



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Christian Johann Derecho, piano

MMus Recital 2

Elianna Van Raalte, violin

Katie Kirkpatrick, soprano

This recital is in partial fulfilment of the Master of Music Program in Collaborative Piano. Christian Johann Derecho is a student of Lydia Wong and Steven Philcox.

Saturday, March 21, 2026 at 4:30 pm | Walter Hall, 80 Queen's Park

PROGRAM

Violin Sonata no. 5 in F major, op. 24

Ludwig van Beethoven (1770-1827)

- I. Allegro
- II. Adagio molto espressivo
- III. Scherzo. Allegro molto
- IV. Rondo. Allegro ma non troppo

Scherzo no. 2 in B flat minor, op. 31

Fryderyk Chopin (1810-1849)

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

INTERMISSION

Prelude and Fugue in D sharp minor, BWV 853 Johann Sebastian Bach (1685-1750)

Un sospiro (from Three Concert Etudes, S.144) Franz Liszt (1811-1886)

In Memoriam to the Victims of Chernobyl (1997) Larysa Kuzmenko (b. 1956)

On This Island, op. 11 (1937) (selections) Benjamin Britten (1913-1976)

- I. Let the florid music praise!
- II. Nocturne
- III. As it is, plenty

TEXT (SELECTIONS FROM BENJAMIN BRITTEN'S "ON THIS ISLAND")

Let the florid music praise

Let the florid music praise,
The flute and the trumpet,
Beauty's conquest of your face:
In that land of flesh and bone,
Where from citadels on high
Her imperial standards fly,
Let the hot sun
Shine on, shine on.

O but the unlov'd have had power,
The weeping and striking,
Always; time will bring their hour:
Their secretive children walk
Through your vigilance of breath
To unpardonable death,
And my vows break
Before his look.

Nocturne

Now through night's caressing grip
Earth and all her oceans slip,
Capes of China slide away
From her fingers into day
And th'Americas incline
Coasts towards her shadow line.

Now the ragged vagrants creep
Into crooked holes to sleep:
Just and unjust, worst, and best,
Change their places as they rest:
Awkward lovers like in fields
Where disdainful beauty yields:

While the splendid and the proud
Naked stand before the crowd
And the losing gambler gains
And the beggar entertains:
May sleep's healing power extend
Through these hours to our friend.
Unpursued by hostile force,
Traction engine, bull or horse
Or revolting succubus.
Calmly till the morning break
Let him lie, then gently wake.

As it is, plenty

As it is, plenty;
as it's admitted
the children happy
and the car, the car
That goes so far
And the wife devoted:
To this as it is,
to the work and the banks
Let his thinning hair
And his hauteur
Give thanks, give thanks.

All that was thought
As like as not, is not
When nothing was enough
but love, but love
and the rough future
Of an intransigent nature
and the betraying smile,
Betraying, but a smile:
that that is not, is not.
Forget, forget.

Let him not cease to praise
Then his spacious days.
Yes, and the success
Let him bless, let him bless:
Let him see in this
The profits larger
And the sins venal,
Lest he see as it is
The loss as major
And final, final.