LISA SMITH WENGLER
CENTER FOR THE
arts
PEPPERDINE UNIVERSITY

presents

The Recital Series

Tony Siqi Yun, Piano

Sunday, March 13, 2022, 2 PM
Raitt Recital Hall

The Cultivators: Highlights from the Kinsey African American Art and History Collection is on view in the Weisman Museum of Art through Sunday, March 27, 2022.
There is no admission charge.

Reserve your free tickets to the exhibition by clicking here.

PROGRAM

BACH (1685–1750) **Chaconne from the Partita No. 2 in D Minor for Unaccompanied Violin, BWV 1004**
(arr. Busoni)

BACH **Chorale Prelude: Ich ruf' zu dir, Herr Jesu Christ, BWV 639**
(arr. Busoni)

BEETHOVEN (1770–1827) **Piano Sonata in D Major, Opus 28 *Pastoral***
Allegro
Andante
Scherzo: Allegro vivace
Rondo: Allegro non troppo

— INTERMISSION —

LISZT (1811–1886) **Reminiscences de Norma, S.394**

LISZT **Solemn March to the Holy Grail from Parsifal, S.450**

STRAVINSKY (1882–1971) **L'oiseau de feu**
(arr. Agosti)
Danse infernale
Berceuse
Finale

Program subject to change.

Tony Siqui Yun appears by special arrangement with Askonas Holt Limited.

Please turn down or turn off all hearing aides.

Although heard as one work of art, many musical works have three or more movements or sections. A short pause often follows each movement, and during these pauses silence is needed to preserve the flow of the piece. But applause is truly music to a musician's ear at the *end* of a work, so we hope you will clap to your heart's content after the final movement.

Pianist Tony Siqi Yun won First Prize and a Gold Medal at the inaugural China International Music Competition in 2019. In the final round of the competition he performed Tchaikovsky's *Piano Concerto No 1* with the Philadelphia Orchestra and Yannick Nézet-Séguin, and he collaborated with Maestro N Nézet-Séguin again in 2021 when he made his debut with the Orchestre Métropolitain in Montreal.
Recent and future highlights include his solo recital debuts at the Hamburg Elbphilharmonie, Gewandhaus in Leipzig, Düsseldorf, Luxembourg, Hannover, Stanford University (USA) and at the Vancouver Recital Society. In North America Yun has also played with the Cleveland Orchestra, as part of the Thomas and Evon Cooper International Piano Competition, where he won first prize. Later this season Yun will make his debut with the Toronto Symphony and Peter Oundjian performing the Schumann Piano Concerto.
Yun has a long-standing relationship with the China Philharmonic Orchestra with whom he has toured and also appeared as soloist in the 2019 CCT New Year's Concert. He has also performed with the Shanghai Symphony Orchestra with Ion Marin.
Yun is a recipient of the Jerome L. Greene Fellowship at the Juilliard School in New York City where he studies with professors Yoheved Kaplinsky and Matti Raekallio.

Yun appears courtesy of Askonas Holt Limited.

askonasholt.com/artists/tony-yun/
Instagram: @tonysiqiyun

Chaconne from the Partita No. 2 in D Minor for Unaccompanied Violin, BWV 1004

JOHANN SEBASTIAN BACH
Born March 21, 1685, Eisenach
Died July 28, 1750, Leipzig

arranged for piano by
FERRUCCIO BUSONI
Born April 1, 1866, Empoli
Died July 27, 1924, Berlin

The magnificent *Chaconne* that concludes the *Partita No. 2 for Unaccompanied Violin* is among the most intense music Bach ever wrote, and it has worked its spell on musicians everywhere over the last three centuries. The violin is a linear instrument, and the full harmonic textures implied in the original seem to cry out for performances that can project these more satisfactorily than can the violin. The *Chaconne* has been transcribed for many other instruments and combinations of instruments, including several versions for keyboard: first by Joachim Raff and in 1877 by Brahms, who arranged it for left hand only. Brahms was almost beside himself with admiration for this music; to Clara Schumann he wrote: "If I could picture myself writing, or even conceiving such a piece, I am certain that the extreme excitement and emotional tension would have driven me mad."

Ferruccio Busoni, who felt a similar excitement about the *Chaconne*, made his transcription some years after Brahms' and first performed it at a concert in Boston in 1893. This was a period when Busoni was making piano transcriptions of Bach's organ music, and at least one scholar has suggested that Busoni conceived of the *Chaconne* as organ music (rather than violin music) and then—with that sonority in mind—proceeded to make a transcription for piano that would project an organ-like richness of sound. Busoni's transcription is a fairly exact reproduction of Bach's music: he makes only minor changes in the original, including the repetition of one brief phrase not repeated by Bach.

A chaconne is one of the most disciplined forms in music: it is built on a ground bass in triple meter over which a melodic line is repeated and varied. Here the four-bar ground bass repeats 64 times during the quarter-hour span of the *Chaconne*, and over it Bach spins out gloriously varied music, all the while keeping these variations

firmly anchored on the ground bass. At the center section Bach moves into D major, and here the music relaxes a little, content to sing happily for awhile; after the calm nobility of this interlude, the quiet return of D minor sounds almost disconsolate. Bach drives the *Chaconne* to a great climax and a restatement of the ground melody at the close.

Chorale Prelude: Ich ruf' zu dir, Herr Jesu Christ, BWV 639
(arr. Busoni)
JOHANN SEBASTIAN BACH

As a devout Lutheran, Bach took very seriously Martin Luther's call for a music (and a language) available to all members of the congregation. In the effort to reach the common man and make religion more immediate and meaningful, the music of the Lutheran service was built not on the Latin of the Roman Catholic Church—chanted by the priest—but on the simple and sturdy hymn-tunes of Germany (some of them by Martin Luther himself), which could be sung by all the members of a congregation. Bach was drawn to these old German chorale melodies throughout his career: he wrote cantatas based on chorale tunes, he included chorales in his passions, he composed about thirty new chorale tunes of his own, and he also made about 400 reharmonizations of existing chorale tunes, usually for solo organ.

Ich ruf' zu dir, Herr Jesu Christ was originally from Bach's *Orgelbüchlein*, a collection of short works for organ that he composed in Weimar between 1713–1716. Some listeners may be familiar with *Ich ruf' zu dir* in Leopold Stokowski's sumptuous arrangement for symphony orchestra, but this haunting, subdued music also exists in arrangements for piano by Wilhelm Kempff and Andre Watts. It is heard at this recital in a transcription by Ferruccio Busoni, who left seven volumes of Bach transcriptions. Some listeners will recognize this music from its use in the 1972 Russian science fiction film *Solaris*.

Piano Sonata in D Major, Opus 28 *Pastoral*
LUDWIG VAN BEETHOVEN
Born December 16, 1770, Bonn
Died March 26, 1827, Vienna

Beethoven believed that he had written only one piece nicknamed the "Pastoral," his *Sixth Symphony* of 1808. Yet among his piano sonatas there is one called the *Pastoral*, though this nickname was created by a publisher in Hamburg in the 1830s, a few years after Beethoven's death. "Pastoral" is a term without precise musical meaning. In literature, it refers to a work that idealizes country life, specifically the life of the shepherd, invariably by a class that has had little contact with such a life: Marie Antoinette's playing at being a milkmaid is only one of the most egregious examples of this attitude. In music, pastoral is more elusive and difficult to define: it may appear as the sound of shepherds' pipes (Berlioz's *Symphonie fantastique*), as peasant dances (Beethoven's *Pastoral Symphony* or Haydn's *The Seasons*), or as a relaxed interlude (the *Pastoral Symphony* from *Handel's Messiah*).

Yet none of these characterizes Beethoven's *Piano Sonata in D Major*, composed in 1801. This was two years before he revolutionized his own style with the *Eroica*, and in these years—at age 30—he was continuing to refine his command of classical form, even as—in quiet ways—he was taking that early style in unusual directions: other works composed this same year include the *Moonlight Sonata*, *the Spring Sonata*, and *The Creatures of Prometheus* ballet. *The Piano Sonata in D Major* is relaxed and open music, and commentators invariably seize on the opening of the last movement, with its rocking 6/8 meter, as the spot that "must" be pastoral. Beethoven would have thrown up his hands had he heard that nickname. To him, this was simply a *Sonata in D Major*, and it may be most accurate to consider this music for itself and not try to fit it into someone else's retroactive nickname.

This sonata, the fifteenth in the sequence of Beethoven's 32 piano sonatas, is his last in four movements. The opening *Allegro* proceeds smoothly along a steady pulse of quarter-notes. Though the exposition is relaxed, the development is quite active, at least until the end, when Beethoven brings it to a series of pauses; the recapitulation, not literal, drives to a quiet close. Beethoven moves to D minor in the wonderful *Andante*: the right hand has the legato melodic line over a walking staccato accompaniment in the left. This is striking music, and it is matched by its middle section, which moves to D major and

dances lightly along triplet rhythms. The opening material—and tonality—return, and all seems set for a simple ternary form when Beethoven takes off: that opening material is now extended on strange chromatic runs, and there is even a whiff of the middle section in the closing moments. Beethoven's friend Carl Czerny reported that this movement was the composer's own favorite and that he used to perform it by itself. One wishes that whoever nicknamed this sonata had—instead of settling on something so bland as *Pastoral*—found a name derived from this movement: this *Andante* is the part of the sonata that stays to haunt the mind when the music has ended.

The *Scherzo* dances quickly on the octave drops at its opening; its tiny trio section vanishes almost as it begins. The amiable rondo tune of the finale rocks along happily on its 6/8 meter, and Beethoven breaks this cheerful motion with more extroverted passages. Some have commented that the fast coda seems out of place in such a relaxed movement, but even in this virtuoso passage the music speeds along over the same rocking 6/8 accompaniment that has underlain so much of the movement.

Reminiscences de Norma, S.394
FRANZ LISZT
Born October 22, 1811, Raiding, Hungary
Died July 31, 1886, Bayreuth

Liszt made a number of straightforward piano versions of works by other composers, such as Beethoven symphonies, Weber overtures, and other orchestral works, chamber music, and songs. His motives here were entirely generous: he liked this music and knew that performances of the original versions would be infrequent, so he set out to bring the music to a wider audience by playing it in piano versions. Such arrangements are generally known as *transcriptions*: straightforward and (fairly) literal piano versions of works originally written for instruments or voice.

But Liszt also turned to the music of other composers as the starting point for his own creativity and as an opportunity to demonstrate his keyboard virtuosity. Such works go under a variety of names, including *paraphrase*, *reminiscence*, or *fantasy*, and for them Liszt would often turn to popular operas: Liszt would begin with some of the best-known tunes from operas, and from these operas he would create virtuoso works for the keyboard. The themes may have been written by other composers, but the treatment was entirely Liszt's—

these are essentially original compositions by Liszt, and they became vastly popular.

Vicenzo Bellini's *Norma* was first produced in 1831, when that composer was only 30. Set in ancient Gaul during the revolt against the Roman occupation, the opera tells of the druid priestess Norma and her fatal love for the Roman soldier Pollione. Liszt wrote his *Reminiscences de Norma* in 1841, and in this case he built up his paraphrase on themes specifically associated with Norma herself. The *Reminiscences* become, then, a sort of portrait of that heroine, though here they are done up with a furious virtuosity. Liszt subtitled this work "Grand fantaisie pour piano," and grand it certainly is, stretching out to over a quarter-hour in length. The work begins with a powerful statement—marked *Tempo giusto*, *marcato*, and *fortissimo*—that imitates the sound of a full orchestra, complete with drum-rhythms and broadly-arpeggiated chords. Liszt then proceeds to take the Norma themes, six in all, through an extended and brilliant treatment.

Solemn March to the Holy Grail from Parsifal, S.450
FRANZ LISZT

Parsifal, Wagner's final opera, was given a lavish premiere at Bayreuth during the summer of 1882. Bayreuth was in a festive mood for the launch of the opera, and enthusiasts and visitors flocked to hear *Parsifal*, which was premiered on July 26 and then given 15 more performances. One of the honored guests during these festivities was Wagner's father-in-law Franz Liszt, who attended a number of rehearsals, heard four performances, and knew the opera well: he played excerpts of it on the piano for friends that summer in Bayreuth. Both Wagner and Liszt were now in their twilight of their careers: Wagner would die only seven months later, and Liszt—already suffering some of the effects of age—would live only four more years.

Earlier in his career Liszt had made famous (and sometimes extravagant) piano versions of music from a number of Wagner's operas, but this time—confronting one of the most solemn operas ever written—he created a much more restrained piano piece based on one of the opera's most intense moments. At the end of Act I the wounded Amfortas and the knights of the Grail share a solemn ceremony and meal, during which the Holy Grail is unveiled. The rough young Parsifal is invited to share in this ceremony but looks on without understanding. At the end of their festive gathering, the knights and esquires march solemnly out of the Hall of the Grail, leaving behind

the uncomprehending Parsifal and the angry Gurnemanz. A tradition at Bayreuth is that this moment, which brings Act I to its close, is to be followed by no applause.

Wagner's music for the knights' procession is dignified and somber, and Liszt's piano piece remains very much within that character. This is not virtuoso piano music, designed to show off keyboard virtuosity, but rather a meditation on the music that accompanies this solemn scene. The steady march rhythm continues throughout, and above this Liszt mixes in bits of Wagner's ceremonial music, as well as the famous "Dresden amen" that is a part of these regal ceremonies.

Liszt composed this music very soon after the premiere of *Parsifal*: the premiere of his *Solemn March to the Holy Grail* was given in Weimar on September 29. The pianist on that occasion was the eighteen-year-old Eugene d'Albert, one of Liszt's star students, who would go on to make his reputation as both pianist and composer.

L'oiseau de feu: Danse infernale, Berceuse et Finale
(arr. Agosti)
IGOR STRAVINSKY
Born June 17, 1882, Oranienbaum
Died April 6, 1971, New York City

Igor Stravinsky burst to international fame—and changed the course of music—with his three great "Russian" ballets: *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913). These are spectacular compositions for orchestra, remarkable for their sheer sonic impact, range of instrumental color, and Stravinsky's incredible rhythmic imagination. Not surprisingly, they have become three of the most popular orchestral works ever written.

Pianists have, of course, been attracted to these scores, and there are some notable arrangements of these ballets for keyboard. The composer himself contributed several of them. Stravinsky originally composed *The Rite of Spring* for two pianos and orchestrated it only after it was complete in this version for keyboard; his two-piano version is often performed. And at the request of Artur Rubinstein, Stravinsky made a piano arrangement of a large portion of *Petrushka*, which he titled *Three Movements from Petrushka*. But the composer did not make a keyboard arrangement of *The Firebird*, and the most famous keyboard version of music from that ballet was made by the Italian pianist and pedagogue Guido Agosti.

Agosti (1901–1989) studied with Ferruccio Busoni and then taught for many years in Venice and Rome; among his students were such distinguished pianists as Leslie Howard, Raymond Lewenthal, and Daniel Pollack. Though he is almost remembered more as a teacher than as a performer, he did record music by Debussy, Beethoven, Janáček, and others. In 1934, Agosti made an arrangement of three movements from *The Firebird*, and it may be useful to place them in context by recalling the story of the ballet.

The Firebird tells of a young prince, Ivan Tsarevich, who unknowingly pursues the magic Firebird—part woman, part bird—into the garden of the green-taloned Kastchei, most horrible of all ogres: Kastchei captures and imprisons maidens within the castle and turns all knights who come to rescue them to stone. Ivan captures the Firebird, but she begs to be released, and when he agrees she gives him a magic feather and vanishes. The prince sees a group of 13 princesses playing with golden apples, and when dawn breaks and they have to return to Kastchei's castle, he follows them. Instantly he is confronted by the hideous fiends who inhabit the castle and is about to be turned to stone himself when he remembers the feather. He waves it, and the Firebird returns, puts all the ogres—including Kastchei—to sleep, and shows him where a magic egg is hidden in a casket. When Ivan smashes the egg, Kastchei and his friends disappear, the petrified knights return to life, the maidens are freed, Kastchei's castle is transformed into a cathedral, and Ivan marries the most beautiful of the 13 princesses.

Agosti chose to arrange three movements from the climax of the ballet, and these are in fact the final three movements of the orchestral suite Stravinsky drew from the ballet in 1919: the famous *Infernal Dance*, with its barbaric snorts and growls as Kastchei's fiends attempt to resist the Firebird's spell; the *Berceuse*, which is the music the Firebird uses to lull Kastchei and his followers to sleep; and the *Finale*, based on the old Russian folk song "By the Gate," which drives the ballet to a magnificent conclusion on music of general rejoicing. Agosti's arrangement remains faithful to Stravinsky's original score, but it makes fiendish demands of its own on the pianist, who must master complicated textures (much of this transcription is written on three staves) and still be able to generate the powerful sonority that is so much a part of this music.

—Program notes by Eric Bromberger

The Recital Series at Pepperdine University has delighted audiences with new and emerging classical musicians since 1993. With intimate Sunday afternoon performances in Raitt Recital Hall, the series is nationally known for the high quality of its performances, the stunning location, the beautiful and acoustically superior venues, and the engagement and loyalty of its audience. Many of the featured artists have gone on to significant critical and professional acclaim, including cellist Johannes Moser, pianist Haochen Zhang, soprano Jessica Rivera, and cellist Alisa Weilerstein. The Recital Series is made possible by the generous support of funders to the Lisa Smith Wengler Center for the Arts. For more information or to purchase tickets, please visit arts.pepperdine.edu.

The Lisa Smith Wengler Center for the Arts is a member of Concert Artists Guild's Performance Prize Presenter Network, a growing community of presenters who partner with CAG to engage its Competition Winners on an ongoing basis.

ARE YOU ON OUR EMAIL LIST?
Receive special offers and advance notice of more great spring 2022 shows and events.

CLICK HERE TO SIGN UP.

LISTEN TO OUR PODCAST
Hear interviews and behind-the-scenes insights from the artists and Center for the Arts staff about our season programming.

CLICK HERE TO LISTEN.

We gratefully acknowledge the support of our Annual Donors to the Lisa Smith Wengler Center for the Arts:

CENTER FOR THE ARTS CHANCELLOR'S CIRCLE

Performance Sponsors
The Office of the Chancellor of Pepperdine University
Anne Marie and Mitch Bredefeld
Crest Associates
Melanie and Richard Flamminio
David Huenergardt*
Billie Milam Weisman
Lisa Smith Wengler

Supporting Sponsors
Lisa Freer
Mary and Tom Hawkins
Kathleen and Greg Outcalt
Diane Reilly
Ellen and Doug Weitman

Contributing Sponsors
The Anza Hotel
Shelley and Rick Bayer
Debby and Andy Benton
Marguerite Brown
Kathy and Lou Colombano
Food Fetish Catering
Marmalade Cafe
Mark DiPaola
Sara and Sam Jackson
Marnie and Tom Mitze
Lucy and Tim Perrin
Gail and Jim Wilburn

CENTER FOR THE ARTS GUILD SPONSORS

Diamond Members
Beverly Bergmann
Norma Cowles
Holly and Sean Culhane
Pamela Engelke
Callie and Rick Moos
Karen and Jerry Orefice
Billie Weisman

Platinum Members
Rebecca Carson and Dan Murphy
Ruth Crooker
Rosemary and Bernie Ecker
Dean Ron Phillips
Optimist Club of Malibu
Claudia Preston
Susan and Gary Stephani

Gold Members
Diane and Noel Applebaum
Roxanne and John Chapman
Barbara and Jack Garrett
Agnes and Rick Gibson
Katherine and Mike Hanssens
Rosemarie and Gerhard Ihde
Lisa and Stephen Kujolic
Marilyn Pecsok
Susan and Pier Rossi
Anita and Steven Segal
Jerry Warkans
Sharon and Randall Wixen
Jane Wykoff

Sterling Members
Susan and Jimmy Barge
Bonnie Bates
Marcia and Barry Cohn
Lauren and Marco Cosentino
Jerry Daniels
Kathie and Lou Drobnick
Drs. Angelita and Ronald Feinstein
Donna and Jim Garrett
Jill and Michael Hainkel
Ken Kofman
Diana and Steve Maiman
Rebecca and Mark Mushkin
Beverly and Stephen Nuccio
Susie and Steve Parks
Ellen and Patrick Rude
Jozelle and Ken Smith
Chris Wilson

Silver Members
Heidi Bernard
Pearl and Bill Burns
Pat and Avery Falkner
Karen and Doug Kirk
Andrea Lemons
Judith McAllister
Jill McWilliams
JoAnne Payson
Susan and Marty Sedlacek
Anne Wallace
Marilyn and Roger Wolk

**in memoriam*

This list includes all donors at the $100-and-above level as of February 17, 2022.

BECOME A SPONSOR TODAY

Center for the Arts members provide free performances to thousands of schoolchildren each year. Members also enjoy unique benefits, including free parking and special backstage tours.

CLICK HERE FOR MORE INFORMATION.