



**KRANNERT CENTER DEBUT ARTIST
CHIN-HSUAN (SHARON) CHENG, PIANO**

Sunday, March 30, 2025, at 3pm
Foellinger Great Hall

PROGRAM

KRANNERT CENTER DEBUT ARTIST

CHIN-HSUAN (SHARON) CHENG, PIANO

Yu-Hsien Teng 鄧雨賢
(1906–1944)

Longing for Spring Breeze 望春風
arr. for piano by Yi-Chih Lu 盧易之

Johann Sebastian Bach
(1685–1750)

Capriccio on the Departure of His Most Beloved Brother, BWV 992
Arioso: Adagio—'Friends Gather and Try to Dissuade Him from Departing'
'They Picture the Dangers Which May Befall Him'
Adagiosissimo—'The Friends' Lament'
'Since He Cannot Be Dissuaded, They Say Farewell'
Allegro poco—'Aria of the Postilion'
Fugue in Imitation of the Postilion's Horn

Maurice Ravel
(1875–1937)

Le Tombeau de Couperin
Prélude
Fugue
Forlane
Rigaudon
Menuet
Toccata

20-minute intermission

Teresa Carreño
(1852–1917)

Corbeille des Fleurs, Op. 9

Franz Schubert
(1797–1828)

"Wanderer" Fantasie in C Major, Op. 15
Allegro con fuoco ma non troppo
Adagio
Presto
Allegro

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ARTIST'S STATEMENT

LIFE EPISODES IN MUSIC

The world has undergone drastic changes since the pandemic, and death and life have become more rapid and unpredictable. I believe that as a result, feelings and experiences in various life situations appear to be increasingly valuable. Fortunately, music is a universal language that can easily evoke emotions in listeners. Therefore, in this program, I selected five music works from different nations and eras to represent a range of Life Episodes. Lu's "Longing for Spring Breeze" is a rearranged solo-piano version of a Taiwanese folk song depicting a young lady yearning for love; Bach's Capriccio BWV 992 expresses his reluctance regarding his brother's departure to a foreign country; Ravel's "Le Tombeau de Couperin" commemorates the friends who are separated forever; Carreño's "Corbeille des Fleurs (Basket of Flowers)" is a gorgeous waltz with a brilliant opening and several vibrant and joyful passages; Schubert's Fantasie Op. 15 depicts the bewilderment of a wanderer in a vast unknown land. Spanning from farewell to hope, this program will delve into the composers' inner worlds and lead the audience on a music journey of life stories.

—Chin-Hsuan (Sharon) Cheng

PROGRAM NOTES

YU-HSIEN TENG 鄧雨賢

(1906–1944)

“Longing for Spring Breeze” 望春風
(arr. for piano by Yi-Chih Lu in 2017)

Yu-Hsien Teng has become known as the father of Taiwanese folk songs and ballads. Teng was an early 20th-century composer of the Taiwanese folk song-ballad “Longing for Spring Breeze,” which has been arranged for piano by Taiwanese pianist Yi-Chih Lu. The very famous song was originally particularly noteworthy because it was composed using the Taiwanese language.

When he was three years old, Teng moved with his family to Taipei’s Wanghua District, where he frequently heard the Minnan or Taiwanese language, which he later used to compose what became famous Taiwanese songs. In 1914, Teng began attending the Bangka Public School, from which he graduated in 1920. He subsequently entered the Taihoku Normal School (now the Taipei Municipal University of Education) where his musical talent was recognized. There he played the cello, violin, piano, and mandolin. In 1925, after his graduation, he became a teacher at the Nishin Public School; a year later, he married Chung You-mei and left his teaching job to go to Japan to study musical composition theory at the Tokyo Music Academy. He returned to Taiwan in 1930 to serve as a translator in the Taichū District Court. In 1932, he was commissioned to compose the “March of the Daitotei,” which became a Japanese popular song, but it soon disappeared and was feared lost; a collector finally rediscovered it in 2007.

Overall, Teng was important in pioneering Taiwan’s popular music in its early years. In

addition to concentrating on composing, he was dedicated to preserving Taiwan’s folk music through collecting folk traditional songs and operas, such as Chinese opera melodies, Hakka tunes, and mountain songs. To implement his belief that “music should be universal,” Teng Yu-Hsien used simple, approachable subjects to depict the spirit that characterized his songs, and in general, Taiwanese folk music does not use complex compositional techniques or forms; instead, it uses simpler forms like ABA.

During the Second World War, the Japanese government launched a “Japanization Movement” in Taiwan, enforcing the importance of Japanese culture and suppressing the development of the Taiwanese Hokkien songs. At the time, the Taiwanese were required to speak Japanese as well as to change their names from Chinese to Japanese. Teng adopted a Japanese name, Karasaki Yau (唐崎夜雨) and a formal name, Higashida Gyōu (東田曉雨).

Teng’s songs, including “Longing for Spring Breeze,” (as well as “Rainy Night Flowers,” and “Moon Night Melancholy”) were forcibly converted into Japanese military songs or banned. Originally rooted in the concept of love, the songs were revised during the Japanese Occupation Period (1895–1945) to show loyalty towards the Japanese government at a time when the Japanese authorities interpreted the original lyrics as a covert statement of the Taiwanese longing for freedom. “Longing for Spring Breeze” continued to be banned in the early years of the Republic of China (between 1945–1991) when the government sensed the song’s message opposed the Communist regime.

“Longing for Spring Breeze” was such a well-

known song that every Taiwanese person could hum the melody. Teng's songs were unique in Taiwanese culture because they are familiar to all. As a result, Japanese government changed the title to "The Call of Earth" (大地は招く), and changed the lyrics to show how Taiwanese development was thriving under Japanese rule, although the original lyrics depicted a shy young woman who was waiting for a young man to marry her. He could make her heart flutter like the fingers of a lute player. When she hears a sound coming from the door that she thinks might be him, it is only the sound of the spring wind.

Teng, disconsolate, resigned from his position at the Japanese Columbia Record company, and returned to teaching at the elementary school level. Depressed, Teng succumbed to illness in 1944, when he was only 38 years old.

The best-known Taiwanese song of the 1930s, "Longing for Spring Breeze," praised for its distinctive Taiwanese melody, has recently been selected as one of the most popular songs in Taiwan.

About "Longing for Spring Breeze," Krannert Center Debut Artist Chin-Hsuan Cheng writes:

The song describes a young girl, aged 17–18, yearning for a beautiful love. She wishes to find a nice partner, but she is shy, timid, and persistent despite her eager heart. She is sitting at the window of her room at night, where she crushes on a cute handsome young man, but she is too shy to approach him and wishes he would. In the meantime, hearing a knocking sound, she misidentifies it as the young man knocking to ask her out, but it's actually the sound of the spring breeze blowing. The moon observes all these, mocking her for being deceived by the spring breeze while simultaneously appreciating her desire for love.

The words "Spring Breeze" in this title refers to both the actual wind that blows and, in Mandarin Chinese, the metaphor for love. Taiwanese pianist and composer Yi-Chih Lu rearranges this song for solo piano, retaining the beautiful song theme while incorporating numerous brilliant arpeggios.

JOHANN SEBASTIAN BACH (1685–1750)

Capriccio on the Departure of His Most Beloved Brother BWV 992

Bach's Capriccio for keyboard in B flat major, BWV 992, is among his earliest surviving keyboard works. He probably composed it around the time of his brother Johann Jacob's entrance into the service of King Charles XII of Sweden in 1704. Johann Jacob had enrolled as an oboist in the Swedish guard and was in a contingent that went to Istanbul.

In Bach's time, the word "clavier" (now the ordinary German name of the instrument we call the piano and usually spelled "Klavier") generally signified "keyboard." It could also be used as the umbrella term covering the highly mechanized keyboard-controlled string instruments, whether their sounds are produced by plucking the strings, as in the playing of the harpsichord, or by striking them, as in the playing of the clavichord and piano.

This Capriccio for keyboard in B flat major is a unique example of Bach attempting a somewhat programmatic type of writing. The work is made up of six movements, some of which are substantial, while others are brief. Bach appended a few words as a preface to each that describes its place in the "drama" of his brother Johann Jacob's departure.

In the first movement, *Arioso: Adagio*, a group of loving friends attempts to talk the brother out of

his journey. In the quasi-fugal second movement, which has no tempo marking, but is cast as an Andante, the friends continue and describe all the possible catastrophes that could possibly happen to him on his journey. In the third movement, Adagiosissimo, a chaconne, a repeating bass pattern is heard twelve times, altering a little bit each time and becoming more active with each repetition. Only one upper voice is notated, but Bach does provide some figured bass indications to fill out the texture.

The brief fourth movement has no tempo marking, and the friends and family have resigned themselves to the fact that the brother has left. They bid him another farewell as the music returns to the home key. The penultimate movement, Aria del Postiglione ("Postilion's Aria") Allegro poco, a poignant goodbye, remains in the home key of B flat, and the final Fuga all'imitatione della posta, ("Fugue in the imitation of posthorns") is grounded on one subject, a fanfare imitating the sounds of post-horns.

MAURICE RAVEL

(1875–1937)

Le Tombeau de Couperin

Prélude

Fugue

Forlane

Rigaudon

Menuet

Toccata

At the outbreak of the First World War in 1914, Ravel tried repeatedly to enlist in the French army, but he was rejected because of his height and physical frailty. He decided then that he would express his love for his country in music by composing a Suite française for piano. He based it not on patriotic songs but on old French dances of the kind used in the many harpsichord

suites by François Couperin (1668–1733), the favorite composer of the "Sun King," Louis XIV. In 1916, while the work was still in progress, Ravel was finally accepted in the army, served for a few months as a truck driver under extremely hazardous conditions and then was discharged because of his failing health. When he regained his strength, he began to work at his music again, and in November 1917, he finished the French Suite for piano.

Ravel renamed this work *Le Tombeau de Couperin* (literally "The Tomb of Couperin" or "Couperin's Tombstone"), after the 17th and 18th century French practice of using the word tombeau in the title of memorial compositions, but although tombeau literally translates as "tomb," it also refers to a collection of works in memorial to a deceased person. Ravel wrote that the work was "really less a tribute to Couperin himself than to 18th century music in general." Although Ravel's original intentions changed dramatically after he witnessed the horrors of World War I, his music is not somber. He instead celebrates the joy and warmth of his memory of his friends through the influence of traditional baroque dance styles. He dedicated each of the six movements he wrote to the memory of a friend who had died in the war. After many delays, the great French pianist Marguerite Long, to whose late husband the Toccata of the original suite was dedicated, performed the premiere on April 11, 1919.

Ravel orchestrated four of the movements in 1919. The orchestral version was used for a very successful production by the Swedish ballet of Paris and is now much more often heard in concert than the original piano suite.

The work takes the form of a suite of dance movements, a common configuration for instrumental Baroque music. The orchestrated version begins with a lively Prelude, based principally on the opening running figure and

dedicated "To the memory of Lieutenant Jacques Charlot" (who transcribed Ravel's four-hand piece *Ma Mère l'Oye* for solo piano). Next comes the Fugue followed by the graceful Minuet, "To the memory of Jean Dreyfus" (at whose home Ravel recuperated after he was demobilized). The finale of the Suite is a spirited Rigaudon, a lively dance from Provence, dedicated "to the memory of Pierre and Pascal Gaudin" (brothers killed by the same shell).

TERESA CARREÑO

(1853–1917)

Corbeille des Fleurs (Basket of Flowers), Op. 9

Teresa Carreño was one of the most celebrated female pianists of the 19th century, but she was not equally recognized as a composer until recently. Carreño belonged to a distinguished family, who proudly traced themselves to Simon Bolívar. The family had roots in Oviedo, Spain, but Carreño grew up in Caracas, where the family had lived for around three centuries. A child prodigy, she wrote one of her earliest compositions at the age of eight and dedicated it to her mentor, the American composer Louis Moreau Gottschalk. That same year she gave her debut recital in New York at Irving Hall; subsequently, she performed in many major halls in the United States and in Europe.

While she was a teenager, she lived in Paris, where she composed around seventy works for the piano, but only thirty-nine of her works were published during her lifetime. Most of her piano works are very agreeable small pieces, *morceaux* intended for the salon, but they are, nevertheless, superior specimens of the genre, requiring both a virtuosic technical command and pianism above the ordinary.

She received praise from music critics and won the admiration of great composers of the time,

including Rossini, Liszt, Grieg, and Gounod, and Rubinstein, (the latter acted as Carreño's mentor). After winning a scholarship from the Venezuelan Arts Council, Carreño trained in London at the Royal College of Music. In time, von Bülow, Grieg, and Brahms learned to respect her as a colleague; in turn, she helped further the career of Edward MacDowell, who was her most famous student.

Carreño's pieces are delightful, fresh, salon pieces that present many technically interesting challenges, but are also supremely rewarding to play. Her works display very lovely melodies as well as an intelligent use of harmonies and the sunny happiness of rhythms that inspired her from her native Venezuela.

Gottschalk made *Corbeille des Fleurs* ("Basket of Flowers"), Op. 9 as well as Carreño's Op. 2, Caprice-Polka, popular, performing them during his American concert tours. The remarkable *Corbeille des Fleurs* contains four distinct themes in its opening exposition. The first and the third are lyrical while the second and the fourth themes consist mostly of virtuosic ascending and descending arpeggios. The work strongly resembles the music of Chopin and yet also points to Impressionism and the music of Debussy.

Carreño dedicated *Corbeille des Fleurs* to her friend Concepción de Cárdenas de Crespo.

FRANZ SCHUBERT

(1797–1828)

"Wanderer" Fantasie, in C Major, Op. 15, D. 760
Allegro con fuoco ma non troppo
Adagio
Presto
Allegro

Schubert's thousand or more compositions would seem to be the product of an extraordinary, full, long life, but that life was somehow condensed

into less than thirty-two years. It was only at the end of his short life that Vienna's musical society, which still revolved about the aging Beethoven whom Schubert worshipped from afar, became aware of the young composer's existence and of his genius. When Schubert died, the poet Franz Grillparzer, who had so eloquently eulogized Beethoven sixteen months earlier, also wrote Schubert's epitaph, "The art of music here entombed a rich possession, but even far fairer hopes."

In November 1822, Schubert wrote a big work for piano that he called a *Fantasie*. The wealthy amateur pianist to whom it was dedicated probably also commissioned it. It has four movements like a sonata, but much like a "fantasy," these movements are somewhat freely constructed. Schubert intended them to be played without pause; they are all based on intimately related subjects derived from a portion of his song, "The Wanderer," of 1816.

The unique character of Schubert's *Wanderer Fantasy* springs from the formidable creative power with which he derives the entire work from a single idea. The way he transforms, develops, and extends a germinal figure, a mere fragment of melody, into some twenty minutes of powerfully expressive, greatly varied, tightly organized music became a model for the later Romantics. Liszt, who greatly admired the *Wanderer Fantasy*, made what he called "a symphonic arrangement" of it for piano and orchestra around 1850. He also adopted its idea of thematic transformation as one of the basic procedures in his own big works. Liszt's transcription is a faithful one, since he only added a cadenza before the transition to the second theme.

The song, "The Wanderer," is a grim, tragic piece, a setting of a bitter text by a minor poet, Georg Philipp Schmidt von Lübeck (1766–1849). Schubert found it in an anthology published in 1815 for use in the once popular performing art of elocution: dramatic reading with cultivated vocal production and expressive gestures. Its original title was *Des Fremdlings Abendlied* ("The Stranger's Serenade"); it tells of the wanderer who travels from the mountains to the sea, searching for a happy land, which is always wherever he is not. The musical theme of the *Fantasie* is derived from Schubert's setting of the second stanza of the poem: "The sun seems so cold to me here; blossoms, faded; life, old; talk, empty. I am a stranger everywhere."

The work has four uninterrupted movements. The melody has two characteristics that were among the composer's favorites: repeated notes and the dactylic rhythm of one long beat followed by two short beats. This driving force opens the stormy first movement, *Allegro con fuoco, ma non troppo*, and presses forward into its second theme. The slow second movement, *Adagio*, is based on the plainest statement of the "Wanderer" theme, which is treated here in a set of variations connected by transitional interludes. Next comes a scherzo, *Presto*, based on elements picked up from the first movement. The *Allegro finale* begins as a forceful fugato and develops into the virtuosic climax of the *Fantasie*.

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Chin-Hsuan (Sharon) Cheng, a Taiwanese pianist, has actively performed on many occasions around the world. In addition to giving solo recitals regularly, she performed in music festivals in the United States, Poland, South Korea, and China, and in public master classes with famous pianists like András Schiff, Andrzej Dutkiewicz, Antonio Pompa-Baldi, Awadagin Pratt, Ian Hobson, etc. Recent competition highlights include the winner of the 25th Annual 21st Century Piano Commission award, winner of the 2025 Krannert Debut Artist award, runner-up of the 2022 UIISO concerto competition, and first prize in the 2022 Charleston International Competition. Strongly committed to piano collaboration, chamber music, and ensemble performances, she is a pianist in the Illinois Modern Ensemble and used to play the piano and celeste in the UI Wind Orchestra and the UI Symphony Orchestra as well as the harpsichord in the Concerto Urbano Baroque Ensemble.

Ms. Cheng is a member of the Music Teachers National Association (MTNA), Illinois State Music Teachers Association (ISMTA), and Champaign-Urbana Music Teachers Association (CUMTA) for a diverse music network, and is now a treasurer in the MTNA UIUC Collegiate Chapter. She actively engages in these organizations' events, including her performances in the 2025 MTNA Collegiate Symposium recital at the University of Oklahoma and the 2024 ISMTA Conference master class at Millikin University. Besides being dedicated to music, she is enthusiastically involved in international student affairs and currently serves as a Global Educator in the University of Illinois Urbana-Champaign International Student and Scholar Services. She used to be a student blogger for the University of Illinois School

of Music, writing bilingual blogs about music insights and campus life for two years. In 2024, she was invited as a guest speaker to present cultural identity perspectives and perform Taiwanese works at the Intercollegiate Taiwanese American Students Association (ITASA) National Conference culture pillar.

Sharon is currently pursuing her Doctor of Musical Arts in piano performance and literature at the U of I under Dr. Rochelle Sennet and with a cognate in piano pedagogy under Dr. Christos Tsitsaros. She currently works as a graduate piano teaching assistant for group piano and earlier for solo piano, and in 2024, students rated her as an outstanding teaching assistant. She was a prior piano instructor in the Illinois Community Music Academy Piano Laboratory Program as well as a piano assistant and an accompanist in the Illinois Summer Youth Music programs. Cheng received her MM from the U of I in 2023, honored with Graduate Tuition Scholarship and Reid Alexander Piano Scholarship. She graduated summa cum laude from National Taiwan Normal University (NTNU), where she earned a BM in piano performance and was granted the NTNU Academic Excellence Award four times, the NTNU Sports Award, and the academic excellence scholarship for piano students by Hugo Foundation of Culture and Education. She was also a member of the NTNU Swimming Team.

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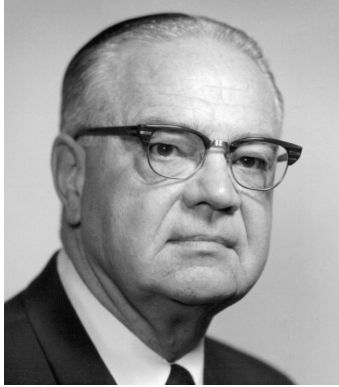
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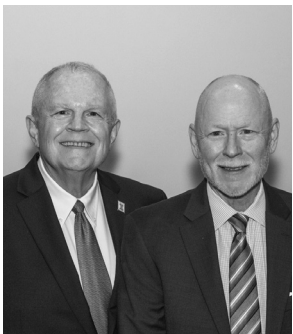
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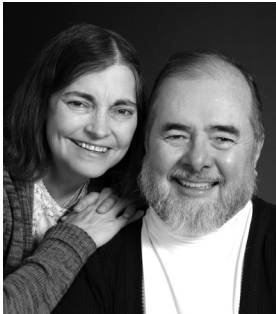
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Dr. John B. Colwell, Pauline Groves Colwell, and R. Forrest Colwell provided critical funding for the Marquee Performance Endowment, and the Colwell Society gratefully acknowledges their invaluable assistance. Members have donated or pledged \$100,000 to \$249,999 for celebrating, preserving, and exploring the arts right here and around the globe.



DOLORIS DWYER
(1918-1997)
April 1996



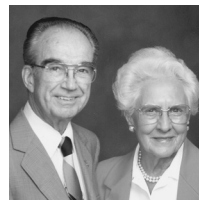
EMILY GILLESPIE
(1909-2000)
JAMES GILLESPIE
(1905-1999)
December 1996



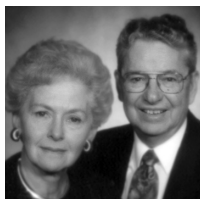
ROSANN NOEL
(1932-2018)
RICHARD NOEL
April 1997



JAMES W. ARMSEY
(1917-2008)
BETH L. ARMSEY
(1918-2019)
February 1998



LOIS KENT
(1912-1999)
LOUIS KENT
(1914-1994)
October 2000



JUNE SEITZINGER
(1928-2020)
GROVER SEITZINGER
(1925-2019)
September 2001



RICHARD MERRITT
(1933-2005)
ANNA MERRITT
November 2006



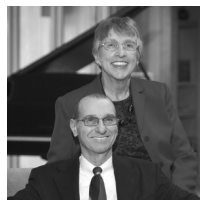
JOHN PFEFFER
(1935-2017)
ALICE PFEFFER
November 2006



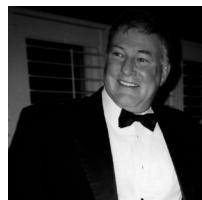
ANONYMOUS
November 2006



LINDA M. MILLS
(1940-2006)
October 2007



JUDITH LIEBMAN
(1936-2023)
JON LIEBMAN
January 2008



MICHAEL CARRAGHER
(1946-2009)
September 2008



VIRGINIA R. IVENS
(1922-2008)
February 2009

THE SUSAN SARGEANT MCDONALD ENDOWED FUND FOR YOUTH PROGRAMMING
Suzi was the founder/ developer of the Krannert Center Youth Series
July 2010



MISAHO & RICHARD BERLIN
October 2010



**DIANA & WARD
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March 2011



**GRACE & JOHN
MICETICH**
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JO ANN TRISLER
(1946-2010)
November 2011



LEA GIESELMAN
(1932-2014)
BOB GIESELMAN
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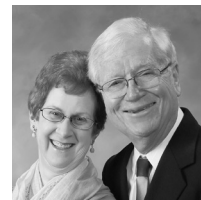
MICHAEL SWINDLE
April 2014



ANONYMOUS
November 2015



LINDA WEINER
(1944-2021)
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BURT SWANSON
(1939-2020)
IRIS SWANSON
December 2017



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KYLE ROBESON
(1929-2021)



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& CANDACE PENN
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**PATRICIA & ALLAN
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VICTOR FELDMAN
(1935-2018)
JUDITH FELDMAN
(1938-2021)
September 2021



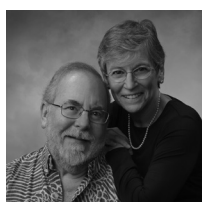
**SUSAN & RICHARD
SCHNUER**
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KAPLAN**
February 2022



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& MICHAEL J.
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(1931-2019)
March 2023



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(1927-1997)
FOROUGH ARCHER
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KENNETH BENGOCHEA
(1937-2022)
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2024-2025 GRANTS



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CHARITABLE FOUNDATION

DORIS DUKE CHARITABLE FOUNDATION

Endowment support from the Doris Duke Charitable Foundation continues to enhance Krannert Center’s presentation of diverse, world-class national and international visiting artistry; supporting the creation of new work; and increasing engagement and collaboration across campus.



ILLINOIS ARTS COUNCIL

The Illinois Arts Council Agency provides general programming support to ensure that audiences of all ages have direct access to world-class theatre, dance, and music.

THE AUGUSTINE FOUNDATION

THE AUGUSTINE FOUNDATION

The Augustine Foundation provides continued major support for ELLNORA | The Guitar Festival.



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STUDENT SUSTAINABILITY COMMITTEE

THE STUDENT SUSTAINABILITY COMMITTEE

The Student Sustainability Committee provided funding for the Krannert Center Audiences Lighting Retrofit Project, which continues to increase energy efficiency, decrease labor requirements, and improve safety conditions.



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The George A. Miller Endowment Programs Committee supports CultureTalk and other special collaborative projects.

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We gratefully acknowledge these individuals and businesses for their generosity and commitment to the arts. Their support enabled the Center to welcome back in-person audiences for Music, Theatre, Dance, and visiting artist productions this past season. Krannert Center continues to make accessibility improvements, co-commission works to help support artist partners, and focus on engagement work within the community. If your membership has lapsed and you'd like to renew, please contact Krannert Center Advancement at 217.333.6700 or advancement@krannertcenter.illinois.edu.

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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.

PHONES AND DEVICES

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

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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!

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