



**YOUNG CONCERT ARTISTS WINNER:
HANZHI WANG, ACCORDION**

Sunday, February 10, 2019, at 3pm
Foellinger Great Hall

PROGRAM

YOUNG CONCERT ARTISTS WINNER: HANZHI WANG, ACCORDION

Johann Sebastian Bach
(1685-1750)

Partita No. 2 in C Minor, BWV 826

Sinfonia
Allemande
Courante
Sarabande
Rondeaux
Capriccio

Sofia Gubaidulina
(b. 1931)

De Profundis

Wolfgang Amadeus Mozart
(1756-1791)

Andante in F Major, K. 616

20-minute intermission

Astor Piazzolla
(1921-1992)

Chiquilín de Bachín

Martin Lohse
(b. 1971)

Encircled
Menuetto
Passing III

Moritz Moszkowski
(1854-1925)

Etincelles, Op. 36, No. 6 (Arr. Hanzhi Wang)

Audience and rising young performers share the stage of the Foellinger Great Hall in these events, fostering a close mutual connection. The stage ticket price includes light refreshments; balcony seating, which does not include refreshments, is available at a reduced price. The 2018-19 series includes Cleveland Quartet Award Winner: Rolston String Quartet (December 2); Concert Artists Guild and M-Prize Winner: Argus Quartet (January 27); Young Concert Artists Winner: Hanzhi Wang, accordion (February 10); and the Krannert Center Debut Artist (April 14). For more information about these events, please visit KrannertCenter.com/calendar.

Hanzhi Wang appears by arrangement with:

Young Concert Artists, Inc.
1776 Broadway, Suite 1500
New York, NY 10019
www.yca.org

PROGRAM NOTES

JOHANN SEBASTIAN BACH

Born March 31, 1685, in Eisenach, Germany

Died July 28, 1750, in Leipzig, Germany

Partita No. 2 in C Minor, BWV 826

The city of Leipzig has acquired near-legendary status in the Bach mythos, and understandably so. In his 27-year tenure as the city's cantor, Bach would produce some of his most ambitious and celebrated works, including his massive cantata cycles and both the St. Matthew and St. John *Passions*. Bach wasn't even the city's first choice: "Since the best man could not be obtained," wrote councilor Abraham Platz, "mediocre ones would have to be accepted." The local bureaucracy had been holding out for George Philipp Telemann, considered the best composer in Germany, but had failed to come up with an offer that could entice him away from his comfortable appointment in Hamburg. Thus Bach was something of a letdown to his administrative superiors before he even showed up. Once he did, his lack of formal education, obstinance in the face of authority, and tendency to compose music too difficult for the musicians at his disposal didn't do him any favors.

Bach's duties as cantor were to compose music for the city's four churches every week. This already sizable demand was supplemented by additional work at the St. Thomas Church's school, where Bach was contractually obligated to teach music, Latin, and act as a supervisor in the student dormitory where he lived with his wife and children. Bach was wholly dedicated to (or wholly consumed by) these duties for the first three years of his appointment, during which time he wrote the majority of his over 200 cantatas. During this time, he was not only being compared unfavorably to Telemann, but to his predecessor

Johann Kuhnau, admired in Leipzig for his intellectual credentials and celebrated keyboard music. In 1726, Bach's official duties subsided enough for him to begin writing a set of pieces for harpsichord. He would write six partitas—suites of various dances—from 1726 to 1731, publishing them individually before compiling them in a single volume titled *Klavier-Übung*, or "keyboard practice." The title was taken from Kuhnau's own keyboard suites and appears to frame the partitas as a direct challenge to Kuhnau's celebrity. The name also suggests their utility as student works, and Bach used them in private lessons with talented students from Leipzig University.

The partitas are revolutionary in their ability to infuse dance pieces with serious compositional rigor without sacrificing the lightness inherent to the form. The second partita in C minor is full of intricate fugal passages, dissonant harmonic implications, and even features an austere French overture as its opening. Its theoretical weight is undercut by spritely rhythms and dazzling passagework that follows, belying the piece's sophistication as well as its difficulty. Rather than conclude with the customary gigue, Bach closes the partita with a rondeau and capriccio, both based on subjects featuring large leaps and relentlessly propulsive rhythms. Writing in 1802, Bach biographer Johann Forkel praised the keyboard partitas: "The works made in their time a great noise in the musical world. Such excellent compositions for harpsichord had not been seen or heard before, so brilliant, agreeable, expressive, and original are they. Anyone who could play them well could make his fortune in the world."

—Mathew Muntz

SOFIA GUBAIDULINA

Born October 24, 1931, in Chistopol, Russia
De Profundis

The composition of *De Profundis* in 1978 marked the first in a series of pieces that Sofia Gubaidulina wrote in collaboration with Friedrich Lips, a Russian classical accordionist who fundamentally transformed the technique of his instrument and to whom this piece is dedicated. The title refers to the Latin version of the famous Psalm 130: “Out of the depths I cry to thee, O Lord.” Even though the content of the psalm does not serve as a theme or program for the composition, it remains symbolically present in the music. An image of human suffering “in the depths” is created; chorale sounds express concepts such as hope, trust, and mercy. The fundamental concept of a rise “from the depths” manifests itself in the work’s direction—from the deep, dark register up into the high, bright tonal region. The music is full of sharp, expressive moments of sound: the quaking at the beginning (in free rhythm), groaning glissandi, fluttering vibrati, abrupt leaps of sonorous clusters and naturalistic representation of deep sighs by means of the bellows of the accordion. All of these sounds are contrasted by figurations of richly textured chords and with a long, one-part, hymn-like melody that runs through the entire course of the piece—from the depths to the radiant heights.

—Valentina Kholopova

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg, Austria
Died December 5, 1791, in Vienna, Austria
Andante in F Major, K. 616

It is easy to forget when dealing with legendary composers and timeless music that regardless of era or locale, they ultimately inhabited the same world as ours: complicated, chaotic, and often ridiculous with absurd events and characters straining belief every day, the vast majority of which are soon forgotten. Had it not been for a passing association with a few great musicians of his day, Count Joseph von Deym von Střítež likely would have just been another colorful personality lost to the sands of time.

A Moravian nobleman, Count Deym’s first major accomplishment was getting himself banished from Vienna after illegally killing his rival in a duel. He spent his exile in Holland and Italy, becoming skilled at wax sculpture and making a small fortune as an art dealer. Some time later, he returned to Vienna under the alias “Mr. Müller” and opened a gallery. His exhibitions were curious displays designed to arouse the passions: tableaux of lifelike wax figures depicting heroic, exotic, and erotic scenes accompanied by the latest innovation in music technology—mechanical organs operated by clockwork. These proto-multimedia experiences were a success, and Deym/Müller’s curiosity gallery became one of Vienna’s must-see attractions.

Meanwhile, money was tight for Mozart, and he accepted a commission in 1790 from the eccentric count to compose “apposite funeral music” for an exhibit memorializing a famous war hero to be played every hour by a small, clockwork organ with wooden pipes. Mozart’s feelings regarding the commission are made clear by a letter to his wife Constanze:

I had made up my mind to write the adagio for the clockmaker right away and slip a few ducats into my dear wife's hands; I did start, but unfortunately, because I hate the job, I wasn't able to finish it. I write some every day, but have to postpone as I get bored, and surely, if there weren't such an important reasons to force myself, I would certainly leave off. Yes, if it were a large clock, the thing would sound like a true organ, then it might be fun; but as it is, the work consists solely of little pipes, which sound high-pitched and too childish for my taste.

Despite his distaste for the assignment, Mozart ended up writing three pieces for the count's contraptions, a fantasia, an adagio, and an andante. A consummate artist, Mozart managed to keep his frustrations from showing in the music, producing works remarkable in their construction and possessing all the harmonic adventurousness characteristic of his later works. Composed for such a limited medium, the mechanical organ works call out to be presented by skilled musicians on real instruments, their treasures waiting to be exposed by sensitive interpretation and a wider palette of colors. The classical accordion is particularly well-suited to the task, itself being a small organ, possessing a range of registers and interpretive possibilities.

Mozart would die less than a year after completing his commission for Count Deym, who would make the composer's death mask himself. In the coming years, the mask would be displayed as Deym's star attraction, accompanied somewhat perversely by Mozart's own "apposite funeral music." The exhibit remained until at least 1799, the same year Deym would commission three more mechanical organ works from an up-and-coming Ludwig van Beethoven.

—Mathew Muntz

ASTOR PIAZZOLLA

Born March 11, 1921, in Mar del Plata, Argentina
Died July 4, 1992, in Buenos Aires, Argentina
Chiquilín de Bachín

Astor Piazzola is best known for his revolutionizing of the traditional Argentine tango into a new style known as the *nuevo tango*, which incorporated both jazz and classical music. In the 1960s, he also joined a cultural movement to create a new form of Argentine song. In 1968, he collaborated with poet Horacio Ferrer to create the opera *María de Buenos Aires* and a series of songs, one of which is the moving "Chiquilín de Bachín."

This tango song in waltz time treats the sad tale of a starving street boy who sells flowers in the theatre area of Buenos Aires. The song has been arranged in numerous instrumental versions as exemplified by Hanzhi Wang's treatment of the work for accordion. Despite the absence of text, the music retains the moving and dramatic sense of the song. So does it retain the sadness and social injustice evoked in Ferrer's poetry.

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MARTIN LOHSE

Born August 26, 1956, in Mainz, Germany

Encircled

(Dedicated to Hanzhi Wang)

Brown and yellow drops
in the shallow water
encircled by flickering light
A gift from the past
among sand, seaweed, and rock
on the edge of the sea
from life
to water
to life
from you
to me
to you

Menuetto

Passing III

Menuetto and *Passing III* use a musical technique that I developed in 2009 in which different layers of music with individual tempos, metric, and musical styles are combined in a simple pattern of chords, which slowly modulate through all of the keys in a never-ending sequence, creating a music with no or very few dissonances.

—Martin Lohse

MORITZ MOSZKOWSKI

Born August 23, 1854, in Wrocław, Poland

Died March 4, 1925, in Paris, France

Etincelles Op. 36, No. 6

Moritz Moszkowski was a pianist, composer, and educator of Polish, German, and Jewish descent. At his performance debut in Berlin, the 19-year-old virtuoso was championed by Franz Liszt. Two years later, Moszkowski would perform a two-piano concert with Liszt in a program featuring his own piano concerto. The same year he joined the faculty at the Berlin Conservatory, developing a reputation for his skills in education and composition in addition to piano. Over the next 20 years, he performed all over Europe, becoming an internationally renowned pianist and public figure. Moszkowski was also proud to be Jewish in a time when many European Jews were downplaying their religion. In response to a quote by Hans van Bulow proclaiming that “The three greatest composers are Bach, Beethoven, and Brahms. All the others are cretins,” Moszkowski countered, “The three greatest composers are Mendelssohn, Meyerbeer, and Moszkowski. All the others are Christians!”

In 1897, Moszkowski moved to Paris as a famous and wealthy man. Though he had ceased recital performances due to nerve damage in the 1880s, he remained active in composing, conducting, and teaching. His students in Paris included the great Polish harpsichordist Wanda Landowska as well as many American pianists who undertook the journey to study with him. As a virtuoso pianist, Moszkowski’s piano works are his best remembered, particularly several short dazzling character pieces. Of these, the best known is *Etincelles* (“Sparks”). The piece was made prominent by Vladimir Horowitz, who would often program it as an encore with the addition of an original coda.

—Mathew Muntz

PROFILE

Hanzhi Wang, praised for her captivating stage presence and performances that are technically and musically masterful, is the first accordionist to win a place on the roster of Young Concert Artists in its 58-year history. Wang's debut opened the Young Concert Artists Series in New York in The Peter Marino Concert at Zankel Hall in Carnegie Hall, and her Washington, DC, debut opened the Young Concert Artists Series at the Kennedy Center, co-presented with Washington Performing Arts.

In 2018, *Musical America* named Hanzhi Wang "New Artist of the Month," and Naxos released its first solo accordion CD, Wang's *On the Path to H.C. Andersen*. It features music by Danish composers, including "The Little Match Girl," written for her by Martin Lohse. Her artistry has also been recognized by other contemporary composers with works dedicated to her by James Black and Sophia Gubaidulina with whom she has worked extensively.

As First Prize winner of the 2017 Young Concert Artists International Auditions, Wang won performance prizes with the Candlelight Concert Society in Columbia, Maryland; the Sinfonia Gulf Coast in Destin, Florida; the Tri-I Noon Recitals at Rockefeller University in New York City; the Vancouver Recital Society (British Columbia); Tannery Pond Concerts (New York); the Usedom Music Festival (Germany); the Chamber Orchestra of the Triangle (North Carolina); the University of Florida Performing Arts Prize; and at the Krannert

Center for the Performing Arts at the University of Illinois at Urbana-Champaign. Additional engagements include appearances for IRIS Orchestra in Germantown, Tennessee; Bravo! Vail Music Festival (Colorado); and Youth Concert Artists alumnus Alexander Fiterstein's Clarinet Academy in Minneapolis, Minnesota.

Wang won First Prize in the 40th Castelfidardo International Accordion Competition in Italy; has served on the jury for the Accordion Competition of Rome and Portugal's International Accordion Festival; and inspired the next generation of accordionists with lectures, performances, and masterclasses at the Manhattan School of Music, Royal Danish Academy of Music, Tianjin Music Conservatory, Beijing's Capital Normal University, Tilburg and Ghent Music Conservatories (Belgium), and the inaugural 2018 Nordaccordion Festival in Norway.

Alan & Judy Kosloff and Mike Lubin & Anne-Marie McDermott have sponsored a Young Concert Artists (YCA) Fellowship for Hanzhi Wang for the 2018-19 season. In addition, she holds YCA's Ruth Laredo Prize and the Mortimer Levitt Career Development Award for Women Artists of YCA.

Wang earned her bachelor's degree at the China Central Conservatory of Music in Beijing and her master's degree at the Royal Danish Academy of Music in Copenhagen as a student of Geir Draugsvoll.