

 **Bard College Conservatory of Music**

presents

A Degree Recital:

Jiangli Liu, *piano*

Saturday, April 24, 2021, at 7:00 PM

View the concert on: <https://youtu.be/VzOicyWN8Dk>

Sonata No. 21 in C major, Op. 53, "Waldstein"

**Ludwig van Beethoven
(1862-1918)**

Allegro con brio

Introduzione: Adagio molto

Rondo. Allegretto moderato - Prestissimo

Estampes

**Claude Debussy
(1862-1918)**

Pagodes

La soirée dans Grenade

Jardins sous la pluie

Ballade No. 4 in F minor, Op. 52

**Fredric Chopin
(1810-49)**

Märchenbilder, for Piano and Viola, Op. 113

**Robert Schumann
(1810-56)**

Nicht schnell

Lebhaft

Rasch

Langsam, mit melancholischem Ausdruck

Zongheng Zhang, *Viola*

Program Notes

Sonata No. 21 in C major, Op. 53, "Waldstein"

The Waldstein Sonata, with the lovely name "dawn," is a piece full of appreciation and passion for nature. This is one of the pieces in which Beethoven expresses himself entirely through the enriched and various colors of music. Also, it is worth mentioning the significant change in the relationship between the slow and final movements. Beethoven originally composed a 9-minute Andante second movement but later replaced it with the present 28-bar Introduzione. The new movement acts as a dramatic introduction to the last movement so that the sonata feels like a two-movement work.

Estampes

Estampes was composed in 1903 and contains three songs, "Pagoda," "Evening in Granada," and "Garden in the Rain." They respectively show the wonderful scenery of the East, Spain and France, full of rich exoticism.

The first piece "Pagoda" (an Asian temple) is more like an Eastern fantasy dream of Debussy and is inspired by Indonesian Javanese music.

The second song "Evening in Granada" is based on the rhythm of habanera, with a clear Spanish style. It has been praised by the Spanish composers and depicts the charming scenery of Granada in southern Spain after nightfall.

The third piece "Garden in the Rain" is toccata-style music. It uses two ancient French folk songs as the material and depicts a child watching the raindrops in the garden through the window.

Ballade No. 4 in F minor, Op. 52

This ballad is the self-expression of Chopin's later life. In structure, a combination of sonata style and variation is adopted. Here, the lyrical and narrative main themes with melancholic and fantasy temperaments strengthen the basic emotional color through the development of variations. Gradually, the personality changes and becomes full of tragic "enthusiasm;" later, the active and tense section evoke panic. This piece is not a dramatic epic, but a lyrical story. In the entire work, Chopin does not use emotional contrast but creates musical images with similar "fragile" colors, though completely different tones alternate with each other. Only at the end, he shows his unique ability to depict tragedy and passion.

Märchenbilder, for Piano and Viola, Op. 113

Schumann's Märchenbilder (Images of Fairy Tales) is undoubtedly one of the violist's favorite sets of pieces originally conceived for the viola.

The first movement begins with a melancholy melody in the viola followed by a more rhythmic second idea beginning in the piano. Both ideas constantly recur throughout the movement in various guises.

The second movement is a short rondo, which begins with a fanfare-like idea and continues in a majestic rhythm. The pomp then melts away into a more lyrical first episode. However, before the fanfare thunders back to the fore, a spirit-like second episode occurs and passes almost seamlessly into a final statement of the majestic opening theme.

The third movement begins with a consistent triplet sixteenth-note rhythm first in the viola then passing to the piano. A lyrical middle section provides a brief repose from the fiery opening section.

The final movement presents a lyrical theme full of yearning and nostalgia. It is a somewhat unusual movement to conclude a multi-movement work, but all fairy tales must end.

Biographies

Pianist **Jiangli Liu**, from China, is a fourth-year student at the Conservatory, currently studying piano with Shai Wosner and Richard Goode. Jiangli also studied with Peter Serkin.

She is also pursuing a second degree in mathematics. She holds the Conservatory's Belinda and Stephen Kaye Scholarship.

Violist **Zongheng Zhang '21**, is completing his fifth and final year in the Bard College Conservatory of Music, studying violin and viola performance with Todd Phillips and Melissa Reardon, and orchestra conducting with James Bagwell. As the winner of the 2020 Bard Conservatory Concerto Competition, he performed with The Orchestra Now under the baton of maestro Leon Botstein on April 10, 2021. at the Fisher Center. He also won the 2019 Bard Community Orchestra Concerto Competition. At the Bard Conservatory, he holds the Y.S Liu Scholarship.

After giving his first solo recital when he was 15 years old in Wuhan, China, he was invited to join several international summer music festivals, such as Napa Valley Music Festival, The Great Wall Music Summer Academic, and the Summer Violin Institute at Northwestern University, among others. He has often served as the concertmaster and principal violin in the Bard Conservatory Orchestra and the Bard Community Orchestra.

For his second major in psychology, he completed a senior project: "Does the Direction of Current Flow Using Transcranial Direct-Current Stimulation (TDCS) Affect One's Ability to Perform Motor Tasks?" last year. He won the Andrew Jay Bernstein Prize for senior projects in psychology in 2019. This spring, he will present the results of his experimental "Sleeping and Memory" studies at the Eastern Psychology Association Conference. He is the lab manager of the Memory Dynamics Lab at Bard College.