Qilin Yuan, piano
Senior Recital
Monday, April 4, 2022, 7:30 PM
Barbro Osher Recital Hall
with
Yuqi Zhang, piano

Keyboard Sonata in C Minor, Hob. XVI:20
I. Moderato
II. Andante con moto
III. Finale. Allegro

Ballade No. 4 in F Minor, Op. 52

-Intermission-

Sonatine
I. Modéré
II. Mouvement de menuet
III. Animé

Fantasia for piano four-hands in F Minor, D. 940

Franz Joseph Haydn
(1732–1809)
Frédéric Chopin
(1810–1849)
Maurice Ravel
(1875–1937)
Franz Schubert
(1797–1828)

Cameras, recording equipment, food and drink are not permitted in Conservatory performance halls. Please turn off all cell phones and other electronic equipment before the performance begins.
Franz Joseph Haydn (1732–1809)
Keyboard Sonata in C Minor, Hob. XVI:20

This piece was composed in 1771, published in 1780, and was dedicated to Katharina and Marianna von Auenbrugger. It is his only piano sonata in C Minor. Haydn was strongly influenced by the *Sturm und Drang* or “Storm and Stress” era, and this is the first of his piano scores to feature frequent dynamics changes and wide emotional expressions.

The first movement – Moderato – begins in C Minor and is in sonata form. The first theme starts with a downward second interval in the right hand, and the left-hand response with an upwards broken octave with a questioning tone. The sentimental main theme in parallel thirds and sixths is always present.

The second movement – Andante con moto – is in A-flat Major, which starts from two single lines and is an aria-like slow movement with a distinct Baroque style. Passages of speaking recitatives add to the music by the impact of *Sturm und Drang*.

The Finale, Allegro returns in C Minor with a fast tempo in sonata form. The dramatic tension is immensely enhanced and instead of ending in energetic chords, he wrote chords that end with a feeling of melancholy and uncertainty.

Frédéric Chopin (1820–1849)
Ballade No. 4 in F Minor, Op. 52

Chopin’s Ballade No. 4 in F Minor, Op. 52, his last work in this genre, was composed in 1842. The overall framework is in principle Sonata form, but with a variation, a technique used to develop the theme, and this variation returns several times. So, it has the principle Rondo form as well. In this sense, the piece is the result of a mixture of structural principles.
Program Notes

The first theme occupies a very important position in this piece, and he made for it four times in the variation. It opens with a gentle and calm introduction. The first theme has two variations, and is accompanied by a Waltz bass in the exposition. The poetic and fantastical elements of the first theme are expressed freely in the development. The introduction theme is reproduced in full form in major and is followed with light, soft, and transparent brilliance at the end of the development. The reappearance of the second theme is more dramatic and the upwards bass scale makes the character become vibrant. As the range expands and the intensity increases, the music is full of passion and grief, and the melody is drowned in loud waves of chords and arpeggios. Finally, the piece ends with a turbulent coda, which is indicative of the tragic and passionate nature of this work.

Maurice Ravel (1875–1937)
Sonatine

Ravel’s Sonatine was written in 1905 in the early period of his piano works, and is the only sonata that he ever wrote. This piece is based on the 18th-century sonata genre with three movements. It adopts the 18th-century accompaniment mode, but with a brand new harmonic language.

The first movement, Modéré, is in sonata form. The tonality of F-sharp Minor is pointed out in broken chords in the first bar, and is transferred to the C-sharp Major after twelve bars, which follows the traditional tonality rule of sonata structure. However, the development section is really short, which is rare in the traditional sonata form.

The second movement, Mouvement de menuet, is in the form of a trilogy. It uses the Minuet genre with a bright D-flat at the beginning, which shows a dance style. There are three consecutive Canon imitations, which indicates that he reserves the traditional music genre while the period of Impressionist music is prevalent.
The third movement, Animé, is in Rondo sonata form. This movement is much longer than the previous two movements. The style, speed, and mood of urgency make this movement extremely dynamic.

**Franz Schubert (1797–1828)**

*Fantasie for piano four-hands in F Minor, D. 940*

This piece for piano four-hands was written in 1828, and is dedicated to Countess Karoline Esterhazy, Schubert’s former pupil with who he was said to be in love.

The piece is comprised of one long movement that contains several sections. The opening theme is played in repeated notes with up and down motion, and this melody features several times in the whole piece. The second section is a Largo in F-sharp Minor with phrases of long trills. Music was promoted in two sections. The double-dotted chords take the main length and it shows the inner struggles and pains of Schubert. The second section has more responses between high and low voices, which enhances the dramatic effects. Allegro vivace is the longest section of the piece, an energetic scherzo followed by a delicate trio in D Major. A countersubject from an important figure from the first section begins the fugal finale with the return of the opening theme.