

### About the Performer . . .



Tean-Hwa P'ng comes from Petaling Jaya, Malaysia. He began taking piano lessons at the age of seven, and in 1979 started teaching the piano. Apart from running his private piano studio, he has also taught at the Malaysia Conservatorium of Music from 1987 to 1989. Tean-Hwa holds the Licentiate and Fellowship Diplomas in piano performance from Trinity College of Music, London. Other academic credits include a chemical engineering degree from the Malaya University in Kuala Lumpur, Malaysia.

Besides teaching the piano, Tean-Hwa also worked as a piano accompanist since 1980. From 1985 through 1989, he served as the music director of Christian Life Center, a church in Kuala Lumpur.

At Western Illinois University, Tean-Hwa earned his second Bachelor's degree in piano performance in 1990. He is currently a graduate assistant in piano accompaniment with the music department, and is working on his Master of Arts degree in piano performance. His major teacher at WIU has been Michael Campbell, and he has also studied with James Magsig. Tonight's performance is a partial fulfillment toward his graduate degree.

Tean-Hwa will graduate this May, and plans to pursue doctoral studies this Fall.

Program design by Baird

WESTERN ILLINOIS UNIVERSITY  
Ralph H. Wagoner, President

COLLEGE OF FINE ARTS  
James M. Butterworth, Dean

DEPARTMENT OF MUSIC  
Ann Collins, Chair



presents

GRADUATE PIANO RECITAL

by

TEAN-HWA P'NG

Sunday, February 2, 1992, 8 p.m.  
Hainline Theatre

## PROGRAM NOTES

### Sonata in A Minor, K. 310/300d

Mozart's A Minor Piano Sonata was written in Paris in the summer of 1778. Minor-key works are rare for Mozart; of his eighteen piano sonatas, only two are in minor keys, the other one being the later Sonata in C minor, K.457. One can only speculate on the reasons for his turning to the minor mode. His having to leave behind an unsuccessful love relationship with Aloysia Weber in Mannheim, the illness and subsequent death of his mother on July 3, and his general dissatisfaction with the musical life in Paris made 1778 a year of great disappointments and emotional upheavals for him. Another possible current which influenced the writing of minor-key works (his E Minor Violin Sonata, K. 304, was composed around the same time as this A Minor Piano Sonata, and a G Minor Symphony, K. 185, was produced earlier on in 1773) was the *Sturm und Drang* movement which was prevalent in the arts in the 1770s.

"A most personal expression," as Alfred Einstein remarked, this A Minor Sonata is full of agitation and a tragic intensity. The first movement contains much dramatic contrasts and expressive dissonances. The second movement, also in sonata form, offers temporary repose in its serene opening section, only to be greatly contrasted by a turbulent development section. The Presto is a sonata-rondo in *moto perpetuo*, prone to explosive dynamics and permeated throughout with a nervous energy.

### English Suite No. 5 in E Minor

The exact date for Bach's six English Suites (BWV 806-11) is unknown. Some authorities date them back to 1715, during Bach's late Weimar period; all that can be said for certain is that they were composed before 1722.

Among the three well-known collections of Bach's keyboard suites (the English Suites, the French Suites, and the Partitas), the English Suites are the most uniform in their sequence of movements, namely *prélude*, *allemande*, *courante*, *sarabande*, a pair of dances (*minuets*, *gavottes*, *bourrées*, or *passepieds*), and *gigue*. Bach used this same arrangement in his six Solo Violoncello Suites.

## PROGRAM

Sonata in A Minor, K. 310/300d ..... W. A. Mozart  
(1756-1791)

- ✓ ① *Allegro maestoso*
- ✓ ② *Andante cantabile*
- ✓ ③ *Presto*

English Suite No. 5 in E Minor ..... J. S. Bach  
(1685-1750)

- ✓ ④ *Prélude*
- ✓ ⑤ *Allemande*
- ✓ ⑥ *Courante*
- ✓ ⑦ *Sarabande*
- ✓ ⑧ *Passepied I (en Rondeau) and II*
- ✓ ⑨ *Gigue*

## INTERMISSION

Préludes ..... C. Debussy  
(1862-1918)

- ✓ ⑩ Book II No. 7 *La terrasse des audiences du clair de lune*
- ✓ ⑪ Book II No. 9 *Hommage à S. Pickwick Esq. P.P.M.P.C.*
- ✓ ⑫ Book II No. 10 *Canope*

⑬ Paganini Étude No. 6 ..... F. Liszt  
(1811-1886)

## RECEPTION

The pleasure of your company is requested  
in the Lobby of Hainline  
immediately following  
the recital, for a reception.

The anomalous title “English” (and for that matter, “French”) for the suites did not originate from Bach, and is misleading if assumed to have any descriptive significance. For Bach, the English Suites were simply *Suites avec préludes*, or “Suites with preludes.” In **English Suite No. 5**, the prélude, which has a larger dimension than any of the ensuing dances, is influenced by the Italian concerto grosso, with the opening theme treated contrapuntally throughout the movement. French influences are evident in the use of the more austere French style in 3/2 meter for the courante, and the inclusion of a pair of passepièdes which are of obvious French origin. The closing gigue is notable for its daring chromatic harmony.

### Préludes

Most of Debussy’s piano compositions that can be said to be truly impressionistic in style are contained in the three collections published between 1903 and 1913: *Estampes* (1903), *Images I* (1905) and *II* (1907), and *Préludes I* (1910) and *II* (1913). With the préludes, one is ushered into Debussy’s sound world with its myriad of tone colors. Each of the twenty-four préludes is a miniature, a perfect gem, which suggests and reveals Debussy’s intimate thoughts, reactions, impressions, and comments on a broad range of subjects—people, landscape, nature and its phenomena, fairy tale, landmark, and more—through the creation of exquisite sonorities possible only on the modern piano as we know it today.

**La terrasse des audiences du clair de lune** [The Terrace for Moonlight Audiences] is one of the most subtle and ethereal of the préludes. Various sentiments are evoked, “but all permeated with an evanescence, a sense of unreality with which moonlight endows all that it touches,” as Elie Robert Schmitz, the Debussy scholar, aptly describes. The extreme registers of the piano are employed to create a unique delicate sound in this piece.

**Hommage à S. Pickwick Esq. P.P.M.P.C.** [Homage to S. Pickwick, Esq., P.P.M.P.C.] is a caricature of Samuel Pickwick, Esq., the general chairman of the Pickwick Club which is dedicated to “the purpose of investigating the source of the Hampstead ponds.” Here, Debussy lets us peek into the nature and moods of the elderly gentleman Pickwick, who is warm, light-hearted, and even humorous beneath his pompous

outward appearance. This miniature is certainly one of Debussy’s most witty musical portraits.

Unlike *Hommage*, Debussy was not concerned with describing the object in **Canope** [Canopic Jars]. Canopic jars were funeral urns used to contain the digestive organs of the deceased, and these were buried together with the mummy. Its name was derived from Canope or Canopus, an ancient Egyptian city on the Nile. This prélude captures Debussy’s impressions of and reactions to the events and moods associated with the archaeological object.

### Paganini Étude No. 6

The elevation of études to the concert platform during the nineteenth century can be traced back to Niccolò Paganini, an extraordinary violin virtuoso. Both Chopin and Liszt (the latter first heard Paganini in a concert in Paris on March 9, 1831) were inspired to write piano études which successfully combined technical virtuosity with expressive musicianship as a direct outcome of their encounter with Paganini. In the case of Liszt, the impact was particularly pronounced, evidenced by his transcriptions of Paganini’s works.

Of Liszt’s six Paganini Études, five are almost straightforward transcriptions of several of Paganini’s Op. 1 Caprices for Solo Violin, with the remaining one (Étude No. 3) being adapted from part of the *La campanella* bell-theme from Paganini’s Second Violin Concerto in B minor. Two versions of the Paganini Études exist. The first—and more difficult—version was written in Italy in 1837. Liszt subsequently revised these études in 1851, and this second version became the one that is most often performed today. The Paganini Études were dedicated to Clara Schumann.

**Étude No. 6** is a transcription of Paganini’s last caprice from Op. 1, perhaps the best-known of all the twenty-four caprices. It consists of a theme with eleven variations. While adhering quite strictly to the original violin version, Liszt managed to expand the scope of this étude by adding counterpoint, incorporating a wide range of his technical wizardry, and utilizing the entire register of the keyboard and the full resources of the rapidly developing piano. The dazzling variety of idiomatic piano sonorities which results is a remarkable example of Liszt’s orchestral conception of the piano.