

Hsin-Hao Yang
piano

Recital in partial fulfillment of the
Doctor of Musical Arts degree, 2026
Student of Wha Kyung Byun

Friday, April 12, 2024
8:30 p.m.
Williams Hall

PROGRAM

Muzio Clementi

(1752–1832)

Piano Sonata in F-sharp Minor, op. 25 no. 5

Piuttosto allegro con espressione

Lento e patetico

Presto

Ludwig van Beethoven

(1770–1827)

Piano Sonata No. 28 in A Major, op. 101

Etwas lebhaft und der innigsten

Empfindung

Allegretto, ma non troppo

Lebhaft, marschmäßig

Vivace alla marcia

Langsam und sehnsuchtsvoll

Adagio, ma non troppo, con affetto

Geschwind, doch nicht zu sehr, und mit

Entschlossenheit

Allegro

Intermission

Alexander Scriabin

(1872–1915)

Piano Sonata No. 3 in F-sharp Minor, op. 23

Drammatico

Allegretto

Andante

Presto con fuoco

Maurice Ravel

(1875–1937)

La Valse

The program for this recital features composers who navigated a significant shift in artistic ideals and philosophies. Building upon the foundations laid by Clementi and other predecessors, Beethoven propelled Classical music into the realm of Romanticism, elevating the art form to new heights. Meanwhile, on opposite sides of Europe, Scriabin and Ravel grappled with the changing tides of musical trends. In response to the German Romanticism and the surge of nationalism, they pioneered innovative techniques and approaches. It is fascinating to witness how the legacies of previous generations shaped the creative endeavors of the next.

Clementi Sonata in F-sharp Minor, op. 25 no. 5

Perhaps the normal impression of Clementi as a composer is through his sonatinas, which serve as excellent material for developing students to train their mechanic skills and musicianship. Legendary pianist Vladimir Horowitz even thought he was merely a keyboard connoisseur at first! However, Clementi's legacy proved to be much more than that. He not only showcased but also redefined the piano's capabilities, profoundly inspiring Beethoven during his second period. He was the first piano modernist, as described by Vladimir Horowitz.

Clementi's birth remains shrouded in mystery - his exact birthdate is unknown, but it is believed he was born in Rome, possibly in late January 1752. He led a multifaceted life, primarily based in London but extensively touring Europe. Not only was he recognized as a concert organizer, conductor, and virtuoso performer, but he also delved into piano manufacturing and music publishing in later years of his life. His compositions exhibit a blend of humor and profound emotional depth, characterized by clarity and intricate virtuosity.

Between 1785 and 1795, Clementi established himself in London's musical scene, frequently appearing in concerts both as a conductor and a virtuoso performer. This period marked his ambitious venture into the musical scene as a symphonist, where he competed with titans like Joseph Haydn. He would not forget to revisit and compose six sonatas for pianoforte in 1790. Dedicated to Mrs. Meyrick, this F-sharp minor sonata is the fifth of the collection. Combining the crispness of Italian composition with the emotive depth of Viennese style, this sonata exudes poignancy and elegance while showcasing virtuosic expression. It stands as a testament to Clementi's mastery, capturing the brilliance of his musical vision.

Beethoven Sonata no. 28 in A Major, op. 101

Beethoven stands as an extraordinary figure in the history of Western classical music. He was born in a wave of emerging ideologies and aesthetics, progressing the transition from the Enlightenment-inspired Classical era to the advent of Romanticism, characterized by heightened emotion and individual expression. Despite facing hardships throughout his life — from a tumultuous upbringing with an abusive parent, battling severe depression and suicidal intent upon discovering his hearing loss, and enduring illness that stifled his creativity in later years — Beethoven's artistry persevered through challenges. Reflecting his mother's motto, "Without suffering there is no struggle, without struggle no victory, without victory

no crown," Beethoven's music transcends his personal struggles, leaving an enduring legacy. His compositions remain cherished, studied, and revered, ensuring his status as a titan in the history of music.

1816 was a difficult year for Beethoven. Following his brother's passing, a legal dispute arose over who would care for his nephew Karl. Beethoven battled to be the only guardian of his nephew Karl and ultimately won. Suddenly, Beethoven found himself adjusting his already chaotic life to accommodate Karl. From finding the right school to arrange for a suitable home, Beethoven had his hands full. During this tumultuous period, Beethoven's creative output slowed, but he never stopped sketching and composing in his mind. Out of this tough time came the Piano Sonata op. 101 in A major. This sonata encapsulates the depths of human emotions while retaining an incredibly concise structure. Reflective of Beethoven's late style, the sonata unites polarizations of introspective contemplation and vibrant exuberance. Through this sonata, Beethoven invites listeners on a journey through the complexities of emotion and thought, a testament to his unparalleled ability to evoke the human condition through music.

Scriabin Piano Sonata no. 3 in F-sharp Minor, op. 23

In the latter part of the 19th century, Russia's musical landscape was vibrant and diverse. Glinka had earned recognition as the first authentic "Russian composer" in Western eyes, igniting discussions on defining a distinct Russian musical identity. Tchaikovsky advocated for preserving traditional Western forms while infusing them with Russian melodies, while the group of composers The Five mastered innovative techniques to forge a wholly new style. This led to a synthesis of Western Romanticism and Russian Orientalism, resulting in a fertile musical environment. Amidst this cultural exchange, a new generation of composers emerged, blending the best of both traditions in unique ways. One such figure was Alexander Scriabin. Initially rooted in late Romanticism, Scriabin infused traditional genres with a lush and emotive Russian musical palette. Over time, his interests expanded into the realms of mysticism, prompting explorations beyond the confines of tonality. His compositions grew increasingly radical and complex, leaving a profound impact on subsequent generations of composers.

Piano Sonata no. 3 in F-sharp minor was Scriabin's 23rd published work. By the age of 26, Scriabin had transitioned from his apprenticeship phase to a period of artistic maturity. This sonata stands as a testament to his ambition, showcasing a complete four-movement structure and employing sophisticated compositional techniques. Scriabin had titled the sonata "States of the Soul" and devised a program for the narrative of this sonata:

First movement: The soul, free and wild, thrown into the whirlpool of suffering and strife.

Second movement: Apparent momentary and illusory respite; tired from suffering the soul wants to forget, wants to sing and flourish, in spite of everything. But the light rhythm, the fragrant harmonies are just a cover through which gleams the restless and languishing soul.

Third movement: A sea of feelings, tender and sorrowful: love, sorrow, vague desires, inexplicable thoughts, illusions of a delicate dream.

Fourth movement: From the depth of being rises the fearsome voice of creative man whose victorious song resounds triumphantly. But too weak yet to reach the acme he plunges, temporarily defeated, into the abyss of non-being.

Ravel *La Valse*

While Russian composers were discovering the balance between Russian Orientalism and Western Romanticism, across the European continent, a different musical conversation was unfolding. In the aftermath of France's defeat in the Franco-Prussian War, there arose a rejection of the dominant Germanic/Austrian Romanticism. The establishment of the Société nationale de musique in 1871 marked a shift, favoring French composers exclusively and fostering a new, lighter musical style characterized by progressive harmonies and textures.

Maurice Ravel emerged within this nationalist movement. Renowned for his distinctive sensitivity and aesthetic sensibilities, he became one of the most esteemed French composers of his era. While his contemporaries sought their unique innovative responses to the evolving musical landscape, Ravel pursued a path of revisiting older musical forms and infusing them with modern harmonies and textures—an approach later termed "Neo-Classicism." His composition *La Valse* exemplifies this movement, taking a traditional Viennese waltz and reimagining it in a modern, deconstructed form, reflecting the tumultuous era of war in which Ravel lived. Ravel had provided a brief description for the opening of *La Valse*:

Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees at letter (rehearsal marking) A an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth at the fortissimo at letter 'B.' An imperial court, about 1855.

Upcoming Student Recitals at NEC

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Karl Henry, *contemporary musical arts* (MM)

Student of Lautaro Mantilla

Saturday, April 13, 2024 at 8:00 p.m., Brown Hall

Ruoxi Peng, *soprano* (GD)

Student of MaryAnn McCormick

Saturday, April 13, 2024 at 8:00 p.m., Burnes Hall

Mark Tipton, *jazz trumpet* (DMA)

Student of Billy Hart and Joe Morris

Saturday, April 13, 2024 at 8:00 p.m., Pierce Hall

Robert Diaz, *oboe* (BM)

Student of John Ferrillo

Sunday, April 14, 2024 at 12:00 noon, Pierce Hall

Daniel Slatch, *double bass* (BM)

Student of Donald Palma

Sunday, April 14, 2024 at 12:00 noon, Burnes Hall

Maggie Yifan Yue, *jazz voice* (BM)

Student of Mark Zaleski and Dominique Eade

Sunday, April 14, 2024 at 12:00 noon, Eben Jordan

Cailin Singleton, *double bass* (BM)

Student of Donald Palma

Sunday, April 14, 2024 at 4:00 p.m., Burnes Hall

Kevin Smith, *trombone* (BM)

Student of Toby Oft

Sunday, April 14, 2024 at 4:00 p.m., Williams Hall

Nicholas Ottersberg Enriquez, *baritone* (BM)

Student of Bradley Williams

Sunday, April 14, 2024 at 8:00 p.m., Williams Hall

Shannon Ross, *cello* (MM)

Student of Yeesun Kim

Sunday, April 14, 2024 at 8:00 p.m., Pierce Hall

Upcoming Student Recitals at NEC

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Zeyi Tian, *saxophone* (MM)

Student of Kenneth Radnofsky

Sunday, April 14, 2024 at 8:00 p.m., Burnes Hall

Jungyoon Kim, *flute* (GD)

Student of Renée Krimsier

Monday, April 15, 2024 at 2:00 p.m., Keller Room

Sujin Choi, *collaborative piano* (GD)

Student of Cameron Stowe

Monday, April 15, 2024 at 8:00 p.m., Williams Hall

Hila Dahari, *violin* (BM)

Student of Ayano Ninomiya

Monday, April 15, 2024 at 8:00 p.m., Keller Room

Shota Renwick, *jazz saxophone* (BM)

Student of Jason Moran, Jerry Bergonzi, Anna Webber, and Nasheet Waits

Monday, April 15, 2024 at 8:00 p.m., Pierce Hall

Anneke Stern, *mezzo-soprano* (MM)

Student of Jane Eaglen

Thursday, April 18, 2024 at 8:00 p.m., Pierce Hall

Macintyre Taback, *cello* (DMA '26)

Student of Laurence Lesser

Thursday, April 18, 2024 at 8:00 p.m., Keller Room

Samuel Childs, *jazz saxophone* (BM)

Student of Joe Morris, Anna Webber, Nasheet Waits, and Billy Hart

Friday, April 19, 2024 at 8:30 p.m., Pierce Hall

Davis You, *cello* (BM)

Student of Laurence Lesser and Paul Katz

Friday, April 19, 2024 at 8:30 p.m., Brown Hall

Haoyu Zheng, *contemporary musical arts* (BM)

Student of Michael Gandolfi and Nedelka Prescod

Friday, April 19, 2024 at 8:30 p.m., Eben Jordan

Food and drink are not allowed in the concert hall,
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