

# 2022 Fall Concert Series

## Then and Now: Tinkering with Mozart

*Yi-Wen Chang, piano*

November 2, 2022  
12:10PM



LIVE *from*  
HOCHSTEIN

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# PROGRAM

Fantasia in D Minor, K. 397

W. A. Mozart

“Fantaisie Brillante” on themes from *The Marriage of Figaro*, Op. 493      Carl Czerny

*Between Mozart and Chopin*

W. A. Mozart/F. Chopin/Yi-Wen Chang

*Three Mozart Transformations*

W. A. Mozart/Stephen Hough

Minuet (K. 1)

Klavierstück (K. 33)

Sehnsucht nach dem Frühlinge (K. 596)

*Sonata in Jazz*

Dibyte

Yi-Wen Chang, piano

Today's *Live from Hochstein* performance is broadcast live and in stereo  
on  FM, 91.5 with host Mona Seghatoleslami.

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For more information on how to support Hochstein, please contact Alette Jordan, Director of Development & Community Engagement, at [ayette.jordan@hochstein.org](mailto:ayette.jordan@hochstein.org) or 585.454.4403 x223.

## BIO



Pianist **Yi-Wen Chang**, a well-established concert pianist, has been praised for her impeccable technique and creative communicative ideas. She has appeared as a soloist and collaborative pianist in the United States, Canada, Russia, and Taiwan. Chang holds a Bachelor of Music degree from Eastman School of Music, where she was awarded the prestigious Performer's Certificate in recognition of outstanding concert artistry. She received a Master of Music degree from the Juilliard School, and later returned to Eastman and earned her Doctor of Musical Arts degree in Piano Performance and Literature.

As an active concert pianist, Chang has worked with distinguished artists such as Rebecca Penneys, Ian Bousfield, Ramon Ricker, and Jeffrey Milarsky, as well as orchestras and ensembles including Eastman Philharmonia and Eastman Wind Ensemble. She has performed at Kodak Hall at the Eastman Theatre, Taiwan National Concert Hall (Taipei), National Chiao-Tung University (Taiwan), the Moscow Conservatory International Summer Festival, Johannesen International School of Arts (Canada), and the Women in Music Festival (Rochester). Her performances have been broadcast on WXXI and WBFO radio.

Chang has developed a deep interest in exploring stylistic progression of music after the eighteenth century and is known for creating innovative concert programs. In 2015, she launched the "Then and Now" concert series, combining traditional and contemporary music and presenting their evolution from the past to present time. In particular, she is fascinated by new compositions and re-creative repertoire, including piano transcriptions from songs, operas, symphonies, and other musical genres. Chang recently performed her piano transcription of a Taiwanese folk song, *Longing for the Spring Breeze*, and premiered her compositions, *Imminence* and *A Stream of Thought*, broadcast on WXXI. She has also collaborated with renowned contemporary composers, among them Benet Casablanca, David Liptak, Jennifer Higdon, Milton Babbitt, and Zhi-Yuan Guo. Jennifer Higdon praised Chang's playing as "incredible rhythmic sense and imagination... a superb artistry".

In addition to performing extensively as a soloist and collaborator, Chang is a dedicated pedagogue. A native of Taiwan, Chang has been an adjudicator in numerous piano competitions, including the MTNA New York State Competition, Nazareth College Piano Competition, and Taiwan Biennial National Piano Competition. Chang currently serves on the piano faculty of Hobart and William Smith Colleges and The Hochstein School, and is a collaborative pianist at Nazareth College and SUNY Geneseo. In 2016, Chang published the Chinese translation of R.O. Morris' *Figured Harmony At The Keyboard* (Oxford University Press), which has become widely used in colleges in Chinese-speaking countries.

# PROGRAM NOTES

## **Fantasia in D Minor, K.397 – Wolfgang Amadeus Mozart**

The key of D minor is Mozart's special device to create drama and emotions, and the D minor Fantasia is no exception. In this piece, the music starts with a slow and mysterious arpeggiated introduction and leads into a weeping, singing line with constant pauses. Then the music is fiercely interrupted by two improvisatory Presto passageworks that reveal strong emotions. After a sudden stop on an unresolved chord, the music proceeds to a playful and sunny D major section. Surprisingly, the music ends unfinished on another unresolved chord. Instead of following the suggested ten-measure long ending, I created another ending that brings back the weeping melody and closes with the beginning arpeggiated introduction.

## **"Fantaisie Brillante" on themes from *The Marriage of Figaro*, Op. 493 – Carl Czerny**

Carl Czerny is recognized as Beethoven's most well-known pupil and Liszt's teacher. Czerny is especially familiar to pianists because of his prolific piano etudes and exercises, which have helped many pianists advance their techniques. In this "Fantaisie Brillante", Czerny used various themes from *The Marriage of Figaro*. He kept the beautiful arias while adding melodic, embellishing sweeps in improvisatory style.

## ***Between Mozart & Chopin* – W. A. Mozart/F. Chopin/Yi-Wen Chang**

Mozart composed vocal music throughout his lifetime. His music is filled with drama and singing lines, which had a great impact on many later composers. Influenced by Mozart, Chopin modeled on human voices and created many beautiful singing melodies on piano. With this inspiration in mind, I combined the Andante cantabile movement of Mozart's C major Sonata (K. 330) with Chopin's F major Nocturne (Op. 15, No. 1). These two pieces have the same tonal structure, going from the sweet breeze of F major to the disturbing storm of F minor then back to serene F major again.

## ***Three Mozart Transformations* – W. A. Mozart/Stephen Hough**

Minuet (K. 1)  
Klavierstück (K. 33)  
Sehnsucht nach dem Frühlinge (K. 596)

Stephen Hough writes of his *Three Mozart Transformations*:

"I wrote these three transcriptions as a result of being invited by the 2006 Salzburg Festival to give a recital with a Mozart/contemporary theme. Not being able to find anything suitable with which to add a little modern twist, I thought I would compose something myself. Poulenc and Mozart seem to have little in common at first sight, but perhaps their similar sense of humour – with its naughty, child-like quality, as well as a love for melody and the human voice – gives them a certain kinship.

## PROGRAM NOTES (cont.)

The Minuet and Klavierstück (Nos. 1 and 2) are very early piano pieces of the utmost simplicity – no chords, merely two independent lines, one in each small-spanned hand. I have kept the childlike melodies exactly as in the original, but allowed the harmonies to wander down the most adult paths. The Minuet's first four bars are original Mozart, but after that we slink into other 'bars' where Parisian aromas of Gauloises and Guerlain curl seductively around the melody. The Klavierstück recalls Poulenc in one of his Stravinskian moods – piquant, spiky and ironic – until it dissolves into the wound-down innocence of a music box. The late song *Sehnsucht nach dem Frühlinge* (No. 3) is a precious shaving from the workbench of the third movement of Mozart's Piano Concerto in B-flat Major, K. 595. As in the Minuet, I have taken the original simple melody and added harmonic spice – sometimes seductive, sometimes strident."

### Sonata in Jazz – Dibyte

Sonata in Jazz, from Dibyte's channel on YouTube has a witty characteristic. Starting with a Mozart's well-known melody in his C major Sonata, swing rhythm jumps in immediately and sweeps into improvisations with familiar tunes from various music genres, including *Never Gonna Give You Up*, *Super Mario*, and *Magalovania*. This newly written piece gathers sparks from various compositional styles and turns them into an innovative flame.

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THANK YOU!

## AUDIENCE REMINDERS

- Please enter and exit the hall only during applause.
- Food and beverages are not allowed in the Performance Hall.
- Please turn off cell phones and other devices that may sound or light up during the performance. The use of cameras/recording devices is strictly prohibited.
- Restrooms are located downstairs and can be accessed from the back of the Performance Hall. Wheelchair accessible/gender neutral restrooms are in the School; please ask an usher for directions.
- Fire exits are located along the sides and rear of the Performance Hall.

## JOIN US NEXT WEEK

*Salaff Quartet: In the Light of November*  
Thomas Rodgers, violin; Molly Werts McDonald, violin;  
Aika Ito, viola; and Benjamin Krug, cello  
November 9, 2022 at 12:10PM



This program is made possible by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.