inspired by the Spanish pianist Ricardo Viñes,

WHAT TO LISTEN FOR

Falla set out to write a set of evocative nocturnes titled *Noches en los jardines de España* (*Nights in the Gardens of Spain*), which he would later transform into one of his best-loved orchestral pieces.

The Paris-based impresario Serge Diaghilev, whose Ballets Russes company had put Stravinsky on the map by commissioning such ballets as *The Firebird* and *The Rite of Spring*, expressed interest in adapting *Nights* into a ballet. But the project that came to fruition for the Ballets Russes developed out of another theater piece by Falla, which was based on the 1874 novella *El sombrero de tres picos* (*The Three-Cornered Hat*) by Pedro Antonio de Alarcón.

Back in Madrid, Falla had teamed up with the writer and theater director Gregorio Martínez Sierra and his wife María Lejárraga to write incidental music for several shows that the couple produced. Lejárraga is thought to have contributed the scenario (credited to her husband) for a new stage work based on the picaresque Alarcón source, which is based a tale handed down via folklore. Because of copyright restrictions, Falla had to modify his initial desire to develop this into an opera, instead composing music for a pantomime ballet titled after two of the main characters in the Alarcón story: *El corregidor y la molinera* (*The Magistrate and the Miller's Wife*).

Diaghilev was impressed by this highly successful pantomime, which premiered in Madrid in 1917, and commissioned Falla to expand it into a full-length ballet using the novella's original title: *El sombrero de tres picos*. The latter had its premiere in London, in 1919, and was a sensational success that mixed the composer's invigoratingly Spanish-themed music with stylized choreography by Ballets Russes artist Léonide Massine (who also danced the role of the three cornered-hat-wearing magistrate) as well as sets and costumes designed by Pablo Picasso.

The narrative has a fairy-tale like simplicity. Set at a mill in Andalusia, it involves the unnamed Miller, his beautiful young wife, and the tricks both play on the pompous town Magistrate, whose rank is symbolized by the three-cornered hat he proudly wears. For Diaghilev's commission, Falla had expanded his small ensemble to full orchestra with a prominent percussion palette. From this score, which also includes a part for solo mezzo, he later derived a pair of orchestral concert suites corresponding to the ballet's two acts, respectively.

Suite No. 1 establishes the picturesque scene with a brief fanfare introduction and strains that evoke an archaic vision of Andalusia during a leisurely afternoon at the Miller's household — music added on later to give the audience time to savor Picasso's scenery. The *Dance of the Miller's Wife* turns to the flamenco-flavored rhythms of the fandango for an action sequence that represents the sexual charm of the *molinera*. The lecherous Magistrate, signaled by the bassoon, has her in his sights, and she toys flirtatiously with him, offering him some grapes, but as he chases her, he trips ingloriously.

Suite No. 2 presents a sequence of dances from the second act, where the cat-and-mouse comedy of seduction and mixed-up identities continues. The opening, Roma-inspired *Danza de los vecinos* (*Dance of the Neighbors*) takes place against a lovely, starlit Midsummer Eve as the Miller plays host to a party. He gets a solo dance, which starts with solo music for French horn and English horn; this dance is classified as a *farruca*, another flamenco-associated dance that builds in intensity, its masculine energy contrasting with the *Dance of the Miller's Wife* from the first act.

In the ballet scenario, the Magistrate tries to have the Miller jailed on a fake charge so he can have his way with the Miller's Wife, but he falls into the river, giving the Miller's Wife a chance to escape. The Miller himself gets away and returns to see the Magistrate in bed sleeping as he waits for his clothes to dry. In vengeance, the Miller decides to cuckold the Magistrate with the latter's wife, stealing his clothes and hat. Awakened, the Magistrate puts on the Miller's clothes and finds himself being targeted for arrest. The celebrated finale, in which the neighbors gather around and toss the humiliated Magistrate in a blanket, exudes a delirious, frenzied energy. Here, Falla writes a castanet-accented *jota* dance associated with the music of Aragon.

The Three-Cornered Hat Suites are scored for 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, piano (doubling celesta), harp and strings

— Thomas May is the Nashville Symphony's program annotator.

ABOUT THE ARTISTS



**MIGUEL
HARTH-BEDOYA**
conductor

Peruvian conductor Miguel Harth-Bedoya is a master of color, drawing idiomatic interpretations from

a wide range of repertoire in concerts across the globe. He has amassed considerable experience at the helm of orchestras. He is now in his 19th season as music director of the Fort Worth Symphony Orchestra and his sixth season as chief conductor of the Norwegian Radio Orchestra. Previously, he held music director positions with the Eugene Symphony and Auckland Philharmonia.

Harth-Bedoya regularly conducts American orchestras including those of Chicago, Boston, Atlanta, Baltimore, Cleveland and Philadelphia, and the New York Philharmonic. Following his tenure as associate conductor of the Los Angeles Philharmonic during the early years of his career, Harth-Bedoya' "special chemistry" with the orchestra (according to the *Los Angeles Times*) remains strong, and he returns each season as a guest conductor.

Harth-Bedoya has nurtured a number of close relationships with orchestras worldwide and is a frequent guest of the Helsinki Philharmonic, MDR Sinfonieorchester Leipzig, National Orchestra of Spain, New Zealand Symphony and Sydney Symphony Orchestra. In 2015, he conducted the world premiere of Jennifer Higdon's opera *Cold Mountain* at Santa Fe Opera, the recording of which was nominated for a GRAMMY® Award. Previous opera engagements include *La bohème* at English National Opera directed by Jonathan Miller and appearances with the Canadian Opera Company, Minnesota Opera and Santa Fe Opera.

With a ferocious appetite for unearthing new South American repertoire, Harth-Bedoya is the founder and artistic director of Caminos Del Inka, a nonprofit organization dedicated to researching, performing and preserving the rich musical legacy of South America. He commissioned moving images to accompany a symphonic program, and the resulting multimedia project has been performed by the Chicago Symphony, Philadelphia Orchestra, Boston Symphony, Seattle Symphony,

Baltimore Symphony, Residentie Orkest and MDR Sinfonie Leipzig. In June 2017, he launched an online catalogue, www.latinorchestralmusic.com.



CHEE-YUN
violin

Violinist Chee-Yun's flawless technique, dazzling tone and compelling

artistry have enraptured audiences on five continents. Charming, charismatic and deeply passionate about her art, she is winner of the Young Concert Artists International Auditions and a recipient of the Avery Fisher Career Grant.

Chee-Yun has performed with many of the world's foremost orchestras and conductors. She has appeared with the San Francisco, Toronto, Pittsburgh, Dallas, Atlanta and National symphony orchestras, as well as with the Saint Paul and Los Angeles Chamber Orchestras. As a recitalist, she has performed in many major U.S. cities, including New York, Chicago, Washington, Los Angeles, San Francisco and Atlanta. In 2016, she performed as a guest artist for the Secretary General at the United Nations in celebration of Korea's National Foundation Day and the 25th anniversary of South Korea joining the U.N. In 1993, Chee-Yun performed at the White House for President Bill Clinton and guests at an event honoring recipients of the National Medal of the Arts.

Her most recent recording, *Serenata Notturmo*, released by Decca/Korea, is an album of light classics that went Platinum within six months of its release. In addition to her active performance and recording schedule, Chee-Yun is a dedicated and enthusiastic educator. Her past faculty positions have included serving as the resident Starling Soloist and adjunct professor of violin at the University of Cincinnati College-Conservatory of Music and as Visiting Professor of Music at the Indiana University School of Music. From 2007 to 2017, she served as artist-in-residence and professor of violin at Southern Methodist University in Dallas.

Chee-Yun plays a violin made by Francesco Ruggieri in 1669. It is rumored to have been buried with a previous owner for 200 years and has been profiled by *The Washington Post*.