



University
of Victoria

School of
Music

DEGREE RECITAL

Jerry Xiong, Piano
Harmonies du soir

Thursday, September 12th, 2024 | 8:00pm
Phillip T. Young Recital Hall, MacLaurin Building
Free admission

PROGRAM

Sonatine (1905)

- I. *Modéré*
- II. *Mouvement de Menuet*
- III. *Animé*

Maurice Ravel
(1875-1937)

Sonatas

- K. 450 *Allegro*
- K. 158 *Andante*
- K. 427 *Presto, quanto sia possibile*

Domenico Scarlatti
(1685-1757)

Piano Sonata No. 26 in E-flat major, Op. 81a "Les Adieux" (1810)

- I. *"Das Lebewohl" (The Farewell) Adagio – Allegro*
- II. *"Abwesenheit" (The Absence) Andante espressivo*
- III. *"Das Wiedersehen" (The Return) Vivacissimamente*

Ludwig V. Beethoven
(1770-1827)

— INTERMISSION —

Études d'exécution transcendante (Transcendental Etudes) S. 139 (1852)

- I. *No. 1 "Preludio" (Prelude)*
- II. *No. 7 "Eroica" (Heroic)*
- III. *No. 3 "Paysage" (Landscape)*
- IV. *No. 8 "Wilde Jagd" (Wild Hunt)*
- V. *No. 9 "Ricordanza" (Remembrance)*
- VI. *No. 11 "Harmonies du soir" (Evening Harmonies)*

Franz Liszt
(1811-1886)

Jerry Xiong is from the class of Professor Bruce Vogt.

*This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music Performance program.*

Reception to follow in the Lounge.

Please silence all electronic devices.

PROGRAM NOTES

Ravel: Sonatine

The title “Sonatina” often suggests a simpler, shorter work in sonata form, but in this case it simply refers to its modest dimensions. Ravel initially composed the first movement for a competition in 1903. However, he was ultimately disqualified for exceeding the permitted measure count (the competition was subsequently canceled due to bankruptcy). The first movement is in traditional sonata form but is distinguished by Ravel’s inimitable harmonic textures. The second movement, a traditional minuet, shows Ravel’s interest in 18th century forms. The third movement is a toccata built around sweeping textures and fluttering broken chords.

Scarlatti: Sonatas

Domenico Scarlatti was the son of the great Neapolitan opera composer Alessandro Scarlatti (1660-1725), and spent the first 4 decades of his life in the shadow of his famous father. In 1719 he moved to Lisbon, Portugal, where he became the harpsichord instructor to the Portuguese Princess Maria Barbara. In 1733 she married into the Spanish Royal Court and Scarlatti followed her there as her instructor. He remained in Spain for the rest of his life.

Of the 555 surviving one-movement sonatas, there is a range of dance and vocal forms as well as a range of expression often influenced by Portuguese and Spanish folk and court music.

Scarlatti, in the introduction to one collection, referred to his purpose as “an ingenious jesting of the art”.

It was not until the late 19th and 20th centuries that Scarlatti’s sonatas gained broader recognition and appreciation. The harpsichordist Wanda Landowska was a great champion of his sonatas, and in 1951, the harpsichordist – and Landowska’s student – Ralph Kirkpatrick, provided a proper scholarly edition as well as a celebrated biography. The “K” numbers for Scarlatti’s sonatas come from his work.

The three sonatas I have chosen for this program (K. 450, K. 158, K. 427) contrast each other perfectly. Each sonata explores different facets of Scarlatti’s compositional style, demonstrating his versatility and innovation as a composer.

Beethoven: Piano Sonata No. 26 in E-flat major, Op. 81a “Les Adieux”

Often referred to as “Les Adieux” or “Lebewohl” (The Farewell), this piano sonata was dedicated to Beethoven's patron and friend, Archduke Rudolf, who fled Vienna due to the French invasion

led by Napoleon. This sonata reflects Beethoven's experience of the Napoleonic Wars, particularly the invasion of Vienna in 1809. Beethoven's personal connection to the events and the departure of his friend adds a deep emotional depth to this piece. Unlike most of Beethoven’s other sonatas, Op.81a follows a clear narrative, making it programmatic and anticipating some later Romantic compositions. Each movement bears a descriptive title: “Das

Lebewohl" (The Farewell), "Abwesenheit" (The Absence), and "Das Wiedersehen" (The Return).

"Das Lebewohl" (The Farewell): The slow introduction is marked Adagio, with a descending three-note motif, symbolizing the word "Lebewohl" – the word's three syllables are printed over the first three chords of the work. A rapid Allegro follows.

"Abwesenheit" (The Absence): Throughout this movement there is a feeling of melancholy and despair.

"Das Wiedersehen" (The Return): The third movement, arriving without a pause at the end of the second movement, begins immediately with a burst of joy, celebrating the return of his friend.

Liszt: Études d'exécution transcendante (Transcendental Etudes) S. 139

The early source for this set of twelve Etudes comes from 1826, when the 15 year-old Liszt published a set of 12 relatively simple etudes. These then became his major source for twelve "Grandes Études", composed in 1837 – works which radically expanded the technical and expressive possibilities for the piano. In 1852, Liszt published these works in final form, now titled "Transcendental Etudes". He dedicated these etudes to his piano teacher, Carl Czerny, who was himself a prolific composer of etudes. For this collection, Liszt considerably revised the works, making them both more practical (though still hair-raisingly difficult!) and more expressive.

These etudes are a landmark in the Romantic piano repertoire. They range from dramatic and powerful statements (e.g., "Eroica") to lyrical introspection (e.g., "Harmonies du soir"). Liszt calls these etudes "transcendental", a word that suggests a profound expansion of technical possibilities for the instrument and, more importantly, a significant expansion of its expressive possibilities.

No. 1, "Preludio" (Prelude) is indeed a prelude, that is, essentially a virtuoso warmup for what follows.

No. 7, "Eroica" (Heroic) is both a funeral march, reminiscent of funeral marches composed by Beethoven – in his 3rd symphony and in his opus 26 piano sonata –, and a celebration of the life and deeds of an unnamed hero.

No. 3, "Paysage" (Landscape) is a poetically evocative pastoral.

No. 8, "Wilde Jagd" (Wild Hunt) is perhaps the most virtuosic etude of the set, exploring extreme textures and technical challenges. It was allegedly inspired by a German folk tale involving a chaotic chase.

No. 9, "Ricordanza" (Remembrance). The distinguished Italian pianist and composer Ferruccio Busoni (1866-1924) described this vividly as 'a bundle of faded love letters'. It invites the listener to reflect on a past love with a reliving of both its joy and pain.

No. 11, "Harmonies du soir" (Evening Harmonies) is a captivating and atmospheric etude that shows Liszt's ability to evoke mood and colour. Liszt often drew inspiration from nature, from literature, as well as from personal experiences, and "Harmonies du soir" reflects his ability to draw on these sources.

ARTIST BIOGRAPHY

Jerry Xiong is a Chinese-Canadian concert pianist and educator. Born and raised in Victoria, Jerry's early musical journey was shaped under the guidance of the internationally acclaimed concert pianist, Shoko Inoue. Known for her emotionally rich and spiritually resonant approach to the piano, Shoko instilled in Jerry a profound sensitivity to the art of music, nurturing a performance style that is as diverse as it is artistically compelling.

Jerry's dedication to his craft led him to achieve his Associate of the Royal Conservatory of Music (ARCT) diploma in piano performance with first-class honours.

In June 2019, Jerry expanded his musical horizons by studying under the esteemed Professor Denys Masliuk in Koper, Slovenia. During these two transformative years, Jerry rigorously trained in piano performance and travelled across Europe. His European debut in July 2019 at the St. George's Cathedral in Piran, Slovenia, marked the beginning of a series of performances in stunning venues, including the Gravisi-Barbabanca Palace in Koper. Jerry's musical journey took him across Europe, where he participated in masterclasses and performed in Germany, Austria, Switzerland, Italy, and Croatia.

Since returning to Victoria in September 2021, Jerry has been completing his performance degree at the University of Victoria School of Music under the mentorship of Professor Bruce Vogt. Moving forward into the future, Jerry seeks to inspire the next generation, fostering a deep love and understanding of music that will resonate through their lives.