Yi-Hsuan Su

Graduate Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago
Program

Ludwig van Beethoven (1770-1827)
Sonata No. 28, Op. 101, in A major (1816)
   I. Allegretto ma non troppo,
      Etwas lebhaft, und mit der innigsten Empfindung
      (Somewhat lively, and with innermost sensibility)
   II. Vivace alla marcia,
      Lebhaft, marschmäßig (Lively, march-like)
   III. Adagio, ma non troppo, con affetto,
      Langsam und sehnsuchtsvoll (Slow and longingly)
   IV. Allegro,
      Geschwind, doch nicht zu sehr, und mit Entschlossenheit
      (Swiftly, but not overly, and with determination)

Frédéric Chopin (1810-1849)
Barcarolle in F-sharp major, Op. 60 (1845)
   - Intermission -

Sergei Rachmaninoff (1873-1943)
Piano Sonata No. 2, Op. 36, in B-flat minor (1913)
   I. Allegro agitato
   II. Non allegro—Lento
   III. Allegro molto

Yi-Hsuan Su is from the studio of George Vatchnadze. This recital is presented in partial fulfillment of the degree Master of Music.

Masks must be worn at all times. As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.
**Program Notes**

Ludwig van Beethoven (1770-1827)
**Sonata No. 28, Op. 101, in A major (1816)**

*Duration: 19 minutes*

Beethoven’s Piano Sonata No. 28, Op. 101, was written when Beethoven settled in the town of Baden, south of Vienna, and dedicated to one of his close friends, the pianist, Baroness Dorothea von Erkman. Beethoven himself described this piece as “a series of impressions and reveries,” and this sonata was generally regarded as the beginning of Beethoven’s final composing period. Different from previous sonatas, the form is more complex, the textures are polyphonic, and the themes and motives are even more sophisticated, including contrapuntal techniques. Musically, the nature of the sonata was more intimate and introspective, which was seen with connection with his deafness along with his imagination. Besides the tempo marking, Beethoven also wrote down precise indications to clearly express the character of each movement.

Frédéric Chopin (1810-1849)
**Barcarolle in F-sharp major, Op. 60 (1845)**

*Duration: 10 minutes*

Chopin composed the *Barcarolle* Op. 60 in Nohant, France, about 180 miles south of Paris. The work was written at the country home of the novelist, Aurore Dudevant, more commonly known as George Sand, whom Chopin was romantically involved with. According to Chopin’s biography, Karol Stromenger had hypothesized a connection between the *Barcarolle* and Zygmunt Krasiński’s poem written in 1843, *Przedświt* (Pre-Dawn). The poem suggested a Messianic rebirth for Poland, and Chopin found sympathy in the Nationalist ideas of the poem.

Barcarolle originally means “boat rower” in Italian, which can be traced back to the singing of Venetian gondoliers. The term had become a popular descriptor for charming character pieces in the 19th century. Chopin took the barcarolle form for this piece with comforms loosely to a Venetian style even though Chopin never visited the city himself during his 39-year lifetime.
Sergei Rachmaninoff (1873-1943)
Piano Sonata No. 2, Op. 36, in B-flat minor (1913)

Duration: 25 minutes

Rachmaninoff lived between the late Romantic period and 20th century in musical history, when the sonata form had gradually declined, and compositions with composers’ personal characters and distinguished features were becoming more mainstream. Therefore, Rachmaninoff combined the spirit and the structure of the sonata form with Romantic sonority and abundant expression, as well as musical styles of his native Russia, and the acoustic related to his childhood memory of the church bell.

Rachmaninoff wrote his Piano Sonata No. 2 in 1913, and dedicated it to his close childhood friend, Matvei Pressmann. However, with his highly self-disciplined personality, Rachmaninoff was not satisfied with his first edition. After about twenty years, he revised the piece and had it released again in 1931, this time making it shorter in length. It’s worth mentioning that there is a third edition, adapted by Vladimir Horowitz, which was approved by Rachmaninoff himself.

Notes by Yi-Hsuan Su