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YAXIN (ELVA) XIAO
PIANO

FROM THE STUDIO OF
RICHARD BECKER

CAMP CONCERT HALL
SUNDAY, APRIL 24, 2022
2:00 PM

Department of Music



RICHMOND
School of Arts & Sciences®

PROGRAM

Liebestraum No. 3, in A-flat Major, S. 541

Franz Liszt
(1811-1886)

Nocturne in B-flat Minor, op. 9, no. 1

Frédéric Chopin
(1810-1849)

Etude in E Major, op. 10, no. 3

Etude in C Minor, op. 10, no. 12

Intermission

Fantasiestücke, op. 12

I. Des Abends

II. Aufschwung

III. Warum?

IV. Grillen

Robert Schumann
(1810-1856)

Piano Quintet No. 2 in A Major, op. 81, B. 155

I. *Allegro, ma non tanto*

Antonín Dvořák
(1841-1904)

Mandy Zhou, violin

Ju Hye Kim, violin

Mimi Laws, viola

Brianna Cantrall, cello

Elva Xiao, piano

Sixteen Waltzes for Two Pianos, op. 39

No. 1 in B Major

No. 2 in E Major

No. 3 in B Minor

No. 4 in G-sharp Minor

No. 5 in A-flat Major

Johannes Brahms
(1833-1897)

The Nutcracker Suite, op. 71a, TH. 35

Waltz of the Flowers

Pyotr Ilyich Tchaikovsky
(1840-1893)

Arr. for two pianos by
Nicolas Economou

Jenny Liu, piano

Elva Xiao, piano

NOTES ON THE PROGRAM

Franz Liszt

Liebstraum No. 3 in A-flat Major

This *Liebstraum* is one of three solo piano works with that title composed by Franz Liszt and it is translated as "Dream of Love" in English. It corresponds to an 1829 poem titled "O lieb, so lang du lieben kannst" ("O Love, As Long As You Can Love") by the 19th-century German writer Ferdinand Freiligrath.

Frédéric Chopin

Nocturne in B-flat Minor, op. 9, no. 1

The B-flat Minor Nocturne comes from a set of three nocturnes in op. 9. The main melody lines are all in the right hand, free, calm, and graceful. The left hand has an eighth-note figuration throughout which maintains a flowing and even underpinning of a melody that is sometimes elaborate and sometimes very simple, but always expressive. In the middle section, the nocturne proceeds to the relative major key of D flat, with its own contrasting phrases. Finally, the theme comes back and the music dies away and cadences, with a Picardy third, in B-flat major.

Etude in E Major, op. 10, no. 3

The term "etude" means technical practices that help to train and perfect a particular music skill. The E-major Etude is one of the most famous of the twelve etudes in Chopin's op. 10, particularly due to its singing and lyrical right-hand melody line. This characteristic makes the music very enjoyable to practice. The middle section of the E-major Etude is the most difficult part to practice as it requires fast and precise playing of the chromatic fourths and then climaxes in *con bravura*, contrary-motion diminished sevenths.

Etude in C Minor, op. 10, no. 12

The C-minor Etude concludes the Etudes, op. 10, and it is known as the "Revolutionary Etude." The technical difficulty in this music is the consistent long ascending and descending runs throughout. The repetition of the rapid passages represents the intensity and fierceness of a revolution. It is also challenging to coordinate the continuous left-hand sixteenth notes' revolutions with the strenuous and very pointed right-hand theme's octaves and chords.

Continued ...

Robert Schumann

***Fantasiestücke*, op. 12**

Schumann's *Fantasiestücke* is a set of eight pieces, and each has a lovely title. Each piece has its unique emotion and mood. Of the four that I am playing, the first one, "Des Abends," means "In the Evening," therefore it is smooth and peaceful. The second one, "Aufschwung," means "Soaring," and it is the strongest and the most powerful among the eight. Then, "Warum?" means "Why?" so this piece consists of many uncertainties and questions, and it sounds more like an improvisation. Last, "Grillen," meaning "Whims," will conclude the *Fantasiestücke* in this recital. It is humorous and sometimes will make the listeners feel surprised.

Antonín Dvořák

Piano Quintet No. 2 in A Major, op. 81, B. 155

This work was composed between August 18 and October 8, 1887, and it is a revision of Dvořák's earlier Piano Quintet in A Major, op. 5. This newly composed version is superb in terms of expression, dynamic shaping, individual instrumental themes, and color changes.

Johannes Brahms

Sixteen Waltzes, op. 39

As its name suggests, Brahms's op. 39 consists of sixteen short waltz piano pieces. He wrote these waltzes during his stay in Vienna, a city where this dance is extremely fashionable and popular. These waltzes exist in three different versions: piano four hands, piano solo, and simplified piano solo. The five movements we are playing on this recital were arranged for two pianos, and they were published after the composer's death.

Pyotr Ilyich Tchaikovsky

***The Nutcracker Suite*, op. 71a, TH. 35 (arranged for two pianos)**

"Waltz of the Flowers" is the last movement in the *Nutcracker Suite* as arranged for two pianos by Nicolas Economou. It is also one of the most famous movements of them all. Tchaikovsky's *Nutcracker* ballet, composed in 1892, is enormously popular and is performed by countless ballet companies around the world. The last movement has an extremely lively dancing quality and will conclude this recital with a grand ending.