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Xiaoqing Shi

April 14, 2014

Senior Honors Recital

by

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An abstract of
a thesis submitted to the Faculty of Emory College of Arts and Sciences
of Emory University in partial fulfillment
of the requirements of the degree of
Bachelor of Arts with Honors

Department of Music

2014

Abstract

Senior Honors Recital by Carey Xiaoqing Shi

On Saturday, March 22nd, 2014, Xiaoqing Shi gave her senior honors recital at Emerson Concert Hall of Schwartz Center for Performing Arts. She played the following works: Prelude and Fugue No.3 in C-sharp major from the Well-Tempered Clavier, Vol.1 by Bach, Étude Opus.10, No.5 by Chopin, Étude 11 pour les arpèges composés by Debussy, Piano Sonata Opus. 101 by Beethoven, Piano Sonata by Stravinsky, and Rhapsodie Espagnole by Liszt. The recital was approximately 70 minutes long. Following the recital was a reception in the upper lobby.

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I would like to thank the following people, who are crucial for preparing me for this recital and making me a better person:

My parents, who always gave me support and love unconditionally;

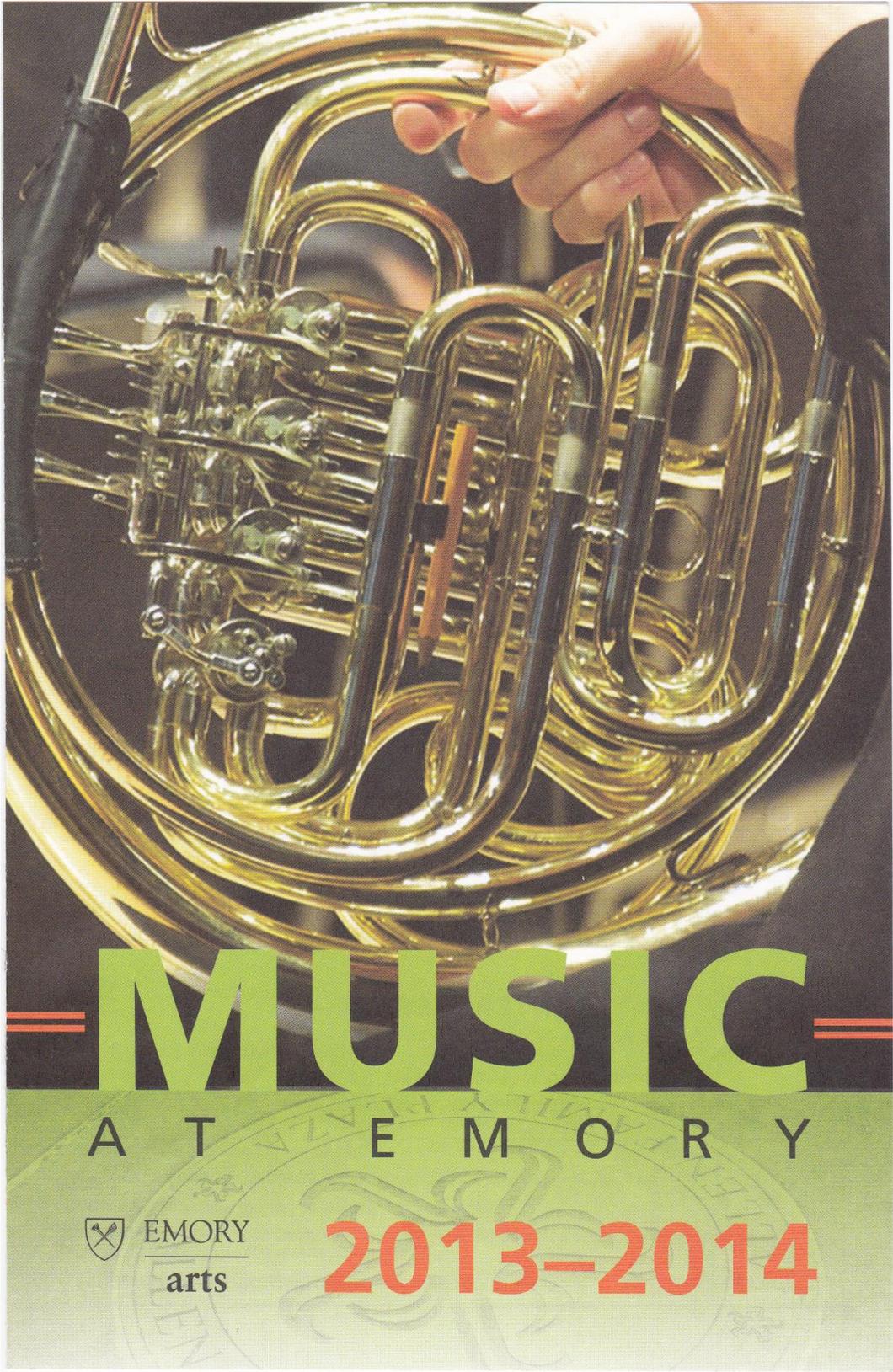
My friends, whom I have spent wonderful time with;

My piano teachers and honor committee: Dr. William Ransom, Dr. Jeffery Busse, Dr. Deborah Thoreson, and Dr. Elena Cholakova, who gave me help along my musical journey and made this recital possible;

and Franz Liszt, for composing brilliant music and inspiring me to pursue perfection.

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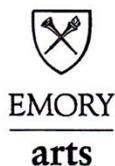
MUSIC

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MUSIC AT EMORY CONCERT SERIES

CAREY XIAOQING SHI, PIANO

SENIOR HONORS RECITAL

SATURDAY, MARCH 22, 2014, 5:00 P.M.

Emerson Concert Hall
Schwartz Center for Performing Arts

PROGRAM

Prelude and Fugue No. 3 in C-sharp Major from the *Well-Tempered Clavier*, Vol. 1 Johann Sebastian Bach (1685–1750)

Étude in G-flat Major, op. 10, No. 5 Frédéric Chopin (1810–1849)

Étude 11 *pour les arpèges composés* Claude Debussy (1862–1918)

Piano Sonata in A Major, op. 101 Ludwig van Beethoven (1770–1827)

- I. *Etwas lebhaft, und mit der innigsten Empfindung*
- II. *Lebhaft. Marschmäßig*
- III. *Langsam und sehnsuchtsvoll*
- IV. *Geschwind, doch nicht zu sehr und mit Entschlossenheit*

—INTERMISSION—

Piano Sonata Igor Stravinsky (1882–1971)

I. = 112

II. *Adagietto*

III. = 112

Rhapsodie Espagnole

Franz Liszt (1811–1886)

Carey Shi, piano

Carey Shi is a senior pursuing a finance concentration at Goizueta Business School and a music major at Emory College. Having studied piano since age five, she has already had rich performing experiences and won multiple state-wide and national awards in China before arriving at Emory. In 2008 she won first prize in the Guangdong TOYAMA Piano Contest and the Guangdong Sautei Piano Contest. In 2009, Shi won second prize in the Guangdong Kawai Piano Contest, a Crystal Award in the Steinway Southern China Piano Contest, and third prize in the Hong Kong Piano Open Contest. She also won first prize in the Guangzhou Piano Open Contest in 2010. Shi came to Emory where she is pursuing a music degree studying with William Ransom. She won an honorable mention in Emory's 2012 Concerto Competition, and she was awarded a Friends of Music Scholarship this year. An active member of the Emory music community, she is involved in several different performing groups including a piano quintet, collaborative piano, the Emory University Symphony Orchestra, and a jazz combo. In her spare time, Shi plays keyboard and guitar in an Emory Chinese rock band named Momentum, and she works for Seneca Creek Partners, a private equity firm founded by Emory alumni.



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J.S Bach (1685 - 1750)**Prelude and Fugue No.3 in C-sharp major from the Well-Tempered Clavier, Vol.1**

Born into a German musical family, Johann Sebastian Bach is considered to be one of the greatest and most influential composers of all time. Bach brought baroque music to its culmination, creating masterful works in almost every musical form known in his period. His music features intellectual depth, technical command, and artistic beauty. Some of his children, including C.P.E. Bach and Johann Christian Bach, continued with the family's musical legacy.

The Well-Tempered Clavier is a two-volume collection of preludes and fugues in all 24 major and minor keys. The first volume was compiled at 1722. He later composed the second volume, dated 1742. These two books are now considered as one work, popularly known as the '48'. The Well-Tempered Clavier was composed "for the profit and use of musical youth desirous of learning, and especially for the pastime of those already skilled in this study¹." The Well-Tempered Clavier demonstrates the range of keys made possible by what were then relatively modern methods of tuning, or "temperament." In addition, it influenced the contrapuntal writing of countless composers and played a crucial role in teaching keyboard, composition, and analysis. Therefore, the Well-Tempered Clavier is considered one of the pillars of western music. Bach originally wrote the Prelude and Fugue No.3 in the key of C major and transposed them when he needed to fill the C sharp major gap in his survey of all 24 keys. The prelude is light, delightful, and quick, with many chromatic sequences. The fugue is positive and joyful, continuing seamlessly the energetic spirit of the prelude. It serves as an exciting finale to the third pair of preludes and fugues in Volume I.

¹Translated from the title page of Book I.

Frédéric Chopin (1810 –1849)
Étude Opus.10, No.5

Chopin was a leading pianist and composer during the Romantic era. Born in Warsaw, he demonstrated great musical talent as a child. He moved to Paris in his early 20s and became a popular pianist. His playing was known for the remarkable delicacy of his touch and the subtlety of his dynamic shading and pedaling. The majority of Chopin's works are solo keyboard pieces, which were highly individual and technically demanding. His major piano works include sonatas, mazurkas, nocturnes, polonaises, études, impromptus, scherzos, and ballades, the concept of which he invented. Although he composed most of his works in Paris, his works were heavily influenced by Poland's cultural quirks and history. Following his death in 1849, Chopin's body was buried in Paris, but his heart was returned to Warsaw by his older sister Ludwika on Chopin's request.

Chopin's études are three sets of solo studies for the piano. There are twenty seven in total, comprising two separate collections of twelve, numbered Opus 10 and 25, and a set of three without opus number. The études combine musical substance and technical challenge to form a complete artistic form; therefore, these works remains very popular and have become a regular part of concert repertoire. Opus 10, No.5, the so-called "Black Key Étude," is one of the most popular. It is characterized by rapid triplets played by the right hand exclusively on black keys. This melodic figuration is accompanied by the left hand in staccato chords and octaves.

Claude Debussy (1862 - 1918)
Étude 11 pour les arpèges composés

Claude Debussy was a French composer, one of the most important musicians of the late 19th and early 20th centuries. He was a leading musician of impressionism. His stylistic innovation was inspired by Symbolism, the French literary style of his period. Debussy brought a new concept of tonality to the world with his use of non-traditional scales and chromaticism. He sought above all to evoke light, color, and atmosphere in his works. His music represented the transition from late-Romantic music to the twentieth century Modernist music. He had a profound influence on composers including Bartok, Webern, Schoenberg, and Varese.

Debussy's études are a set of 12 piano études composed in 1915. Each addressed different technical problems. For example, No.11 is characterized by its virtuosic arpeggios. These études were dedicated to Chopin. Like Chopin, Debussy elevated his études from academic exercise to masterful works, full of complex harmonies and colorful textures. They are difficult to play technically and musically, and Debussy described them as "a warning to pianists not to take up the musical profession unless they have remarkable hands."

Ludwig van Beethoven (1770 – 1827)**Piano Sonata Opus. 101**

Born in Bonn, Germany, Beethoven is considered one of the most important and influential figures in the history of western music. He was a transitional figure who bridged the gap between the Classical and Romantic periods. His major works include 9 symphonies, 16 string quartets and 32 piano sonatas. Beethoven demonstrated his musical talent at an early age and studied music with his father Johann van Beethoven. During his early period (1803-1815), He began his compositional career imitating the styles and forms of Haydn and Mozart. During his middle period, Beethoven expanded and personalized these styles, creating works that have come to represent the culmination of the Classical era. During Beethoven's late period, his music moved toward a more personal, intimate, and introspective style. His late period works have inspired many Romantic composers, including Richard Wagner, Johannes Brahms, and Franz Liszt.

Written in 1816, Beethoven's Opus 101 is a late period sonata. It was dedicated to Dorothea von Ertmann, a pupil of Beethoven. This sonata continued Beethoven's life-long experimentation with the sonata form. The first movement features a gentle and lovely melody, which helps express "innermost feelings," as indicated in the heading. The first movement is also known for its ambiguous harmonies. The home key is not established until near the end. Such studied ambiguity has not been found in any of Beethoven's other sonatas. The second movement takes the form of a march and a trio. The adagio third movement is played with soft pedal throughout and leads without break into the sonata-form finale. The finale is primarily contrapuntal and ends in a surprising but glorious way.

Igor Stravinsky (1882 -1971)
Piano Sonata

Igor Stravinsky was a Russian composer, pianist, and conductor. He was one of the most influential composers of the 20th century, and his music is widely performed today. He developed different styles during his compositional career, including Russian nationalism, neo-classicism, and serial procedures. He gained international fame through three commissioned ballets: *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). In the 1950s, Stravinsky adopted serial procedures. He moved to New York in 1939 and lived there until he died in 1971, with more than 100 works under his name.

His Piano Sonata was composed in 1924 and features a neo-classical style, which made use of traditional musical forms with energetic rhythm and unconventional harmonies. The Piano Sonata as three movements. The first and the third movements are related to each other, as both share the same fast tempo and both are in sonata form; furthermore, the endings of both movements are strikingly similar. The first movement demonstrates Stravinsky's interest in highly individual rhythm and unusual tempo combination. The second movement is in a slow tempo, inspired by Vivaldi's *Four Seasons*. It is characterized by dense ornamentation of the melody. The third movement consists of sixteenth notes that makes it close to a prelude in Baroque style.

Franz Liszt (1811 –1886)
Rhapsodie Espagnole

Franz Liszt is a Hungarian pianist, composer, teacher, and conductor. As a virtuoso pianist, he toured extensively throughout Europe. He had such sensational technique and captivating concert personality that he was considered the most accomplished pianist of all time. As a composer, he was one of the most prominent figures of the New German School. He pioneered the technique of thematic transformation, made radical experiments in harmony, and invented the symphonic poem for orchestra. His works have shaped the Romantic era and inspired many composers. Among his many notable compositions are his 12 symphonic poems, two piano concerti, several sacred choral works, and a great variety of solo piano pieces. As a teacher and a conductor, Liszt supported many other composers, including Wagner and Berlioz. Equally important was his unrivalled commitment to preserving and promoting great works of the past, including those of Bach, Handel, Schubert, and Beethoven; his arrangements of Beethoven's nine symphonies made these works accessible to a larger audience.

Rhapsodie Espanole was written in 1863 and was inspired by Liszt's tour in Spain and Portugal in 1845. The piece is based on the traditional Spanish melody La Folia and a traditional dance of Spain, the Jota Aragonesa. It starts with the Sarabande rhythm, which recurs throughout the piece. Following the opening is a passacaglia based on La Folia. The entire La Folia section is a variation on the famous and popular melody, including passages with dotted rhythms, chromatic triplets, and sweeping sixteenth notes. This section is in the key of C-sharp minor with a slow tempo of “Andante moderato.” A new section Jota Aragonesa comes after La Folia and changes to the key of D major. This section is playful and exciting with a faster tempo of Allegro.

Rhapsodie Espanole also features the signature virtuosity of Liszt. Many dramatic effects, such as “Liszt octaves”, rapid scales, and consecutive wide leaps are all incorporated in this piece.