

LOYOLA
UNIVERSITY
NEW ORLEANS

PRESENTS

*Faculty Recital:
Qifan Wu, piano*



Tuesday, 2/6/24 | 7:30 PM

Roussel Hall

Program

Chaconne in G major, HWV 435 George Frideric Handel
(1733) (1685–1759)

Sonata No. 27 in E minor, Op. 90..... Ludwig van Beethoven
(1814) (1770-1827)

*I. Mit Lebhaftigkeit und durchaus mit Empfindung und
Ausdruck*

II. Nicht zu geschwind und sehr singbar vorgetragen

Liebeslied Widmung, from R. Schumann's *Myrthen* Franz Liszt
(1849) (1811-1886)

Hungarian Rhapsody No. 6 in D-flat major Franz Liszt
(1847)

Fantasie in C major, "Wanderer Fantasy," D. 760 Franz Schubert
Allegro con fuoco ma non troppo (1797-1828)

Adagio

Presto

Allegro

Program Notes

George Frideric Handel's **Chaconne** is one movement with twenty-one variations. The opening theme sounds like a slow and solemn Sarabande. The entire work is full of emotional contrasts and developments, especially the expressive eight variations in G minor in the middle. Thus, I have approached this piece with a romantic interpretation.

The **Op. 90 Sonata** is the only sonata in which Ludwig van Beethoven uses German in the tempo markings. The first movement is in sonata form. He writes, "*Mit Lebhaftigkeit, und durchaus mit Empfindung und Ausdruck*" ("With Liveliness, and throughout with Feeling and Expression"). The beginning phrase juxtaposes lively strength and expressive sweetness, and these contrasts are expanded upon throughout the movement. The development is structured around the first subject, but it is written beautifully in a contrapuntal way. This whole movement seems to be a battle between the head and the heart. The second movement is a lyrical sonata-rondo movement in E major, marked "*Nicht zu geschwind, und sehr singbar vorgetragen*" ("Not too fast, and very singingly presented"). It depicts a conversation with the beloved. Here Beethoven writes one of his most exquisitely beautiful melodies. The rondo theme is reprised many times with different episodes, then a coda presents a kind of dissolution of the theme, vanishing into nothingness. Lastly, the first movement starts with a bang, while the second ends with a whimper...

Widmung (Liebeslied), S. 566 is an exquisite Lied by the Romantic composer Robert Schumann, later arranged for piano by the Hungarian virtuoso Franz Liszt. Liebeslied translates to “love song,” and the original composition beautifully reflects Schumann’s deep affection for his muse and wife, Clara Wieck. Widmung serves as a musical dedication to their timeless love. Liszt prolongs the opening section by repeating the rapturous melody, but gives the tune to the tenor voice in the left hand the second time round. The music then moves on to a chordal section in E major. The repeated chords convey warmth, tenderness, and peace, especially when the text here is associated with death and heaven. When the opening theme returns, it is now in full flight with glittering arpeggios at first, then accompanied by triumphant chords. Intriguingly, Schumann ends his song softly, yet Liszt gives it one final outburst.

Franz Liszt’s **Hungarian Rhapsody No. 6** is unusual in having four sections. Each is based on a separate Hungarian folk melody. The opening is a thumping March dominated by a syncopated rhythm in the accompaniment. It is followed by a brief fleet-footed Dance in a much more lighthearted manner but emphasizing the offbeat rhythm at the end of each phrase. The following *Andante Lasso* is set in B-flat minor, which features halting, almost sobbing melodic gestures, with many ornamental flourishes. The final section *Friska* shifts to B-flat major and introduces a simple playful tune persistently repeated over a folk-style drone in the bass. Embellished by a constant sixteenth-note rhythm and doubled in the octave, the melody drives the whole rhapsody to a brilliant ending.

The **Fantasia in C major, Op. 15 (D. 760)**, popularly known as the Wanderer Fantasy, was written in 1822 by the Austrian composer Franz Schubert. It is named for and based on a theme from Schubert's lied "Der Wanderer" (D. 489). The lyrics describe the lonely and empty feelings of the wanderer and the conviction of being a stranger everywhere. The Wanderer Fantasy represents the first truly structural use of thematic transformation. Each movement is constructed of the rhythmic motif drawn from the song. The four clearly defined movements are written with seamless transitions so as to be performed without a break, creating a sense of an epic journey for the audience.

The first movement is in sonata form in C major but is monothematic. In contrast to the symphonic opening, the second theme in E major has a string-quartet texture and a beautiful, warm melodic line that suggests a transformation into a fantasy realm. The second movement begins with the Der Wanderer theme stated in its purest form. It is a set of theme and variations. The theme is constantly hovering between C-sharp major and C-sharp minor. The variations are followed by a scherzo in A-flat major, which reinterprets the opening motif of the first movement. It is in a ternary form with a searching and dreamy trio section. The finale is written as a fugue, but it breaks into virtuosic episodes as the movement progresses. The entire Fantasia concludes triumphantly on a series of C major arpeggios. I would imagine that this is one of the most fulfilling moments for Schubert.

Biography

Qifan Wu is a devoted pianist, educator, and researcher. He has performed in diverse venues in New York, Michigan, Boston, Colorado, Maryland, North Carolina, Texas, as well as in Italy and China. He has won awards in many competitions, including the Global International Music Competition, the International Chinese Piano Competition in Singapore, and the Fourth KAWAI Asia Piano Competition. Mr. Wu has also been a recipient of numerous prestigious awards and scholarships, such as the Artistic Excellence Award, the Scott McBurney Memorial Scholarship, and the Doris Pridonoff Lehnert Piano Scholarship.

Under the mentorship of the concert pianist Gustavo Romero, Mr. Wu earned his Doctor of Musical Arts degree in Piano Performance from the University of North Texas, where he also worked as a Teaching Fellow who was in charge of group piano classes and private piano lessons to all levels of students. He received his Master of Music with the American pianist er under the tutelage of pianist Dr. Dr. Elizabeth Farr. Additionally, Qifan has actively sought out guidance from world-renowned artists, such as Victor Rosenbaum, Alan Chow, and Kirill Gerstein.

Beyond his academic studies, Qifan has served as a translator in the 2018 Shanghai International Piano Festival & Institute. He was selected as a piano-maintenance assistant at Peabody Conservatory between 2018 and 2020, meanwhile being a staff accompanist at The Peabody Preparatory. Mr. Wu has also been frequently invited

to judge and coordinate various competitions. He is a member of Music Teachers National Association, Phi Pi Kappa Lambda Honor Society, and The Honor Society of Phi Kappa Phi.

Mr. Wu is a Professor of Practice in Piano Performance at Loyola University New Orleans.

Upcoming Piano Events

Guest Piano Recital:

Gustavo Romero plays Rachmaninoff

Monday, February 19, 2024, at 6:30 PM

Roussel Hall | Free admission

Guest Piano Masterclass: Gustavo Romero

Tuesday, February 20, 2024, at 11:00 AM

Roussel Hall | Free admission

Guest Piano Recital: Guochen Liu & Yeajee Song

Tuesday, March 12, 2024, at 6:30 PM

Roussel Hall | Free admission

Upcoming Events



Guest Piano Recital:
Gustavo Romero plays Rachmaninoff
Monday, February 19 | 6:30 PM
Roussel Hall | Free Admission

Guest Piano Masterclass: Gustavo Romero
Tuesday, February 20 | 11 AM
Roussel Hall | Free admission

Loyola Voice Symposium
February 22-24
Registration Required

Loyola Voice Symposium Gala
Saturday, February 24 | 7:30 PM
Nunemaker Auditorium | Ticket Required

Loyola Concert Band & Wind Ensemble
Wednesday, February 28 | 7:30 PM
Roussel Hall | Free Admission

Jazz Underground:
Jesse McBride presents the Silverbook
Thursday, February 29 | 7:30 PM
Nunemaker Auditorium | Free Admission

Loyola Jazz Fest
Friday and Saturday, March 1 - 2
Registration Required for Participation

Loyola Jazz Fest: Faculty Concert
Friday, March 1 | 4:30 PM
Roussel Hall | Free Admission

**Loyola Jazz Fest: Loyola Jazz Ensemble
Crescent Collective, and Special Guests**
Saturday, March 2 | 4:30 PM
Roussel Hall | Ticket Required

Opera Connects
Sunday, March 3 | 3 PM
Nunemaker Hall | Free Admission

Jazz Pedagogy Workshop with Mr. Lee Hicks
Saturday, March 9 | 9 AM
CM 204G | Free admission

Loyola Chorale & New Orleans Vocal Arts Choral:
Brahms: Ein deutsches Requiem
Saturday, March 9 | 3 PM
Roussel Hall | Ticket Required

Junior Recital: Arnold Little, guitar
Monday, March 11 | 7:30 PM
Nunemaker Auditorium | Free admission

Guest Piano Recital: Guochen Liu & Yejee Song
Tuesday, March 12 | 6:30 PM
Roussel Hall | Free Admission

Senior Recital: Jessica Martinez, flute
Saturday, March 16 | 7:30 PM
Nunemaker Auditorium | Free admission

Graduate Recital: Dane Castillo, drums
Wednesday, March 20 | 7:30 PM
Roussel Hall | Free Admission

Jazz Underground: featuring Wayne Maureau
Thursday, March 21 | 7:30 PM
Nunemaker Auditorium | Free Admission

Faculty Recital:
Irini Kyriakidou-Hymel, soprano
Saturday, March 23 | 7 PM
Nunemaker Auditorium | Free Admission

Junior Recital: Melissa Moore, violin
Monday, March 25, 2024, at 7:30 PM
Nunemaker Auditorium | Free admission

Junior Recital: Ryan Kuhn, trumpet
Friday, April 5, 2024, at 7:30 PM
Nunemaker Auditorium | Free admission

South Pacific Anniversary Performance
Sunday, April 7, 2024, at 3 PM
Roussel Hall | Free admission

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