



FRIENDS OF  
CHAMBER  
MUSIC  
DENVER

JOYCE YANG  
PIANO

MARCH 15, 2017

**ROBERT  
SCHUMANN**  
(1810-1856)

**Romances, Op. 28**

Sehr markiert  
Einfach  
Sehr markiert

**CARL VINE**  
(b. 1954)

***Anne Landa Preludes***

Short Story	Divertissement
Filigree	Sweetsour
Thumper	Tarantella
Ever after Ever	Romance
Two Fifths	Fughetta
Milk for Swami Li	Chorale

**ENRIQUE  
GRANADOS**  
(1867-1916)

**INTERMISSION**

**from *Goyescas*, Op. 11**

“Quejas, ó la maja y el ruiseñor”  
(Complaint, or the Girl and the Nightingale)  
“Los requiebros” (The Compliments)

**SCHUMANN**

**Symphonic Etudes, Op. 13**

Theme – Andante  
Etude I – Un poco più vivo  
Etude II – Andante  
Etude III – Vivace  
Etude IV – Allegro marcato  
Etude V – Vivacissimo  
Etude VI – Agitato  
Etude VII – Allegro molto  
Etude VIII – Andante  
Etude IX – Presto possibile  
Etude X – Allegro  
Etude XI – Andante  
Etude XII – Allegro brillante



## JOYCE YANG

Pianist Joyce Yang came to international attention in 2005 when she won the silver medal at the 12<sup>th</sup> Van Cliburn International Piano Competition. The youngest contestant, at 19 years old, she also took home the awards for Best Performance of Chamber Music and Best Performance of a New Work. A Steinway artist, in 2010 she received an Avery Fisher Career Grant.

Yang has performed with the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, and BBC Philharmonic, among many others, working with such distinguished conductors as James Conlon, Edo de Waart, Manfred Honeck, Lorin Maazel, Leonard Slatkin, and Jaap van Zweden. She has appeared in recital at New York's Lincoln Center and the Metropolitan Museum, Washington's Kennedy Center, Chicago's Symphony Hall, and Zurich's Tonhalle.

Highlights of Yang's 2016-17 season include her debuts with the Minnesota Orchestra and San Diego Symphony, a return to the Pacific Symphony, and recitals in Anchorage, Beverly Hills, Cincinnati, Denver, Nashville, Seattle, and at Spivey Hall in Georgia, together with concerts with her frequent duo partner, violinist Augustin Hadelich, in Dallas, New York City, Saint Paul, San Francisco, and more. She also performs at Chamber Music International in Dallas with the Alexander String Quartet, with whom

she has recorded the Brahms and Schumann Piano Quintets. Fall marks the release of her first collaboration with Hadelich for Avie Records, and the world premiere recording of Michael Torke's Piano Concerto, created expressly for her and commissioned by the Albany Symphony. Additional appearances showcasing her vast repertoire include performances as orchestral soloist in Arizona, California, Illinois, Michigan, New York, Ohio, Rhode Island, and Texas. In summer 2016 she appeared at the festivals of Aspen, Brevard, Lake Tahoe, Steamboat Springs, and Sun Valley.

Born in Seoul, Korea, in 1986, Yang received her first piano lesson from her aunt at age four. In 1997 she moved to the United States to study in the pre-college division of the Juilliard School. After winning the Philadelphia Orchestra's Greenfield Student Competition, she performed Prokofiev's Third Piano Concerto with that orchestra at just twelve years old. Yang appears in the film *In the Heart of Music*, a documentary about the 2005 Van Cliburn Competition.

## NOTES

*Program Notes* © Elizabeth Bergman

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### IN BRIEF

**BORN:** June 8, 1810, Zwickau, Germany

**DIED:** July 29, 1856, Endenich, Bonn, Germany

**FIRST PERFORMED:** 1839

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** Tonight marks the first performance of this work on our series.

**ESTIMATED DURATION:** 14 minutes

ROBERT  
SCHUMANN,  
THREE ROMANCES,  
OP. 28

In 1830, when the 20 year-old Robert Schumann decided that he would pursue a career as a pianist, he began also to compose. (At the time, concert artists were expected to write music for their own performances.) His plans for a concert career, however, were soon thwarted by a permanent injury to his right hand, so he consequently devoted himself to composition. Eventually his oeuvre

would include more than 200 songs, four symphonies, and even an opera—but until 1840, he wrote almost exclusively for the piano.

The Three Romances, Op. 28 were composed in December 1839 at the tail end of this period wholly devoted to composing for the keyboard. He counted the *Three Romances* among his favorite pieces—perhaps owing in part to their association with his wife to be, Clara. Earlier in 1839, she had composed a set of Three Romances for piano and dedicated them to him. Robert's romances were thus a response to hers, and he even drew inspiration from her music. "You complement me as a composer as I do you," Robert wrote to Clara about their shared *Romances*. "Every one of your thoughts emanates from my soul, just as I have you to thank for all my music."

The first two Romances both fall in a simple ABA form, but take on very different characters. The first is stormy and song-like (Schumann was an extraordinarily gifted composer of songs as well) with a roiling accompaniment. The two sections do not so much contrast as complement each other. Although the texture thins a bit in the middle, the impassioned accompaniment continues unabated. The second Romance, by contrast, is a transcendently gorgeous lullaby—one of Schumann's most melodious and intensely emotional compositions. The final Romance is an energetic rondo with a skipping, jaunty main theme reappearing between variations that often contrast in essential musical details. Whereas the main theme hops, the first episode glides sustained by long lines and open pedaling.

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CARL VINE, ANNE  
LANDA PRELUDES  
(2006)

**IN BRIEF**

**BORN:** October 8, 1954, Perth, Western Australia

**FIRST PERFORMED:** September 4, 2006, Invitation Concert at Eugene Goossens Hall, ABC Centre, Ultimo, Sydney

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** Tonight marks the first performance of this work on our series.

**ESTIMATED DURATION:** 22 minutes

Carl Vine is one of Australia's best known and most frequently performed composers, with a catalogue now including seven symphonies, eleven concertos, music for film, television, dance and theatre, electronic music, and numerous chamber works. Although primarily a composer of modern "classical" music, he has undertaken tasks as diverse as arranging the Australian National Anthem and writing music for the Closing Ceremony of the Olympic Games (Atlanta, 1996).

His *Anne Landa Preludes*, composed in 2006, honor the memory of noted patron of the arts, Anne Landa, who (in the words of Carl Vine) "made an extraordinary and sustained contribution to the encouragement of young pianists in Australia." The composer has provided the following descriptions of each movement.

### *1. Short Story*

*This prelude contains a story. But the drama emerges through its own internal logic rather than from a specific series of predetermined events.*

### *2. Filigree*

*One problem with pianos is that their keyboards are straight while our bodies are not. Interesting compensatory techniques have evolved so that our organically radial appendages may move more rapidly around these unyielding contraptions.*

### *3. Thumper*

*My first piano teacher often reprimanded me for "thumping" on the keyboard. She was so stern that it took me years to discover that playing loudly might also arise from good musicianship. Here is an open invitation to "thump," although finesse is still advised.*

### *4. Ever After Ever*

*Only impermanence lasts forever—everything else permanently changes. Our personal "ever after" is only as much of the ever remaining to us from now on. Living happily in that ever after is no simple matter. Even if you accept that impermanence is everlasting.*

5. *Two Fifths*

*Two fifths are not always forty percent. In this case two series of fifths mutate playfully into sixths and fourths and the occasional third. (Footnote: this prelude was originally known as “The Goblin’s Catwalk,” but the teddy bears finished the cake at the picnic. It was then a “Goblin’s Gavotte” until the fairies won the demarcation dispute against the Federation of Garden Bottoms. The final attempt to invoke fairy-tale creatures failed after accusations of racial profiling were upheld in favor of the golliwogs.)*

6. *Milk for Swami Li*

*Swami Li, of course, does not exist. If, however, he were ever to materialize in our reality, this music is the sustenance I would offer him.*

7. *Divertissement*

*Perhaps the trajectory of our lives is so oppressive that we need constant diversion to cope. Or else our lives have no real trajectory but consist entirely of unrelated diversions, some of which appear weighty. But then no primary path can exist from which to divert, and so there can be no such thing as a diversion. What appears diversionary turns out to be the primary trajectory of our lives. What to do then, if it gets boring?*

8. *Sweetsour*

*Chinese cuisine views taste as the combined effect of five fundamental qualities: sweet, sour, salty, bitter, and hot. The English view of “sweet” and “sour” as simple opposites doesn’t quite do justice to properties more at home on a continuous spectrum. This prelude is neither simply sweet with bitter undertones nor sad saccharine overtones, but something more integrated.*

9. *Tarantella*

*A tarantella is a dance, generally in triple time, connected in some way to spiders. The terpsichorean arachnids in this case are Ariadne and her brother Trevor, who are perversely quintupeds instead of the usual eight-legged variety. Like most siblings they argue often, but have been brought up believing that it is unlucky to dance the tarantella alone.*

## 10. Romance

*Somewhere through the last century the word “romance” lost the remainder of its mystery, excitement, intrigue, and passion. It lost, in short, its romance, leaving behind a sullen husk of sentimentality and dogeared novellas. Which is a pity since love must still elicit some range of feeling beyond the enticing rush of hormones—some genetically noble background to simple animal necessity. Or perhaps I’m just a romantic.*

## 11. Fughetta

*Identifying the sequence of pitch intervals within a melody as the source of its unifying power was a critical development in music of the Baroque. This is nowhere more apparent than in the magnificent fugues of the period. To avoid too close a comparison with those marvels of musical architecture. I offer here just a “small” sample.*

## 12. Chorale

*Not every chorale needs to be religious, nor necessarily to be sung. References to this essentially liturgical form still seem to end up invoking a sense of pensiveness.*

### IN BRIEF

**BORN:** July 27, 1867, Lleida, Catalonia, Spain

**DIED:** March 24, 1916, English Channel. His ship, the *Sussex*, was torpedoed by a German U-boat. He dove out of a lifeboat to save his wife but both were drowned.

**FIRST PERFORMED:** March 11, 1911, in Barcelona, Palau de la Música Catalana (No. 1)

April 2, 1914, in Paris, Salle Pleyel (No. 4)

#### **MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** Tonight marks the first performance of this work on our series.

**ESTIMATED DURATION:** 16 minutes

ENRIQUE  
GRANADOS,  
*GOYESCAS*, OP.  
11, NOS. 1 & 4

Enrique Granados, born in Barcelona, was not only an immensely talented composer, but also a passionate artist who admired the work of Francisco de Goya (1746–1828). The two sets of *Goyescas*, six pieces in all, are Granados’s musical response to Goya’s paintings. “I fell in love with

Goya's psychology, with his palette," Granados wrote to a friend about the *Goyescas*. "That rosy whiteness of the cheeks contrasted with lace and black velvet with jet, those supple-waisted figures with mother-of-pearl and jasmine-like hands resting on black tissue have dazzled me." His goal, as he himself explained, was to capture in music the "mixture of bitterness, grace, rhythm, and color that is typically Spanish—feelings suddenly amorous and passionate, dramatic and tragic, as seen in Goya's works."

Later Granados transformed the *Goyescas* into an opera, and its slim plot might be reflected back onto the piano works. No. 4, "Quejas ó la maja y el ruiseñor" (Complaint, or the Girl and Nightingale) played first this evening, finds Rosario seated in her garden, listening to the song of a nightingale and singing a passionate love song. No. 1, titled "Los requiebros" (The Compliments), finds a bullfighter flattering a crowd of women but then choosing to approach just one, Rosario.

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ROBERT  
SCHUMANN,  
SYMPHONIC  
ETUDES, OP. 13

IN BRIEF

**FIRST PERFORMED:** By Clara Schumann in 1837

**MOST RECENT FRIENDS OF CHAMBER MUSIC**

**PERFORMANCE:** April 1, 2009 (Ingrid Fliter, piano)

**ESTIMATED DURATION:** 27 minutes

During the 1830s, Schumann wrote many of his best known and most often performed piano works, including the Symphonic Etudes, Op. 13 (1834). The muse for many of these compositions was pianist Clara Wieck, whom Schumann married in 1840. But the Symphonic Etudes honor another young woman, Ernestine von Fricken, to whom the composer was briefly engaged in 1834. The Etudes are actually a set of variations on a theme composed by Ernestine's father, an accomplished musical amateur. The engagement later fell through, and Clara gave the first performance of the Symphonic Etudes in 1837.

In 1834, in the same month he met Ernestine, Schumann founded a newspaper that is still published today: the New Newspaper for Music (*Neue Zeitschrift Für Musik*)



in Leipzig. His criticism is suffused with Romantic fantasies, and his reviews often took the form of narratives, little stories in the lives of an imagined Davidsbund, or “League of David,” which made it a mission to battle the Goliaths of the Philistine press, on the one hand, and, on the other, the conservative professors at the German music schools. The cast of characters included Florestan and Eusebius, Schumann’s alter egos. Florestan, the name of the imprisoned hero of Beethoven’s lone opera *Fidelio*, symbolizes Schumann’s private, inward self. Eusebius, named after an early church historian, symbolized Schumann’s gentler, softer nature in contrast to the more impetuous Florestan.

The music of the *Symphonic Etudes* reflects these two sides of Schumann’s musical personality through a series of variations, plus a grand finale, on the minor-mode theme by von Fricken. The opening is given over to dreamy, melancholic Eusebius, whereas the lively, mischievous first and turbulent second variations evoke Florestan’s impetuosity. A fleeting, virtuosic study follows, titled *Etude*, full of dastardly difficult arpeggios. Variation 3 turns the descending theme in to a march of block chords, akin to the marshaling of the *Davidsbündler*, Schumann’s imagined musical society led by Florestan and Eusebius. The variations explore these different facets of Schumann’s musical personality, leaning always toward the tempestuous. True to the title, the ending is grandly orchestral, with symphonic sonorities leading to a triumphant close.

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*Patrick Sutton (guitar) and  
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 Margaret Roberts  
 Suzanne Ryan  
 Cheryl Saborsky  
 Michael & Carol Sarche  
 Jo Shannon  
 Artis Sliverman  
 Lois Sollenberger  
 Paul Stein  
 Steve Susman  
 Barbara Walton  
 Greta & Randy Wilkening, *in*  
*honor of Nina & Rex McGehee*

\* Gift made to  
 FCM Endowment

#### **MEMORIAL GIFTS**

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 Leslie Clark Baker  
 Robert Charles Baker  
 Kate Bermingham  
 Carnes Wealth Management  
 (John Carnes) & Pam Oliver  
 Alix & John Corboy  
 Sue Damour

Mary and Michael Davis  
 David & Laura Dirks  
 Dr. & Mrs. Paul Fishman  
 Jim & Donna Flemming  
 Larry Harvey  
 Suzanne Kaller  
 Alfred Kelley  
 Fred & Debra Krebs  
 Marjorie Maltin  
 Jay and Lois Miller  
 Rosemarie and Bill Murane  
 Kathy Newman &  
 Rudi Hartmann  
 Desiree Parrott-Alcorn  
 Garry & Carolyn Patterson  
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 Robert & Myra Rich  
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*In memory of Rogers Hauck*  
 Anonymous  
 Bruce & Julene Campbell  
 Alix & John Corboy  
 Richard Foster & Tanis Bula  
 Melissa & Paul Steen  
 Russell & Betsy Welty

# UPCOMING CONCERTS

## CHAMBER SERIES

**Steven Isserlis, cello**  
**Connie Shih, piano**  
Tuesday, April 25, 7:30 PM

## PIANO SERIES

**Murray Perahia**  
Wednesday, May 3, 7:30 PM

## ADVANCE SINGLE TICKETS ARE AVAILABLE FOR ALL CONCERTS

Visit our website:  
[www.friendsofchambermusic.com](http://www.friendsofchambermusic.com)  
or contact the Newman Center  
Box Office, 303-871-7720  
[www.newmantix.com](http://www.newmantix.com)

## SPECIAL EVENTS

**Lamont Violin Duo**  
Tuesday, April 4, 12:00 PM  
1801 California Street

**Patterson/Sutton Duo**  
Sunday, April 9, 2:00 PM  
Clyfford Still Museum

**Altius Quartet**  
Tuesday, April 11, 12:00 PM  
1801 California Street

**Trio Thessalia**  
Tuesday, April 18, 12:00 PM  
1801 California Street

**Avium Quartet**  
Tuesday, April 25, 12:00 PM  
1801 California Street

# SPECIAL THANKS

## SCIENTIFIC AND CULTURAL FACILITIES DISTRICT (TIER III)

for supporting FCM's outreach efforts through school residencies and master classes

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for broadcasting FCM concerts on its "Colorado Spotlight" programs

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