

SCHOOL OF MUSIC, THEATRE, AND DANCE



VIRTUOSO

SERIES CONCERT

**JOOYEON CHANG &
HSIN-HSUAN LIN**

PIANO DUO

NOVEMBER 28, 2022 | 7:30 P.M

ORGAN RECITAL HALL



Colorado State University

JOOYEON CHANG AND HSIN-HSUAN LIN
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PROGRAM:

W. A. Mozart (1.27.1756-12.5.1791) Aquarius
Piano Sonata for Four-Hand in D Major, K. 381 (1772)

- I. Allegro
- II. Andante
- III. Allegro moto

Gabriel Fauré (5.12.1845-11.4.1924) Taurus
Dolly Suite Op. 56 (1893-1896)

- I. Berceuse
- II. Mi-a-ou
- III. Le Jardin de Dolly
- IV. Kitty-Valse
- V. Tendresse
- VI. Le Pas espagnol

Claude Debussy (8.22.1862-3.25.1918) Leo
Petit Suite L. 65 (1886-1889)

- I. En bateau
- II. Cortège
- III. Menuet
- IV. Ballet

Felix Mendelssohn (2.3.1809-11.4.1847) Aquarius
Andante & Allegro Brillante in A major, Op. 92 (1841)

W. A. Mozart (1.27.1756-12.5.1791) Aquarius
Piano Sonata for Four-Hand in D Major, K. 381(1772)

Mozart wrote six sonatas for piano four-hand throughout his life, the first one was composed when he was nine years old, the last one was written toward the end of his life. This sonata in D major was composed in the early, 1770s, this three- movement sonata is one of the many duo pieces young Mozart wrote for himself and his older sister Maria Anna (Nannerl) to perform together all over Europe.

According to Alfred Einstein, Mozart's biographer, this sonata is best described as a reduction of an Italian symphony. Mozart takes the advantage of twenty fingers and makes a symphonic, operatic sound on one instrument.

Gabriel Fauré (5.12.2854-11.4.1924) Taurus
Dolly Suite Op.56 (1893-1896)

The 1890s marked a turning point in Fauré's life and career. Early in the decade, the married man fell in love with Emma Bardac, occasioning so much inspiration in composing. The much loved *Dolly* was created during this period of time. Dedicated to Bardac's cheerful daughter Héléne (nicknamed "Dolly"), the six pieces that make up the suite reflect Dolly's development. First performed in 1898 by Alfred Cortot and Edouard Risler, this suite has long been one of the concert favourites. In response to its popularity, Cortot arranged it for solo piano in 1899, and Henri Rabaud orchestrated it in 1906. The orchestral version was even transformed into a ballet.

Although Fauré dedicated the entire work to Dolly, *No. 1 Berceuse* was an old work composed in 1864 during his studies. Originally, this tender little piece, entitled *La Chanson dans le jardin*, was written for Suzanne Garnier. Upon Dolly's birth almost three decades later, Fauré made several changes to create the current *Berceuse* for Dolly's first birthday. The next three pieces were also written for celebrating different occasions: her second birthday, New Year 1895, and her fourth birthday.

The title of *No. 2 Mi-a-ou* was initially *Messieu Aoul* - Dolly's way of pronouncing Monsieur Raoul, her brother Raoul. Simplifying it was probably due to commercial reasons. To portray how Dolly learnt to speak, the textures of primo and secondo parts are highly different. The primo contains plenty of leap motions and agile high notes, while the secondo has stepwise harmonic motion. The writing style of the primo also adds energy to *Mi-a-ou*, perhaps reflecting the 13-year-old Raoul's character.

Similar to *Berceuse*, Fauré referred to other music again in *No. 3 Le Jardin de Dolly*. It contains a phrase from his first violin sonata which he wrote many years earlier. The use of counterpoint might have given a sense of reminiscence and nostalgia, but in fact, Fauré intended to portray the garden of the Bardac family as seen in the ever-changing harmonies, interesting modulations, and interaction between the lines. *No. 4 Kitty-Valse* which comes next is another lively portrait, this time of their family dog Ketty jumping and spinning around.

Unlike the previous pieces, *No. 5 Tendresse* and *No. 6 Le Pas espagnol* were not written for any special events. Instead, they were composed and added in 1896. *Tendresse* goes back to the lyricism of *Le Jardin de Dolly*, but the language becomes more complicated here. Its chromaticism and uncommon harmonic moves foreshadow music of French impressionist composers such as Ravel.

The suite ends with *No. 6 Le Pas espagnol*, inspired by a bronze equestrian statue that Dolly loved. Like other French composers at that time, Fauré had fascination with Spanish culture as seen in the exhilarating grand finale. Its momentum, rhythm, passion, fire, and the imitation of castanets in the opening motif have all added Spanish color to the music.

Gabriel Fauré –Dolly Suite Op.56/Serena Yu (Feb.23.2020)

Claude Debussy (8.22.1862-3.25.1918) Leo/Virgo **Petit Suite L. 65 (1886-1889)**

Debussy excelled at piano duet composition, often sketching symphonic works in a form for four hands. While some works remained in this preliminary state, some others were later orchestrated, just like *Petite Suite*. First performed by the composer and Jacques Durand in March 1889, this work was not exceptionally well-received by its first audience. Fortunately, it gradually gained more attention afterwards. In 1907, Henri Büsser, who was gifted in orchestration, arranged it for orchestra, further popularising the work.

Composed shortly after Debussy had completed his formal musical training, *Petite Suite* has appealing melodies, contrasting greatly with the majority of his later compositions which explored highly contemporary harmonies and colours. Still, some of the most attractive characteristics of Debussy's Impressionist music are present, including the use of the exotic Eastern whole-tone scale, and the fluid and changeable rhythm.

This suite contains four short and delightful character pieces, with the first two being inspired by poems of Paul Verlaine's collection *Fêtes galantes* (1869). In the first movement, *En bateau*, the gently swaying rhythm and the simple lyrical melody that floats above rising arpeggios evoke a peaceful night on a quiet river. *Cortège*, another poem from that collection, pictures an aristocratic lady accompanied by her pet monkey and servant. Debussy's setting suggests a procession but without much elegance.

Both the movements that followed by lack literary reference. *Menuet* is the most intimate and personal movement of this work. Register shifts are introduced here, allowing us to appreciate the fast changes in tone quality. The finale, *Ballet*, has a strong rhythmic drive and percussive quality. This movement, which has features of Javanese gamelan music, might perhaps be the most carefree music of Debussy.

Claude Debussy Petit Suite/ Serene Yu (Jun.10.2019)

**Felix Mendelssohn (2.3.1809-11.4.1847) Aquarius
Andante & Allegro Brillante in A major, Op. 92 (1841)**

The time: spring 1841. The place: Leipzig, Germany. Young pianist Clara Wieck, a former child prodigy who had toured Europe at the age of twelve, is in need of help to further her professional career but is estranged from her strict and controlling music-teacher father after defying him to marry one of his students. That student – a certain Robert Alexander Schumann, nine years her senior – also needs help with the same problem. Unable to perform in public because of a hand injury, he has gained a modest reputation as a composer of piano music, but needs to break out of that niche to gain a wider public with his recently composed First Symphony. Who will help this young married couple advance their careers? Enter Felix Mendelssohn, conductor of the city's acclaimed Gewandhaus Orchestra and a friend of the Schumann newlyweds. Mendelssohn organizes a fundraising concert for the orchestra's pension fund at which Robert's symphony will be performed, and to create a spot for Clara to play as well, quickly composes an *Andante and Allegro Brillante* for piano duet which he and Clara will perform together. Historians would record this concert as the first time that Robert and Clara Schumann appeared in public together on the same program.

Mendelssohn's two-part piano duet, composed in a matter of days, is light, easy-on-the-ears salon music, but graced with the polished elegance and craftsmanship that is the composer's trademark. The *Andante* is comfort food for the soul, with a yearning melody of sighing phrases covered in a chocolate sauce of warm, deeply satisfying harmonies.

The *Allegro brillante*, by contrast, is a nimble and scampering scherzo with the type of quick, darting figurations that Mendelssohn made famous in his Midsummer Night's Dream scherzo, composed when he was only 17 years old.

While this score is wonderfully balanced in tone and texture, what is remarkable in it is how Mendelssohn gives ample space for *solo* playing by each pianist—presumably to allow Clara Schumann her place in the sun along with the composer.

At the opening of the *Andante*, for example, and in the lyrical second theme of the *Allegro*, the performers take turns playing alternate phases of the melody and its accompaniment—*alone*. One performer will take the antecedent phrase of a musical period which is then completed in the consequent phrase by the other performer, both playing solo. At other places the left hand of the *primo* (upper) pianist must insert itself cunningly in between the two hands of the *secondo* (lower) player without causing a three-hand pile-up of digits in and around middle C. A major technical challenge for the performers in this work, then, is just getting out of each other's way.



DR. JOOYEON CHANG is an active collaborative pianist, embracing a massive variety of repertoires including winds, strings, opera, musical theatre, and large ensembles.

She has worked as a collaborative pianist in Korea, France, the United Kingdom, Austria, Italy, Luxemburg, and the USA. She has performed with world-renowned brass musicians such tuba greats as Øystein

Baadsvik, Roland Szentpali, Thomas Lulu, and Euphonium players Steven Mead, Anthony Caillet, and Bastien Baومت.

For many years, she has been official staff pianist for the Jeju International Wind Ensemble Festival, Chœur de l'Orchestre de Paris, and a guest accompanist of Musique de Armée de l'Air de Paris. She also served the 2012 ITEC (International Tuba Euphonium Conference) at Linz.

Born in Seoul, Dr. Chang earned a Doctor of Musical Arts in Collaborative Piano at the University of Texas at Austin in 2019. She holds Master of Arts at the Royal Academy of Music in London, a Diplôme d'Études Musicales at the Conservatoire national de région de Paris, and an Artistic Diploma at the Korean National University of Arts in piano accompaniment. She also received a Bachelor of Music in Piano Performance from the Korean National University of Arts in 2003. Her major teachers include Bangwon Han, Anne Epperson, Collet Valentine, Andrew West, James Baillieu, Michael Dussek, Claude Collet and Jongphil Lim.

Dr. Chang served on the keyboard faculty at the SungShin Women's University, Chung-Ang University, Seoul Jangsin University, and Chungkang College of Cultural Industries. She has lectured about "Technique (sight-reading and transposition) of Piano Accompaniment" at SungShin Women's University. Since 2020, Dr. Chang has joined as a member of collaborative piano faculty at the Colorado State University, she teaches piano classes, MU150 and MU151B and performs with students, faculties and guest artists.

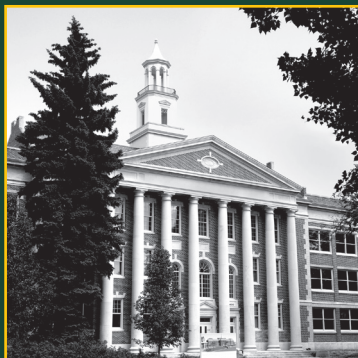


A native of Taiwan, **DR. HSIN-HSUAN LIN** is an all-round pianist of chamber music and large ensemble. She has a huge diversity of repertoires including winds, strings, operas, choirs, bands and symphonies.

Dr. Lin started her collaborative journey by working with the choir at Pace Institute in Taiwan when she was twelve. She later served as a pianist in Pace Institute Orchestra (where she also played the flute.) That was the first time she felt the beauty of playing with other people than herself. During her undergraduate study, she performed with many of her colleague at school. She also served as a choir pianist and rehearsal pianist of Verdi's opera "Falstaff" with all the voice faculties at TungHai University.

She was invited to many music festivals and contests such as Castleman Quartet Program, Texas String Camp and Festival, Longhorn Music Camp, Austin University Interscholastic Leagues Contests, and many regional competitions.

Dr. Lin received her Bachelor's degree in piano performance from TungHai University in Taichung, Taiwan under Min-Hwa Chen. She was admitted to University of Texas at Austin, where she studied with Gregory Allen and received her first Master degree in Piano Performance in 2014. She continued her study in collaborative piano at UT Austin, and earned her second Master's and Doctoral of Musical Art in Collaborative Piano in 2018 and 2020 under Anne Epperson and Colette Valentine. She was a full scholarship recipient and appointed teaching assistant during her study if collaborative piano.



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