

PHOTO BY CHRIS MAGUIRE



**CONCERT ARTISTS GUILD WINNER:
DANIEL HSU, PIANO**

Sunday, January 22, 2017, at 3pm
Foellinger Great Hall

PROGRAM

**CONCERT ARTISTS GUILD WINNER:
DANIEL HSU, PIANO**

Ludwig van Beethoven
(1770-1827)

Piano Sonata No. 31 in A-flat Major, Op. 110
Moderato cantabile molto espressivo
Scherzo: Allegro molto
Adagio ma non troppo. Fuga: Allegro ma non troppo

Franz Liszt
(1811-1886)

Réminiscences de Don Juan (S. 418)
Grave
Duetto
Variation I
Variation II
Presto

20-minute intermission

Modest Mussorgsky
(1839-1881)

Pictures at an Exhibition (1874)
Promenade 1
Gnomus
Promenade 2
Old Castle
Promenade 3
Tuileries
Bydlo
Promenade 4
Ballet of the Chickens in their Shells
Samuel Goldenberg and Schmuyle
Promenade 5
The Market at Limoges
Catacombs (Sepulcrum romanum)
Con mortuis in lingua mortua
The Hut on Fowl's Legs (Baba Yaga)
The Great Gate at Kiev

*Daniel Hsu appears by special arrangement with:
Concert Artists Guild
850 Seventh Avenue, PH-A
New York, NY 10019*

THANK YOU TO THE SPONSOR OF THIS PERFORMANCE

Krannert Center honors the spirited generosity of this committed sponsor whose support of this performance continues to strengthen the impact of the arts in our community.



ANONYMOUS

Five Previous Sponsorships
Two Current Sponsorships

JOIN THIS INSPIRING DONOR BY CONTACTING OUR DEVELOPMENT TEAM TODAY:

KrannertCenter.com/Give • development@krannertcenter.illinois.edu • 217.333.1629

PROGRAM NOTES

LUDWIG VAN BEETHOVEN

Born December 1770, in Bonn, North Rhine-Westphalia, Germany

Died March 26, 1827, in Vienna, Austria

Sonata No. 31 in A-flat Major, Op. 110

Beethoven's 32 piano sonatas vie with his 16 string quartets in significance and, like them, span his compositional life from 1795 to 1822. Furthermore, the five late piano sonatas (Opp. 101, 106, 109, 110, and 111) correspond in stature, complexity, and impact to the five late quartets (Opp. 127, 130, 131, 132, and 135). Like their counterparts, the late sonatas also defy analysis, but we will proceed with caution and with the understanding that it is the elusiveness of these late works that is an integral part of their genius. They are at once cutting edge even to the 21st-century ear, a bridge to Romantic expression, and a culmination of Classical form.

Completed on December 25, 1821, the *Sonata No. 31, Op. 110* was Beethoven's only composition completed that year, although he was simultaneously working on *Missa Solemnis* and the *Ninth Symphony*. We might be tempted to view *Sonata No. 31* as a kind of relief from the monumental fugue of *Sonata No. 30*, but Beethoven takes on the challenge of another great fugue in the last movement of the *Sonata No. 31*. It is sometimes perceived as one of Beethoven's more "approachable" sonatas both for listener and player, but stand warned that its complexities are profound beneath its many amiable moments.

It takes little time for the song-like opening movement, *Moderato cantabile molto espressivo*, to increase in dramatic expression and musical complexity. In addition to the singing quality, a

persistent pulsing rhythm holds our attention as do the highly developed elaborations on the theme.

The brief second movement *Allegro molto* seems free of Beethovenian tortured thoughts—if that is ever possible. Like the first movement, the theme is fully developed even though the time in which that occurs is considerably shorter.

Only slightly longer than the first two movements, the third movement *Adagio ma non troppo* sings a new song, this one bearing Beethoven's specific marking, *Arioso dolente* (Sad song). The left hand establishes a strong pulse while the right hand sings a song that is indeed sad but beyond the mere notion of gloom. The conclusion bears a certain finality, perhaps clearing the way for the magnificent *Fuga* that follows.

The last movement, *Fuga*, is one of Beethoven's great fugues, smacking of none other than Bach. In true Beethoven fashion, however, he interrupts with a return to the song of the third movement but with new permutations. Solemn repeated chords enter before we are off again into the magnificent and quixotic *Fuga*. To all this, Beethoven gives a triumphant conclusion.

FRANZ LISZT

Born October 22, 1811, in Doborján, Hungary

Died July 31, 1886, in Bayreuth, Germany

Réminiscences de Don Juan, S. 418

If by chance you have never heard Liszt's *Réminiscences de Don Juan* performed, it is quite understandable since the work is seldom played because of its extreme virtuosic challenges. In the past, it has been attempted by only the brave such as Jorge Bolet, Earl Wild, and Charles

Rosen and more recently by Marc-André Hamlin, Lang Lang, and, in this case, Daniel Hsu. Some of the specific demands of the work are extended octave passages for both hands, wide leaps across the keyboard, and dramatic scales in chromatic thirds. History tells us that Alexander Scriabin injured his right hand practicing it. Daniel Hsu makes the following comment on performing the work: "It's probably one of the most daunting works for solo piano. It's like running a marathon (but worse) as the hurdles get harder and harder as it goes. Half the challenge is playing all the notes, and the other half is making it appear effortless. The inspiration for me is the underlying source material: Mozart is so great and makes all the hours of practice worth it."

Composed in 1841 as S. 418, *Réminiscences de Don Juan* is a fantasy based on Mozart's opera *Don Giovanni* and is considered one of the finest of Liszt's numerous opera fantasies. While the term "fantasy" used to identify the work might be better understood as simply a "transcription," we should not allow that more definitive word to detract from the originality Liszt imposes on his composition which he preferred to be labelled as "Réminiscences."

The dramatic, rolling chords and extended trill of the opening leads to Liszt's treatment of the graveyard scene from Act II of *Don Giovanni*, where the Commendatore threatens Don Giovanni in the aria: "*Di rider finirai pria dell'aurora! Ribaldo audace! Lascia a'morti la pace!*" (Your laughter will not last even until morning. Leave the dead in peace!). Liszt combines this with an interpretation from the opera's finale when Don Giovanni is condemned to Hell. Liszt then undertakes the famous love duet of Don Giovanni and Zerlina, "*La ci darem la mano*" (There we will entwine our hands) and offers two complex variations on the theme. This is followed by an extended treatment on Don Giovanni's

exuberant aria, "*Fin ch' han dal vino*" (Song, wine, and woman). The work concludes with a brilliant elaboration on the Commendatore's threat to send Don Giovanni to Hell. The five sections of the work are played without interruption.

Liszt later published *Réminiscences de Don Juan* in 1877 as a two-piano version (S. 656). One wonders if it does indeed take two people to play it!

MODEST MUSSORGSKY

Born March 21, 1839, in Korevo, Russia

Died March 28, 1881, in St. Petersburg, Russia

Pictures at an Exhibition

Mussorgsky's inspiration for *Pictures at an Exhibition* were the paintings of his brilliant young artist and architect friend Victor Hartmann, whose early death at 39 so grieved Mussorgsky that he decided to write a piece in his memory. The 1874 memorial exhibition of Hartmann's work in St. Petersburg gave Mussorgsky impetus for this piano suite. In turn, the solo piano version cried out for the glorious orchestration given it by Maurice Ravel in 1922.

The 16 movements of the work are punctuated by the five "Promenade" sections suggesting the starting and stopping of a walk through an art gallery. All five are variations on "The Great Gate of Kiev" which we hear so splendidly treated in the final movement. To hear the return of the majestic "Promenade" theme lends both integrity and continuity to the work as a whole.

"Gnomus" is based on Hartmann's drawing of a toy nutcracker in the form of a gnome with huge jaws while "The Old Castle" refers to Hartmann's watercolor of an Italian castle with a troubadour standing before it holding a lute. "Tuileries" or "Dispute between Children at Play" pictures the French garden near the Louvre with, as the title suggests, children at play. "Bydlo" is the musical

interpretation of a Polish oxcart. The cheeping, chirping scherzo, "Ballet of the Unhatched Chicks," is based on Hartmann's costume designs for the ballet *Trilbi*. "Samuel Goldenberg and Schmuyle" is often retitled as "Two Polish Jews, Rich and Poor" in which a beggar tries to wheedle something out of a rich man on a street corner in a Polish ghetto. "The Market at Limoges" pictures the bustling market in the city of central France. In "Catacombs" Hartmann depicts the subterranean tombs of Paris where the architect himself studies a pile of skulls. The "Cum mortuis in lingua mortua" is a darker restatement of the "Promenade" theme and is best explained by its translation from Latin: "With the Dead in a Dead Language." (Mussorgsky's own footnote to the music reads: *The creative spirit of the departed Hartmann leads me to the skulls, calls*

out to them, and the skulls begin to glow dimly from within.) "The Hut on Fowl's Legs" portrays a carved clock on the hut of Baba Yaga, a witch of Russian legend, who rides through the air in a mortar which she uses to grind up human bones for food. The final "Great Gate of Kiev" represents Hartmann's drawing of a monumental gate for Tsar Alexander II. Mussorgsky's music evokes a great procession and the ringing of bells. The Promenade theme recurs for the last time, binding together the entire suite.

While Hartmann's drawing won the design competition for the gate, the gate itself was never built. Fortunately the music, in all its versions, remains.

© 2017 Lucy Miller Murray

DANIEL HSU

Characterized by the *Philadelphia Inquirer* as a “poet . . . {with} an expressive edge to his playing that charms, questions, and coaxes,” 18-year-old Daniel Hsu—a 2016 Gilmore Young Artist—is a fast-rising pianist who was recently named the First Prize winner at the Concert Artists Guild Competition. He has earned top prizes in numerous other competitions, most recently the Bronze medal at the 9th Hamamatsu International Piano Competition in Japan, and first prize at the San Jose International Piano Competition, Pacific Musical Society Piano Competition, and San Francisco Chopin Competition.

In June 2016, Hsu made his debut with the Philadelphia Orchestra and Conductor-in-residence Cristian Măcelaru at the Mann Center for the kickoff of the Mann Center’s 40th Anniversary season, and the *Philadelphia Inquirer* applauded his performance as “. . . worthy of great praise . . .,” adding that “. . . Hsu’s personality came through . . . he is a judicious dramatist careful not to overplay his emotional hand.” Featured concerto performances in 2016-17 include the Grand Rapids Symphony, New Haven Symphony, Roswell Symphony, and the Symphonia Boca Raton at Florida’s Festival of the Arts BOCA.

For the 2016-17 season, Hsu makes his Carnegie Hall debut on the Concert Artists Guild Competition Winners Series at Weill Recital Hall, and he also performs recitals on a number of other prominent series, including: Krannert Center for the Performing Arts; Pepperdine University Center for the Arts; Festival Napa Valley; University of Wyoming Cultural Programs; and Chicago’s Dame Myra Hess Concert Series. He also collaborates with fellow 2015 Concert Artists Guild Competition winners, the Verona Quartet, in a special program for Purdue University Convocations, Rockford Coronado Concerts (Chicago-area), and Market Square Concerts (Harrisburg, Pennsylvania).

WHYY’s *On Stage at Curtis* public radio and television program has broadcast some of Hsu's recent performances at Curtis, including a highly acclaimed performance of the last three Beethoven piano sonatas with siblings Ashley and Andrew. Hsu’s performance of the *Sonata, Op. 110*, led the *Philadelphia Inquirer* to say: “He has great personality” and that “. . . he peered into corners of drama and impetuosity with his bright, large sound.” He also participated in WQXR’s June 2016 Chopin Piano Marathon at the Greene Space in New York City, which was live-streamed online.

Recent recital highlights include the 2016 Gilmore International Keyboard Festival; Trust Performing Arts Center in Lancaster, Pennsylvania; Keneseth Israel; the Curtis Institute of Music; and in Japan at the Tokyo Bunka Kaikan and ACT City Hamamatsu's Concert and Main Halls. He also recently was a featured soloist with the Tokyo Symphony Orchestra, and in the US he has appeared with the El Camino Youth Symphony, Fremont Symphony Orchestra, Golden Gate Philharmonic, and the Lansing Symphony Orchestra at Michigan's Wharton Center (as part of the 2016 Gilmore Festival).

A native of the San Francisco Bay Area, Hsu is the Richard A. Doran Fellow at the Curtis Institute of Music, studying with Gary Graffman and Eleanor Sokoloff. He began his studies at the age of six with Larisa Kagan and also studied with Hans Boepple, Erna Gulabyan, and Olya Katsman before being accepted into Curtis at the age of 10. In addition to his musical endeavors, Hsu enjoys computers and programming. One of his many projects includes contributing to *Workflow*, a recipient of the 2015 Apple Design Award, which has been praised not only for its design and technical innovation and creativity, but also for improving the experience of using mobile devices for visually impaired users.

CONCERT ARTISTS GUILD

Since 1951, CAG has helped more than 500 young musicians launch concert careers. Winners of CAG's annual competition receive comprehensive management support, including a debut recital on the CAG Presents Series at Weill Recital Hall at Carnegie Hall, concert bookings, opportunities through the CAG Commissioning Program and CAG Records label, marketing, publicity, and mentorship.

Notable alumni artists include violinists Ani Kavafian and Jennifer Koh; soprano Martina Arroyo; pianist Barry Douglas; clarinetists David Krakauer and David Shifrin; flutists Carol Wincenc and Marina Piccinini; and Imani Winds, as well as Grammy-winning ensembles Eighth Blackbird; Pacifica and Parker String Quartets; and MacArthur Fellow Claire Chase.