



Bard College Conservatory of Music

Faculty Recital

Yi-Wen Jiang, *violin*

Frank Corliss, *piano*

**Sunday, October 1, 2023 at 2 pm
László Z. Bitó '60 Conservatory Building**

Violin Sonata in A minor, D.385 (Op.137, No.2) Franz Schubert (1797-1828)
Allegro moderato
Andante
Menuetto: Allegro
Allegro

Sonata No.2 in G Major Maurice Ravel (1875-1937)
Allegretto
Blues. Moderato
Perpetuum mobile. Allegro

Intermission

“La Campanella” Niccolò Paganini (1782-1840)
arr. Paul Kochanski (1887-1934)

Caprice No.2, “Cascade” Franz von Vecsey (1893-1935)

Der Rosenkavalier Walzer, Op.59 Richard Strauss (1864-1949)
arr. Váša Přihoda (1900-60)

Guitarre, Op.45, No.2 Moritz Moszkowski (1854-1925)
trans. Pablo de Sarasate (1844-1908)

Waltz, Op.81, No.3 (Valssi) Jean Sibelius (1865-1957)

“Sevilla” from Suite Española No.1, Op.47 Isaac Albéniz (1860-1908)
arr. Jascha Heifetz (1901-87)

Carmen Fantasie on themes by Georges Bizet Franz Waxman (1906-67)

Program Note for My Novel Violin Recital

In looking back to the early part of the twentieth century, I see that during this "golden age" the most noted violinists of the time included many short pieces in their wonderful recital programs. Today, this kind of program, with brief gems by Paganini, Sarasate, Vecsey, Moszkowski, Sibelius, Waxman, and others, seems to be nothing more than a nostalgic journey into that fascinating period of violin magic. Nowadays, when designing a recital program, many musicians often choose to play cycles of all Brahms, all Beethoven, or all Schubert.

Of course, these composers are giants of our repertoire; however, in the programs of the past that include little vignettes one finds the core techniques imperative for playing the major works of those classical music giants. As one reflects upon the greatest violinists of the last hundred years, one soon discovers their love of the miniature form. These giants who were composers as well as virtuosi include the likes of Kreisler, Wieniawski, Vieuxtemps, Ysaye, Enescu, Joachim, and Leopold Auer. These wonderful musicians all loved shorter violin works, and when it comes to playing the great classics, few can match their virtuosic abilities.

I hope that my recital might inspire those of you who are kind enough to come and hear me to reflect upon the sheer importance of these short pieces that showcase the glory of the violin.

--Yi-Wen Jiang, September 2023

Biographies

Violinist **Yi-Wen Jiang** was born into a musical family in Beijing where both parents were professional musicians – his father a Concertmaster for over 35 years and his mother a soprano soloist. After hearing Beethoven's violin concerto at the age of three, Jiang understood his life's path: to become a professional violinist.

His rise in the musical world was meteoric. Jiang made his concerto debut at the age of 17 in Beijing. He won the top prize at the first China Youth Violin Competition, paving the way for him to study with Professor Han Li at the Central Conservatory of Music. Afterward, he received a full scholarship from McDonnell-Douglas at the St. Louis Conservatory, and moved to the U.S. in 1985 to study with Taras Gabora and Michael Tree. After St. Louis, he enrolled in the graduate programme of Rutgers University, where he studied four years with Arnold Steinhardt. Jiang credits Steinhardt with having the most influence on his playing, followed by highly influential master classes with Pinchas Zuckerman. After his prize-winning performance at the Montreal International Competition, he appeared as a soloist with the Victoria Symphony and Montreal Symphony, and was featured at many international music festivals by the age of 22.

In 1994 Jiang joined the Shanghai Quartet and over the next 26 years performed over 3000 concerts in 37 countries. Innumerable collaborations with eminent artists included the Tokyo, Juilliard, and Guarneri Quartets; cellists Yo-Yo Ma and Lynn Harrell; pianists Menahem Pressler, Peter Serkin, Jean-Yves Thibaudet, and Yuja Wang – many of whom became lifelong friends. The ensemble featured at many of Europe's and North America's most prominent music festivals.

Active as a composer, Jiang has arranged dozens of pieces for string quartet and other instruments, many of which marry Eastern repertoire with Western influence. The most famous of these arrangements is a collection of Chinese folk songs called *Chinasong*, featuring music arranged by Jiang reflecting on his childhood memories of the Cultural Revolution in China. The set of 24 pieces was recorded by the Shanghai Quartet with Eugenia Zuckerman and released on the Delos International label in 2002. In 2018, 38 of these arrangements were published by Flower City Publisher in Guangzhou.

Jiang is Artist-in-Residence at the John J. Cali School of Music at Montclair State University and also teaches on the faculty at The Bard College Conservatory of Music.

Frank Corliss is the director of the Bard College Conservatory of Music. Prior to coming to Bard he was for many years a staff pianist for the Boston Symphony Orchestra and the Tanglewood Festival Chorus, and the director of music at the Walnut Hill School for the Arts. He was a frequent performer on the Boston Symphony Prelude Concert series and he has also performed throughout the United States as a chamber musician and collaborative pianist. Corliss has worked as a musical assistant for Yo-Yo Ma and has assisted Ma in the musical preparation of many new works for performance and recording, including concertos by Elliot Carter, Richard Danielpour, Tan Dun, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, and John Williams.

A graduate of the Oberlin Conservatory of Music, he received his Master of Music from SUNY at Stony Brook, where he studied with Gilbert Kalish. While at Oberlin he received the Rudolf Serkin Award for Outstanding Pianist and was a member of the Music from Oberlin Ensemble, which toured throughout the U.S. He has also studied at the Mozarteum in Salzburg, Austria, and the Cracow Academy of Music in Cracow, Poland. Mr. Corliss has participated in several summer festivals, including the Tanglewood Music Festival and the Taos Chamber Music Festival and the Aspen Music Festival.

He was appointed as an Artistic Ambassador for the United States Information Agency and in that capacity went on a three-week concert tour of Eastern Europe. He was also the recipient of a Rockefeller grant from the Cultural Contact US-Mexico Fund for Culture to commission works for flute and piano by American and Mexican composers and premiered in Boston and in Mexico City.

Mr. Corliss can be heard in recording on Yo Yo Ma's Grammy-winning SONY disc "Soul of the Tango", as well as the Koch International disc of music by Elliot Carter for chorus and piano with the John Oliver Chorale.

More Faculty Recitals... and Noon Concerts

Bitó Conservatory Building, Performance Space
All free and open to the public.

Full calendar of Conservatory Events at www.bard.edu/conservatory/events/

Saturday, October 7 at 7pm

Faculty Recital-Part I: **Luosha Fang '11, violin, with Zhenni Li-Cohen, piano**
Works for violin and piano by Bach, Beethoven, Shostakovich, and Stravinsky

Sunday, October 15 at 7pm

Faculty Recital-Part II: **Luosha Fang '11, viola, with Shannon Lee, violin**
Works for viola and violin by Martinů, Prokofiev, Saariaho, and Takemitsu

Sunday, November 5 at 2pm

Faculty Recital: **Peter Wiley, cello, and Anna Polonsky, piano**
Works for cello and piano by Beethoven, Brahms, Mendelssohn

Sunday, November 19 at 2pm

Borromeo String Quartet with **Melissa Reardon**, Conservatory viola faculty
A Cycle of Bartók Quartets

Four Noon Concerts- Mondays at 12 noon to 1pm

October 16 and 30, November 13, and December 4

Conservatory students will perform short works in an hour-long program.