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Guest Artists in Recital

Bin Huang

Yin Zheng

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Guest Artists in Recital –
Bin Huang, violin & Yin Zheng, piano

April 1, 2014



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2014

SPRING 2014 calendar highlights

february

February 6

President's Piano Series

Alexander Toradze and Vakhtang Kodanashvili, duo piano concert

February 7

University Singers Post-Tour Concert

Stephen Coker, Conductor
Carol Neblett, Associate Director

February 8

Guest Artists in Recital

Bruce Sledge, tenor with Cheryl Fielding, pianist

February 13-15, 20-22

A Night of Noh Theatre

Conceived and Directed by Tamiko Washington

march

March 2

Guest Artists in Recital - Third Wheel Trio

Laura Stoutenborough, clarinet; Karin Kantenwein Fabiero, flute; and Rebecca Rivera, bassoon

March 6

President's Piano Series

Jeffrey Siegel, piano

april

April 3

President's Piano Series

Christina and Michelle Naughton, piano

April 4

University Choir & University Singers in Concert

Stephen Coker, Conductor

April 5

Artist-in-Residence in Recital

Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 10-12

Concert Intime

Directed by Alicia Guy

April 10-12, 17-19

Machinal by Sophie Treadwell

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April 11

Chapman University Wind Symphony

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April 25-27

Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)

In collaboration with the Chapman Orchestra

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Daniel Alfred Wachs, Conductor

may

May 7-10

Spring Dance Concert

Directed by Nancy Dickson-Lewis and Jennifer Backhaus

May 10

Sholund Scholarship Concert

Hall-Musco Conservatory of Music
Showcase Performance

May 15

Beethoven: The Finale

The Chapman Orchestra partners with The Orange County Youth Symphony Orchestra
Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY Hall-Musco Conservatory of Music

presents

Guest Artists in Recital: "Mature Sonatas for Piano and Violin"

Bin Huang, violin
Yin Zheng, piano

April 1, 2014 ■ 7:30 P.M.
Salmon Recital Hall



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Program

Sonata in G Major, K.301 Allegro con spirit Allegro	Wolfgang Amadeus Mozart (1756-1791)
Sonata in E Minor, K.304 Allegro Tempo di Menuetto	Wolfgang Amadeus Mozart
Sonata in G Major, K.379 Adagio – Allegro Thema, andantino cantabile–Var. I-IV–Var. V. Adagio – Thema, Allegretto	Wolfgang Amadeus Mozart
Sonata in B-Flat Major, K.454 Largo – Allegro Andante Allegretto	Wolfgang Amadeus Mozart

About the Artists

Bin Huang, one of the most outstanding violinists from China, endeared herself to the musical world when at age fourteen she won the Junior Wieniawski International Violin Competition in Lublin, Poland, sharing First Prize with Maxim Vengerov. She has maintained international prominence, winning both the Paganini International Violin Competition in Genoa, Italy, and the Munich (ARD) International Music Competition in Munich, Germany. Ms. Huang has been universally lauded for her interpretive and technical skills, hailed as “a winner in what matters the most” (The Washington Post) and “a talent that leaves a listener flabbergasted.” (The Sun, Baltimore)

Bin Huang’s live recording of the Beethoven Violin Concerto on Paganini’s own violin, the “Cannon,” is the only existing live recording captured with that legendary instrument. Both the Audio Review in Italy and Diapason in France have highly praised this CD: “The Chinese violinist astounded the listener with both her technical abilities and her musical maturity: perfect intonation, formal clarity, exquisite phrasing...she brought alive the noble character of the concerto...an interpretation of the highest class.” (Diapason Sep. 2000) Bin Huang’s *Baroque Violin Favourites* on Naxos Label was given the editor’s choice in the American Record Guide (2003).

Bin Huang’s concert career has taken her throughout the world, performing with leading orchestras such as the Bavarian Radio Symphony Orchestra, Czech Philharmonic Orchestra, Indianapolis Symphony Orchestra, Baltimore Symphony Orchestra, Korean Broadcasting System Symphony Orchestra, and the China National Symphony Orchestra; and appearing at important concert venues such as the Kennedy Center, Lincoln Center, Palais Des Beaux-Arts in Brussels, Opera Center in Tokyo, Great Hall of Moscow Conservatory, and the People’s Great Hall in China. She was invited to play in the Inauguration Concert of the China National Grand Theater, and the Ten-Year Anniversary Gala Concert of the Shanghai Grand Theater.

As an active chamber musician, Bin Huang has played in the Marlboro Music Festival, where she performed with members of the Beaux Arts Trio and the Juilliard and Guarneri String Quartet. She is a member of Fideo Trio which has performed in the United States, Italy, and Canada. Bin Huang has given master classes in Louisiana State University, the universities of Dayton, Nebraska, Southern Utah; the Shanghai, Xinghai, Tianjing, Sichuan, and Wuhan conservatories in China; the Yong Siew Toh Conservatory in Singapore; and the Tbilisi Conservatory in Georgia. She was also invited to be a jury member in the Stradivari Violin Making Competition in Cremona, and the Paganini International Violin Competition in Genoa, Italy.

Bin Huang began her violin studies at age four in China, and entered the Central Conservatory of Music in Beijing at age nine. After graduating from the high school

About the Artists

division of the conservatory, she went to the United States to study at the Peabody Conservatory of Music, where she earned her Bachelor of Music degree and Artist Diploma. She also received her Master of Music and Doctor of Musical Arts degrees at the Eastman School of Music. Her major teachers include Shu-Min Guo, Zhi-Long Wang, Berl Senofsky, Igor Ozim, Dorothy DeLay, Hyo Kang, Gennady Kleyman, and Zvi Zeitlin

Besides winning the Wieniawski, Paganini, and Munich competitions, she is also a laureate in the Indianapolis, Queen Elisabeth, Hannover, Prague, Thibaud, and Tchaikovsky international violin competitions.

Pianist **Yin Zheng** enjoys a vibrant career of performing and teaching across Europe, US, and Asia. A Ukrainian Newspaper has described her playing as “an astonishing torrent of images, passages, and themes, amazing the audience with an unbelievable technical precision that was balanced by delicate melodic and dynamic nuances.” She has been featured on leading music stages such as Carnegie Hall and Steinway Hall in New York City and, in worldwide reputable music festivals in France, Belgium, Switzerland, Austria, Germany, Spain, Portugal, China and Canada. She has worked with eminent pianists such as Paul-Badura Skoda, Alicia de Larrocha, Aldo Ciccolini, Russell Sherman, and John Perry, and is highly appraised by the legendary pianist Fou Tsong as a unique interpreter of the music of Mozart.

Following her early training in her native city Shanghai, Yin Zheng furthered her study at the Royal Conservatory of Brussels under the tutelage of Dominique Cornil, a grand student of Maurice Ravel. She also completed a Doctor of Musical Arts degree from the Eastman School of Music on a full scholarship with world-renowned pedagogue Nelita True.

Dr. Zheng has won first prizes in both the 28th Frinna Awerbuch International Piano Competition and the Empire State Piano Competition held in New York. In 2006, she was engaged for Mozart double and triple piano concerto performances with Nelita True in the prestigious Oriental Arts Center with the Shanghai Philharmonic Orchestra. Her chamber performance was recorded by La Radio Suisse Romande. In the summer of 2008, she was invited as the first pianist from the North America to perform at the Kirovohrad Spring Music Festival in Ukraine that carries long history of featuring only Russian piano legends. She has earned a high reputation through performing guest artist recitals and teaching masterclasses at both US and international universities such as the University of Michigan – Ann Arbor, Michigan State University, SUNY Potsdam Crane School of Music, Louisiana State University, Shanghai Normal University, Kasetsart and Mahidol University College of Music in Bangkok, University of Malaya in Kuala Lumpur, Malaysia, to name a few. Dr. Zheng is faculty-in-residence at the Lancaster International Piano Academy in

About the Artists

Pennsylvania, the Vianden Music Festival in Luxembourg, and the Schlern International Music Festival in the Italian Alps.

Highly versatile, Dr. Zheng is an avid explorer for innovative art forms and creative cross-disciplinary collaborations: She has ventured into the third-stream by performing with jazz violinist supreme Regina Carter; She worked with acclaimed French-Canadian studio artist Jean Detheux synchronizing live acoustic performance and visual elements in seeking “Abstract Expressionism”. Their collaborative works have been presented at diverse film festivals and were featured at the 29th Annual New Music Festival organized by the MidAmerican Center for Contemporary Music. During March 2013, she led an innovative workshop integrating music, choreography, and Multimedia Design within a global cultural context at the Tasmeeem International Conference for Arts and Design in Doha, Qatar. Highlights of her current projects include a commercial recording of the *Complete Sonatas for Piano and Violin* by Mozart with award-winning violinist Bin Huang, and a pedagogical DVD recording project on clarinet-piano duo performance with Robert DiLutis, clarinet professor at the University of Maryland.

Program Notes

Mozart's sonatas for violin and keyboard span a period of some twenty-five years. His earliest attempts at the form were made during his first extended tour of Europe before he was even a teenager. Mozart only returned to the form twelve years later. During his stay in Mannheim in 1777 and 1778 he completed four sonatas, to which he added a further two in Paris in the early summer of the latter year, publishing the set in Paris as *Opus 1*. Another group of six sonatas was published in Vienna in 1781. This included a sonata written in Mannheim and another perhaps written in Salzburg.

The story behind *Opus 1*, the set written in Mannheim and Paris (K.301-306):

The group of six sonatas was composed in Mannheim and Paris during the course of the tour undertaken by Mozart and his mother during 1777 and 1778. The genesis of their composition apparently derived from early in the tour while the couple was in Munich in the fall of 1777. On October 6, 1777, Mozart explained in a letter to his father how he had come across a set of violin sonatas by the Dresden Kapellmeister Joseph Schuster (1748 - 1812): "I send my sister [Nannerl] herewith six duets for clavicembalo [harpsichord] and violin by Schuster, which I have often played here. They are not bad. If I stay on I shall write six myself in the same style, as they are very popular here. My main object in sending them to you is that you may amuse yourselves à deux." Two important points emerge from Mozart's words. The order in which he mentions the instruments underlines the perceived dominance of the keyboard part in sonatas of this kind at the time, while in sending them home he provides a reminder that, like the solo keyboard sonata, such works were the province of domestic music making rather than concert pieces. The first three sonatas date from the early months of 1778, although no exact chronology is possible since the autograph manuscript is lost.

Mozart wrote the *Sonata in G major, K. 301*, the first of the set published in Paris, in Mannheim in February 1778. The violin states the principal theme and then accompanies the keyboard in a second statement of the material. The keyboard introduces the second subject, followed by the violin. The development draws partly on subsidiary material and leads to the return of first and second subject in recapitulation. Like all but the last of the group, the G major Sonata is in only two movements, an *Allegro con spirito* followed by an Allegro in rondo form, its minor mode episode providing a rare example of the violin attaining undisputed dominance. It has been suggested that the sonata was originally intended for flute rather than violin.

The *Sonata in E minor, K. 304*, the fourth of the set, was started in Mannheim but finished in Paris. Unlike the previous three, this sonata departs from the distinctly domestic feel in finding a new profundity of dramatic expression fully in keeping with its minor mode. In this it bears a strong resemblance to another minor-key work composed in Paris at much the same time—the Piano Sonata in A minor, K. 310. It may not be too fanciful to

Program Notes

see in both works some reflection of the emotional upheaval Mozart must have experienced on the death of his mother and on leaving Aloysia Weber, the first love of his youthful life, behind in Mannheim. Mozart's attempts to give greater equality to the violin in a genre traditionally dominated by the keyboard (not for nothing are all Mozart's sonatas designated as being for piano and violin, rather than the reverse) here takes a further step forward in the opening theme of the Allegro, which is dramatically announced complete by both instruments in unison, after which it is taken up not by the piano, but the violin. The *Tempo di Menuetto* allows the keyboard to present the main theme, which is then taken up by the violin. A G major episode leads to the re-appearance of the main theme, an E major episode, the return of the main theme and an effective closing section.

It seems that Mozart's *Sonata in G major, K. 379* was one of a newly composed pair of sonatas, referred to by Mozart in the letter to his sister and written in Vienna in the spring of 1781, to be included in the set dedicated to his student Josepha Auernhammer. Unusually, the sonata opens not with a quick movement, but a rather operatic *Adagio* followed by an stormy Allegro in G minor. There is a brief development and a recapitulation that ends in the minor key. G major returns for the second movement, with its short theme, a first variation without the violin, a second with violin triplets, a third with rapid piano figuration, a fourth in a dotted G minor and a fifth *Adagio* variation accompanied by the plucked notes of the violin. The theme returns, now marked *Allegretto*, and there is a short concluding coda.

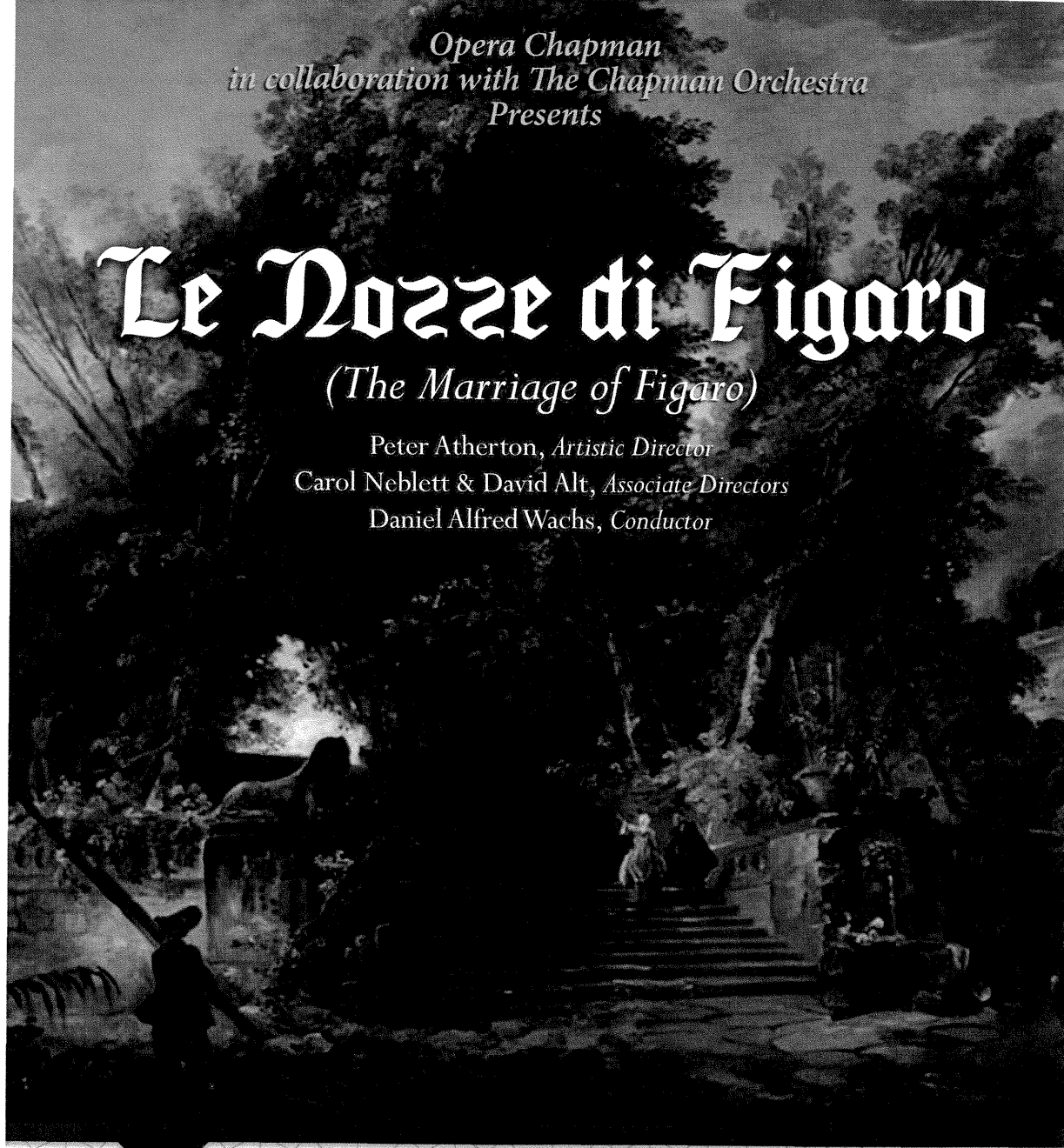
The *Sonata in B flat major, K.454* was entered by Mozart in his work-list with the date 21st April 1784, although he did not officially finish the piece by then. In a letter to his father three days later he reports the presence in Vienna of the Italian violinist Regina Strinasacchi of Mantua, praising the taste and feeling she shows in her performance. He adds that he is writing a sonata for her, to be played at the theatre on the following Thursday, 29th April. The work was duly performed at the Kärntnertor-Theater in the presence of the Emperor, apparently without previous rehearsal and with only the violin part written out, while Mozart played the keyboard from brief notes. The work was fully written out later and was published in August of the same year, together with two keyboard sonatas. The veracity of the anecdote is confirmed by the autograph manuscript, now housed in Stockholm, since the keyboard part is clearly an addition to the score, being written in a different color of ink. It is clear that the piece was written for a *virtuosa* rather than for a pupil.

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in collaboration with The Chapman Orchestra
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Le Nozze di Figaro

(The Marriage of Figaro)

Peter Atherton, *Artistic Director*
Carol Neblett & David Alt, *Associate Directors*
Daniel Alfred Wachs, *Conductor*



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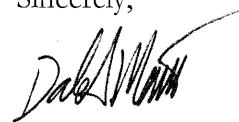
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