
Guest Artists

Concert and Recital Programs

9-22-2022

Yi-heng Yang, Piano

Cedarville University

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF MUSIC AND WORSHIP

PRESENTS

YI-HENG YANG, PIANO

THURSDAY, SEPTEMBER 22, 2022, 7 P.M.

PROGRAM

HUMOR, WIT, AND PATHOS: TALES FROM THE CLASSICAL FORTEPIANO

Sonata in E Major, Hob. XVI: 31..... Joseph Haydn (1732–1809)

- I. Moderato
- II. Allegretto
- III. Finale. Presto

Sonata No. 18 in D Major, K. 576..... Wolfgang Mozart (1756–1791)

- I. Allegro
- II. Adagio
- III. Allegretto

Eight Variations on “Ein Weib is das herrlichste Ding” in F Major, K. 613 Wolfgang Mozart

Intermission

Improvised Prelude in the style of Mozart

Variations in f minor, Hob XVII: 6..... Joseph Haydn

Sonata No. 18 in E \flat Major, Op. 31, No. 3..... Ludwig van Beethoven (1770–1827)

- I. Allegro
- II. Scherzo. Allegretto vivace
- III. Minuet. Moderato e grazioso
- IV. Presto con fuoco

*Recital Hall
Bolthouse Center for Music*

*No flash photography
Please turn off all cell phones*

About the Artist

Pianist and fortepianist **Yi-heng Yang** has been described as an “exquisite collaborator (Opera News), “suberbly adept (Gramophone)” and noted for her “remarkable expressivity and technique (Early Music Magazine).”

Her work spans from collaborations on period instruments with visionary artists such as the Grammy award-winning tenor Karim Sulayman, in their acclaimed and timely album, “Where Only Stars Can Hear Us (Avie Records),” to groundbreaking and provocative explorations into Romantic and Classical performance practice with cellist Kate Bennett Wadsworth (Brahms Cello Sonatas, Deux-Elles), baroque violinist Abby Karr (Mendelssohn Violin Sonatas, Olde Focus), and harpsichordist Rebecca Cypess (“Sisters Face-to-Face” Acis). In May 2022, she released her first solo fortepiano album, “Free Spirits: early Romantic music on the Graf piano (Deux-Elles),” which is already receiving critical praise. Of this recording on an original 19th c Graf piano, Anne E. Johnson of Classical Voice North America writes that “Yang’s performance of these early Romantic works on one of the best instruments from that era takes us as close to the original experience as we can ever hope to come.”

Yi-heng has appeared at Carnegie Hall, The Phillips Collection, The Boston Early Music Festival, The New York Philharmonic Ensembles Series at Merkin Hall, The Serenata of Santa Fe Series, Sunday Chatter Albuquerque, The Frederick Collection, The Finchcocks Collection, The Cobbe Collection, The Metropolitan Museum of Art, the Apple Hill Chamber Music Festival, and the Utrecht Early Music Festival.

Yang holds a doctorate in piano from the Juilliard School, and studied there with Veda Kaplinksy, Robert McDonald, Julian Martin. She studied fortepiano with Stanley Hoogland at the Amsterdam Conservatory. She has received grants from The Mustard Seed Foundation’s Harvey Fellowship, and The Dutch Ministry of Culture’s Huygens Award. Yi-heng is on the faculty at The Juilliard School Precollege and College Divisions, where she teaches piano, fortepiano, chamber music, keyboard skills and improvisation. She has also taught at The Mannes School of Music and Rutgers University, and given masterclasses at The Curtis Institute, New England Conservatory, and the University of Connecticut. She is a director of The Academy for Fortepiano Performance in Hunter, NY, and the creator of their International Fortepiano Salon Series, a popular monthly live-streaming gathering of fortepiano enthusiasts and practitioners, which has reinvigorated and celebrated fortepiano performance and musical community during the Covid pandemic.

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Program Notes

Full of sparkling articulations and colorful timbres which resemble Enlightenment period dialogues, the Mozart era Walter fortepiano is an ideal vehicle for a program which features the abundant variety of 18th c fortepiano solo writing. Yi-heng Yang performs on her splendid Walter fortepiano replica by Christopher Clarke.

The narrative form of the sonata turns the soloist into an animated orator and storyteller; two prime examples from this genre take us from the fluid and ebulliently witty Haydn Hob. XVI:31 in E Major, to the pastoral delight and contrapuntal playfulness of Mozart K. 576 in D Major.

The variation form gave frameworks to challenge a musician’s imagination and improvisational and technical prowess; Mozart’s Variations on K. 613 display an endless spontaneity and creativity, while the moving and intimate Variations in f minor Hob. XVII:6 Haydn remain a singularly powerful statement in the fortepiano literature.

Beethoven, never fitting into the mold, without warning embarks on a wholly original and raucous romp in his belly-laughing Op. 31 No. 3 Sonata.

The quicksilver touch and orchestral range of the Viennese fortepiano realizes this literature with invigorating and refreshing immediacy.