

a Scottish folk song. The text was from Bishop Percy's *Reliques of Ancient English Poetry*. The story was about a son who killed his father, and accused his mother as the instigator. It begins with an *Andante* opening in D minor, with the mother addressing her son, "*Dein Schwert, wie ist's von Blut so rot?*" – "Your sword, why is it so red with blood?" – the son responds – "*O ich hab' geschlagen meinen Geier tot.*" – "I have beaten my vulture to death." Brahms used this text again later in his Op. 75, No.1 duet for contralto and tenor. The dramatic realization of "Edward" is indeed a great drama which unfolds without the need of words.

The second of the ballades is the best example of Rubinstein's description of the young Brahms – full of optimistic vigor and a Schubertian gift of song. The opening also begins *andante*, spinning out one of the most heart-felt themes; the majestic second theme sandwiched by a graceful pizzicato middle section offers a glimpse of Brahms as an orchestral composer. Finally we are indulged one last time by the returning first theme, enriched with a cello and bass line. The third of the set, titled *Intermezzo*, is a ghostly reminiscence of Brahms' *Scherzo*, Op.4. An *allegro* opening leads to a *cantabile* angelic middle section, in which Brahms explores the upper register of the piano. The last of the set is also reminiscent, but in this case of a later work – the *Intermezzo* Op.119, No. 1. The middle section, which marked *Col intimissimo sentimento*, echoes his intimate and sentimental late piano style. Brahms displays his mastery of imitative devices in the interchanging figurations of the hands; he also displays the daring harmonization and rich sonorities, which already reveal the unmistakable voice of Brahms as a young man.

— *Carmen Li*

Even if a composer deliberately writes music to follow a story line, the ultimate meaning of great music is not the story but the sounds themselves – and all the underlying emotions and feelings that the composer has worked to express. Those emotions are not 'extras', but an integral part of the music. In fact, they are what the music is all about.

— *Leonard Bernstein*

Personal Thanks:

I would like to thank my parents, who supported my decision in pursuing music in the middle of my college career. Thank you for believing in me; to the Stanfords and the Walkers, many thanks to your love and support; to all my friends here at UNCG, your friendship is greatly appreciated; and last but not least, my teacher Dr. Willis, thank you for your wonderful guidance and continual inspiration.



Huayin Carmen Li

piano

Senior Recital

Sunday, May 5, 2002

1:30 pm

Recital Hall, School of Music

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Program

Images, Book II

Cloches à travers les feuilles.
Et la lune descend sur le temple qui fut.
Poissons d'or.

Claude Debussy
(1862–1918)

Sonata in C minor, Hob. XVI: 20

Moderato
Andante con moto
Allegro

Franz Joseph Haydn
(1732–1809)

intermission

Prelude and Fugue in G Major, BWV 860
from *Das Wohltemperierte Klavier I*

Johann Sebastian Bach
(1685–1750)

Ballades, Op. 10

Andante
Andante; Allegro non troppo
Intermezzo: Allegro
Andante con moto; Più lento

Johannes Brahms
(1833–1897)

Etude in G# minor, Op. 25, No. 6
Etude in C minor, Op. 25, No. 12

Frédéric Chopin
(1810–1849)

In partial fulfillment of the degree requirements for the
Bachelor of Music in Performance

Music paints everything, even objects that are perceived only by the ear.

— *Henri Rousseau*

Claude Debussy's fascination with painting is evident in the titles he gave to many of his compositions, among them *Estampes* (1903), the two sets of *Images* (1905 & 1907) and the *Images for Orchestra* (1912). *Cloches à travers les feuilles* (Bells through the leaves) evokes an ambiguous mixture of chimes sounding from far and near, through the leaves of an ancient forest. In the second piece *Et la lune descend sur le temple qui fut*, Debussy further explores the diverse sonority of the high and low registers of the keyboard. The use of the pentatonic scale and parallel chords suggest the oriental influence of the Arabian enchantment *One Thousand and One Nights*. The title means “And the moon descends on the temple that was,” full of mystery and antiquity, was given by Louis Laloy (author of Debussy's first French biography). The third piece *Poissons d'or* does not refer to a goldfish in a bowl, but a coy fish (*Poisson rouge*) from an oriental lacquer painting in Debussy's collection. The bright, sparkly image of the coy fish is hardly a static contemplation of the painting. The musical depiction of flashes of sunlight and gleams of moving fins suggest that musical thoughts should have our attention rather than the pictorial titles.

C.P.E. Bach was one of Joseph Haydn's idols even though the two had never met. Haydn incorporated many of Bach's ideas in his keyboard sonatas. This sonata was one of the first in which Haydn used dynamic markings in his manuscript (due to the emergence of the forte piano). It was included in a set of six sonatas (Hob. XVI: 35 – 39, 20) dedicated to the Auenbrugger sisters in 1780. In a letter Haydn referred to it as “the longest and most difficult of the six.” Haydn's love for surprises shared the stylistic ideals of the *Emfindsamkeit* (the sensitive style) of C.P.E. Bach.

The contrast of sudden harmonic changes and dynamic outbursts with elegance and humor make up the duality of this sonata. The first movement has an expressive and melancholy opening followed by a march-like middle section; the second movement is a dignified and reserved Handelian aria with walking bass offset by syncopated rhythms – an ingenious touch by Haydn; the tranquil slow movement leads to the finale, full of *Sturm und Drang* (Storm and Stress), with rapid sixteenth notes and delicious dissonance. The sonata ends in an undulating cadenza-like coda.

“The 21-year-old composer of the four Ballades, Op.10 (1854) was full of optimistic vigor and an almost Schubertian gift of song.” This was a remark by the legendary Artur Schnabel, who put the entire Op.10 on his recording titled “The Brahms I Love.” The first of the Ballades, titled “Edward,” was originally



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