



LANG LANG

Friday, March 3, 2023, at 7:30pm

Foellinger Great Hall

PROGRAM

LANG LANG, PIANO

Robert Schumann *Arabesque in C Major, Op. 18*
(1810–1846)

late seating

J. S. Bach
(1685–1750)

Goldberg Variations 1-15 (with repeats)

Variatio 1. a 1 Clav

Variatio 2. a 1 Clav.

Variatio 3. Canone all'Unisono. a 1 Clav.

Variatio 4. a 1 Clav.

Variatio 5. a 1 ô vero 2 Clav.

Variatio 6. Canone alla Seconda. a 1 Clav.

Variatio 7. a 1 ô vero 2 Clav. al tempo di Giga

Variatio 8. a 2 Clav.

Variatio 9. Canone alla Terza. a 1 Clav.

Variatio 10. Fughetta. a 1 Clav.

Variatio 11. a 2 Clav.

Variatio 12. a 1 Clav. Canone alla Quarta in
moto contrario

Variatio 13. a 2 Clav.

Variatio 14. a 2 Clav.

Variatio 15. Canone alla Quinta. a 1 Clav.:
Andante

Goldberg Variations 16-30 (with repeats)

Variatio 16. Overture. a 1 Clav.

Variatio 17. a 2 Clav.

Variatio 18. Canone alla Sesta. a 1 Clav.

Variatio 19. a 1 Clav.

Variatio 20. a 2 Clav.

Variatio 21. Canone alla Settima

Variatio 22. a 1 Clav. alla breve

Variatio 23. a 2 Clav.

Variatio 24. Canone all'Ottava. a 1 Clav.

Variatio 25. a 2 Clav.: Adagio

Variatio 26. a 2 Clav.

Variatio 27. Canone alla Nona. a 2 Clav.

Variatio 28. a 2 Clav.

Variatio 29. a 1 ô vero 2 Clav.

Variatio 30. a 1 Clav. Quodlibet

This performance will be presented without an intermission.

Lang Lang is managed by:
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General Manager: Jean-Jacques Cesbron
Lang Lang is an Exclusive Recording Artist
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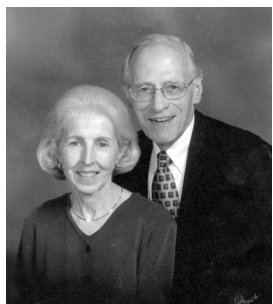
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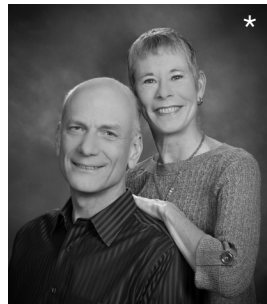
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PROGRAM NOTES

ROBERT SCHUMANN (1810–1856)

Arabesque in C Major, Op. 18

Central to Schumann's music is the reflection of his so-called "split personality," that is, the free and happy Florestan side and the restrained and pensive Eusebius side, so named after the imaginary characters that Schumann created to express his life. How much this reflects his own mental illness resulting in his attempted suicide in 1854 by a leap into the icy Rhine and his death two years later in a mental institution, we shall leave to the psychiatrists. What we need to study is the glorious result of his compositional efforts despite, not because of, his sufferings. We might note, however, that Schumann was subject to the well-known conflict of two artists in a marriage, this time somewhat in reverse of Gustav and Alma Mahler or Ted Hughes and Sylvia Plath. On a tour of Russia with his more famous wife, Clara, he was asked whether "he, too, was a musician."

Schumann's work is clearly divided into periods of concentration on form. Most of his solo piano works come from his early compositional life between 1832 and 1839 and reflect his young Romantic warmth and imagination as well as the tragedies that would beset him and ultimately end his life. To his piano works he would add important songs, symphonies, and chamber music, but the piano pieces stand alone in their significance.

His own promising career as concert pianist was cut short by an injury to his right hand when he rigged a device intended to strengthen the weaker fingers. From that situation he turned only to composing and writing for his newly founded *Die Neue Zeitschrift für Musik* (New

Journal for Music). Into his many piano works he fused his love for music and literature, from his Op. 2 *Papaillons* (Butterflies), based on a novel by Jean Paul, to his Op. 133 *Gesänge Frühe* (Morning Songs), written only months before he threw himself into the icy Rhine on February 27, 1854. Between came such masterpieces as the Op. 18 *Arabesque* that we hear on this program. Together they form a body of works almost as important to the pianist as Chopin's.

Schumann wrote the Op. 18 *Arabesque* in 1839 at the age of twenty-nine. That particular date in time coincides with the difficulties of his love for Clara Wieck, whose father strongly opposed their marriage. While the situation furthered his bouts of depression, the work itself seems to overcome that with its poignancy and romantic spirit. It grandly fulfills the definition of an arabesque as a fanciful piano piece with ornamental passages accompanying or varying a theme.

JOHANN SEBASTIAN BACH (1685–1750)

Goldberg Variations

Over all composers looms Bach, whose music, though often defined as quintessentially Baroque, knows no boundaries and somehow suffers few ills from its many translations. In Bach, the whole is never a simple sum of the parts. His contrapuntal writing, for example, is more than a mere use of multiple voices at once, but rather a disciplining of those lines into profoundly expressive music that transcends style or technique. Bach is as inventive as Beethoven and as modern, in many ways, as Ravel. Chopin, who represents the soul of Romanticism, looked to him as a model for his famous 24 Preludes. He stands alone in his transcendence of style

and impact. As George Bernard Shaw said of him, "Bach belongs not to the past, but to the future—perhaps the near future." With the beauty and popularity of his work, it is difficult to grasp that it went unheard for a century until Felix Mendelssohn generated a new appreciation of Bach with a performance of the *St. Matthew Passion* in 1829.

Bach stayed close to home, spending twenty-seven of his productive years in Leipzig (1723–50). Prior to that, six productive years in Köthen brought such works as the Six Suites for Unaccompanied Cello, the Sonatas and Partitas for Solo Violin, and the Brandenburg Concertos.

The scholarly debate over this monumental work is so complex and even contentious at times, that perhaps it is best to take a simpler approach in this note. In a word, this set of 30 variations on an opening and closing aria is inarguably one of the most complex and demanding works ever written for keyboard. Even the title page of the manuscript, published in 1741, with its directive "Composed for Music Lovers to Refresh Their Spirits," suggests that it was no piece for the uninitiated. While Bach's famous set *The Well-Tempered Clavier* can serve as a resource for the improvement of keyboard technique, the *Goldberg Variations* assumes only the most virtuosic of players. None but the brave attempt it.

The apocryphal tale spun by Bach's first biographer, Johann Nicolas Forkel, tells us that the title "Goldberg" refers to harpsichordist Johan Gottlieb Goldberg who was asked to play the Variations to sooth the sleepless nights of Count Keyserlingk, who had brought Goldberg to Leipzig to study with Bach. Supposedly Bach received a golden goblet filled with a hundred gold pieces from the Count, although there is no record of that in Bach's estate.

Perhaps more telling than the spurious historical information on the work, is to listen to the Variations in their entirety and then to consider them as an aria with a set of 30 brilliant pieces or, perhaps more importantly, as a whole. Their genius is readily evident from both aspects. Together they form a work of infinite variety in mood, texture, harmony, melody, rhythm and structure. Governing all is a complexity that develops almost like a Greek drama with a climax and a denouement and even, to stretch a point, with the suggestion of a chorus. (One scholar, David Humphreys, sees them as an ascent through the nine spheres of Ptolemaic cosmology.) When the complexity develops to the point where one can almost bear no more, Bach offers us a kind momentary relief most evident in the nine canons that seem to anchor the work. These canons occur at regular intervals, that is, at every third variation up to and including Variation 27. Then comes almost a touch of humor in the surprising Variation 30 "Quodlibet" that concludes the set before the return of the opening Aria. A *quodlibet* is a contrapuntal piece based on several melodies, in this case, two folk tunes, "I long have been away from you/Come here, come here, come here," and "Cabbage and turnips have driven me away/Had my mother cooked meat, I'd have chosen to stay."

In the liner notes of his famous 1956 recording of the *Goldberg Variations*, pianist Glen Gould commented on the work: *It is, in short, music which observes neither end nor beginning, music with neither real climax nor real resolution, music which, like Baudelaire's lovers "rest lightly on the wings of the unchecked wind."*

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PROFILE



Lang Lang is a leading figure in classical music today—as a pianist, educator, and philanthropist he has become one of the world’s most influential and committed ambassadors for the arts in the 21st century. Equally happy playing for billions of viewers

at the 2008 Olympic Opening Ceremony in Beijing or just for a few hundred children in the public schools, he is a master of communicating through music.

Heralded by the *New York Times* as “the hottest artist on the classical music planet,” Lang Lang plays sold-out concerts all over the world. He has formed ongoing collaborations with conductors including Sir Simon Rattle, Gustavo Dudamel, Daniel Barenboim, and Christoph Eschenbach and performs with all the world’s top orchestras. Lang Lang is known for thinking outside the box and frequently steps into different musical worlds. His performances at the GRAMMY Awards with Metallica, Pharrell Williams or jazz legend Herbie Hancock were watched by millions of viewers.

For about a decade Lang Lang has contributed to musical education worldwide. In 2008 he founded the Lang Lang International Music Foundation aimed at cultivating tomorrow’s top pianists, championing music education at the forefront of technology, and building a young audience through live music experiences. In 2013 Lang Lang was designated by the Secretary General of the United Nations as a Messenger of Peace focusing on global education.

Lang Lang started playing the piano aged three, and gave his first public recital before the age of five. He entered Beijing’s Central Music Conservatory aged nine, and won First Prize at the International Tchaikovsky Competition for Young Musicians at 13. He subsequently went to Philadelphia to study with legendary pianist Gary Graffman at the Curtis Institute of Music. He was seventeen when his big break came, substituting for André Watts at the Gala of the Century, playing Tchaikovsky’s First Piano Concerto with the Chicago Symphony Orchestra under the baton of Christoph Eschenbach: he became an overnight sensation and the invitations started to pour in.

Lang Lang’s boundless drive to attract new audiences to classical music has brought him tremendous recognition: he was presented with the 2010 Crystal Award in Davos and was picked as one of the 250 Young Global Leaders by the World Economic Forum. He is also the recipient of honorary doctorates from the Royal College of Music, the Manhattan School of Music and New York University. In December 2011 he was honoured with the highest prize awarded by the Ministry of Culture of the People’s Republic of China and received the highest civilian honours in Germany (Merit of the Federal Republic of Germany) and France (Medal of the Order of Arts and Letters). In 2016 Lang Lang was invited to the Vatican to perform for Pope Francis. He has also performed for numerous other international dignitaries, including four US presidents and monarchs from many nations.

For further information visit:
www.langlang.com
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The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.



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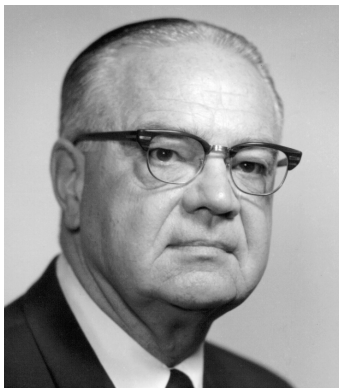
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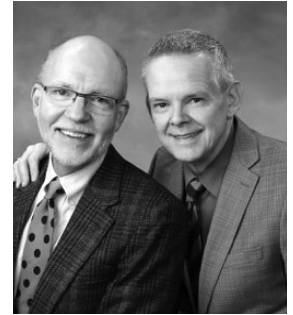
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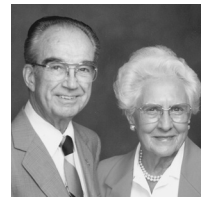
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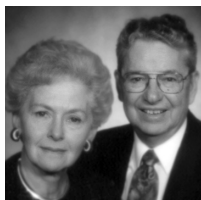
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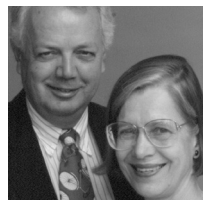
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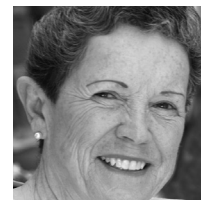
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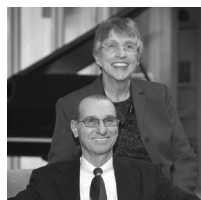
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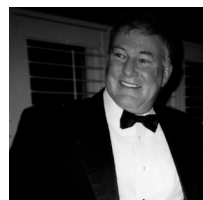
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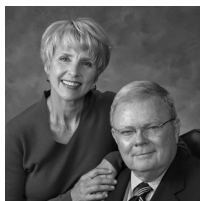


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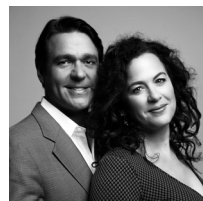
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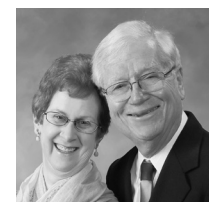
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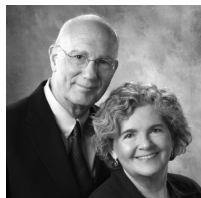


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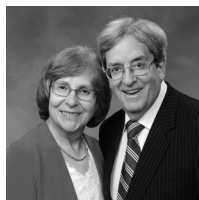
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Jenny Liu
Seren Liu
Sian Liu
Yuanze Luo
Christine Millins
Samantha Moran
Jess Nathan
Daniel Oster
Yueting Su
Fu Sun
Haley Van Patten
Claire Wu
Xuan Yi
Andy Yoon
Menghao Yu
Yangxue Yu
Lucia Zhang
Valerie Zhao

KRANNERT CENTER STAFF

Mike Ross, Director
Terri Anne Ciofalo, Associate Director
for Production
Maureen V. Reagan, Associate Director
for Marketing

EVENTS

Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

PROGRAMMING AND ENGAGEMENT

Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Emily Laugesen, Co-Director of
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Associate Director
of Advancement

FINANCE AND OPERATIONS

Business Office

Katie Brucker, Debbie Delaney, Stacey
Elliott, Shelly Thomas-Eichorn,
Accounting Staff
Tara Heiser, Human Resources Support

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building
Operations Engineer
Scott Butler, Eric Carr, Emmett Catlin,
Austin Dearth, John Ekstrom, Bryan
Franzen, Mark Lashbrook, Jacob
Lerch, Kevin Logue, Jessica Fancher,
Attendants
Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications

Sean Kutzko, Assistant Communications
Director
Nicholas Mulvaney, Senior Designer
Jodee Stanley, Program and Web Editor

Public Services

Lisa Lillig, Client & Food Services Director
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Intermezzo Supervisor
Amy Thomas, Director of Food Production
Abraham Castro, Assistant Director of
Food Preparation
Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Whitney Havice, Interim Ticketing and
Patron Services Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
Supervisors
Ann-Marie Dittmann, Patron Services
Assistant Director
Adrian Rochelle, Front of House
Performance Supervisor

PRODUCTION

Terri Anne Ciofalo, Director
of Production
Maria Miguens, Interim Production
Manager

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director/
Wardrobe Adviser/Associate Costume
Director
April McKinnis, EB McTigue,
Cutters/Drapers
Julianna Steitz, Kari Little-McKinney,
Theatrical Stitchers

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Lighting and Media
Technician

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Liam Romano, Theatrical Scene Shop
Assistant

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

SIGHTS AND SOUNDS

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

SERVICES

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는...

에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716



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