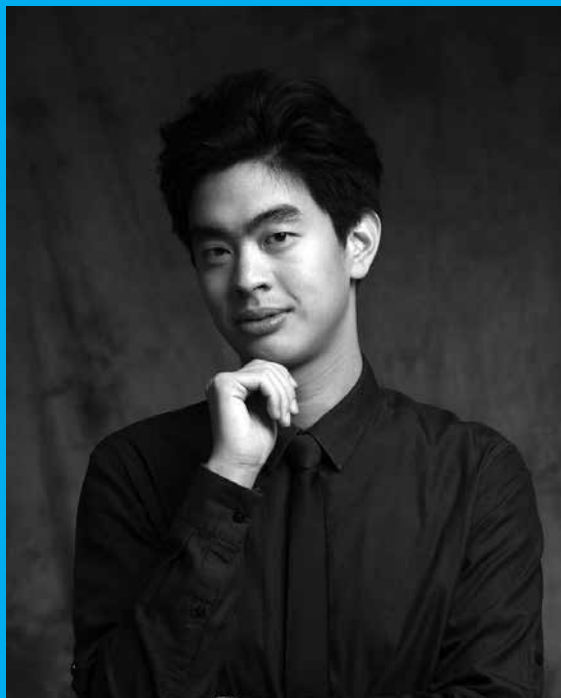


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# CELEBRATE AFCM'S 75TH SEASON!

**ANDREW HSU & DANIEL HSU**  
**PIANO FOUR HANDS**  
OCTOBER 23, 2022

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# FROM THE DIRECTOR OF PIANO & FRIENDS

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On behalf of the Piano & Friends Committee, I would like to extend a warm welcome to you for our first Piano & Friends concert of the 2022–2023 season. The mission of this series is to showcase younger artists at the start of their careers who are just now beginning to establish their place in the music world.

This afternoon’s concert features brothers Andrew and Daniel Hsu at the piano, four hands. Both brothers have previously performed for Piano & Friends, Andrew with his wife, violinist Rose Hsien, by Covid video, and Daniel in piano recital. The older brother, Andrew, is also a composer in addition to being an accomplished pianist. His music has been described in the *New York Times* as “an amorphous cloud of dissonance, slow and vibrating” and as “deliciously atmospheric, pulseless” by *Oregon ArtsWatch*. Daniel’s earlier presentation for Piano & Friends was so captivating that when the opportunity arose to schedule the brothers as a duo, we arranged this concert. We hope you enjoy it.

Today’s concert is one of three we have scheduled for this season. The second concert is violinist Ioana Cristina Goicea with pianist Chih-Yi Chen on November 6. Our April 2, 2023 concert presents bassist Xavier Foley, who we enjoyed on video during the Covid year. The Piano & Friends committee, Dagmar Cushing, Elaine Rousseau, Tim Kantor, and I, meets once a year to select the artists we wish to present. Usually, the members already have a list of well-qualified possibilities, and it only takes two hours or so to settle on three artists we want to contact. Each member has his or her own method for noticing rising talent, but one method is to review the finalists in various music competitions, such as the Cliburn. The time-consuming part of the process then ensues and involves contacting agents, juggling schedules, drafting or reading contracts, and making final preparations for the concert. It is an effort that we hope brings an enjoyable and satisfying musical experience to you.

**BRYAN DAUM**  
*Piano & Friends Director*



# ANDREW HSU & DANIEL HSU

## OCTOBER 23, 2022

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**Andrew Hsu and Daniel Hsu,  
piano four hands**

### ANDREW HSU

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Andrew Hsu (徐鴻) is a Chinese American composer and pianist based in New York City. The range and versatility of his musical pursuits range from the classical canon to modern masterworks and contemporary experimentalism. His music probes the imagination, searching for a distinct sense of color and timelessness within a delicate sonic palette.

Andrew's compositions have earned international acclaim from performances across Europe and the USA—notably Alice Tully Hall, Carnegie Hall, Die Glocke, and Konzerthaus Berlin—and partnerships with some of today's leading musical artists and ensembles—including the Battle Creek, Juilliard, and Minnesota Orchestras, the Miró and Zorá Quartets, Network for New Music, Lyon-Sasaki Duo, Sasha Cooke, Lucy Fitz Gibbon, Daniel Hsu, Sarah Shafer, Katherine Siochi, Steven Tenenbom, and Angelo Xiang Yu. As a performer, he has been associated with the Battle Creek, Castro Valley, Lansing, Louisville, and Oakland Symphony Orchestras; ensembles Cantata Profana, Metropolis, New Fromm Players, New Juilliard, and Sejong Soloists; and Aspen Music Festival, Caramoor, Chamber Music Northwest, Concert Artists Guild, Conservatoire américain de Fontainebleau, Curtis on Tour, Foundation for Chinese Performing Arts, Gilmore Keyboard Festival and Rising Star Series, King's Lynn Festival, Marlboro Music, Ravinia, Tanglewood, and WQXR. Andrew's list of honors include a Charles Ives Scholarship from the American Academy of Arts and Letters, ASCAP Morton Gould Award, Aspen Music Festival's Hermitage Prize, BMI William Schuman Prize, and Gilmore Young Artist Award.

Andrew is a graduate of the Curtis Institute and Juilliard, where he completed his DMA; as a student, he held the Kovner, Rising Star Annual, and C.V. Starr Doctoral Fellowships. His teachers included pianists Gary Graffman and Eleanor Sokoloff, and composers Samuel Adler, Richard Danielpour, David Serkin Ludwig, Matthias Pintscher, and Steven Stucky.

We last heard Andrew Hsu with his wife, violinist Rose Hsien, in a Piano & Friends concert that was streamed in January 2021.

# PIANO & FRIENDS

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## DANIEL HSU

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A native of the San Francisco Bay Area, Daniel Hsu made his concerto debut with the Fremont Symphony Orchestra at age 8, and his recital debut at the Steinway Society of the Bay Area at age 9, before being accepted into the Curtis Institute of Music at the age of 10, along with his two older siblings. He quickly gained international recognition and accolades: bronze medal at the 2015 Hamamatsu International Piano Competition, first prize at the 2015 CAG Victor Elmaleh Competition, 2016 Gilmore Young Artist, and bronze medal at the 2017 Van Cliburn International Piano Competition, where he also took home prizes for best performance of both the commissioned work and chamber music.

Daniel has made his debuts with the Philadelphia Orchestra and Carnegie Hall’s Weill Recital Hall (CAG Winners Series), and appeared in recitals at the Dame Myra Hess Memorial Concerts, Krannert Center for the Performing Arts, Vancouver Recital Society, and Gilmore International Keyboard Festival. In addition, he performs regularly in duo piano with his brother, Andrew, and appears frequently in chamber music festivals. Ever curious and eager to explore, Daniel worked with rapper Lou CharLe\$ and singer-songwriter-guitarist Averi Burke to develop and release the single “Free”—which they brought to SXSW in spring 2022—and worked with harpist Bridget Kibbey to provide commentary as a correspondent for the 2022 Cliburn Competition webcast.

Now 25 years old, Daniel graduated from Curtis in spring 2019, where he studied with Gary Graffman, Robert McDonald, and Eleanor Sokoloff. He is a Marvel film buff and enjoys programming—he contributed to the creation of Workflow (now known as Siri Shortcuts), which won the 2015 Apple Design Award and was acquired by the tech giant in 2017.

Daniel Hsu played a Piano & Friends recital for us in December 2018. This is the first time we have heard Andrew and Daniel together.

## THIS AFTERNOON’S PROGRAM

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### WOLFGANG AMADEUS MOZART (1756–1791)

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*Sonata in D Major for Piano Four Hands, K. 381 (123a)*

Allegro  
Andante  
Allegro molto

### WOLFGANG AMADEUS MOZART (1756–1791)

---

*Andante with Five Variations in G Major for Piano Four Hands, K. 501*

### ROBERT SCHUMANN (1810–1856)

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*Bilder aus Osten for Piano Four Hands, Op. 66*

Lebhaft  
Nicht schnell und sehr gesangvoll zu spielen  
Im Volkston  
Nicht schnell (“Chanson Orientale”)  
Lebhaft  
Reuig andächtig

## INTERMISSION

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### CLAUDE DEBUSSY (1862–1918)

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*Petite Suite for Piano Four Hands*

En bateau  
Cortège  
Menuet  
Ballet

### FRANZ SCHUBERT (1797–1828)

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*Fantasia in F Minor for Piano Four Hands, D. 940*

Allegro molto moderato  
Largo  
Allegro vivace  
Tempo primo

# PROGRAM NOTES

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**AS RENOWNED CHILD PRODIGIES**, Mozart and his sister Nannerl toured Europe under the guidance of their father and teacher Leopold, a noted composer and violinist. The keyboard duet was a novelty during the years of their travels, and the two siblings popularized the form as they shared performances for various nobility. Written in Mozart's early maturity, K. 381 (1772) develops its consistently balanced phrases with clear dynamic and textural contrasts. Certain critics, hearing a resemblance to orchestral voicing, have described the sonata as "a three-movement symphony composed on the keyboard."

The good-natured opening Allegro, cast in a compact sonata form, develops two contrasting themes—a rising scale pattern and a smoother lyrical idea. The development recasts these themes with excursions into the minor mode, as does the succinct recapitulation. Songful and gracefully ornamented, the Andante resembles an extended aria. The rapid and rhythmically emphatic Allegro molto finale develops two themes that are related to the Allegro's opening motives.

**ACCORDING TO THE DATE** on the manuscript, Mozart completed his Andante with Five Variations, K. 501, on 4 November 1786. He was living in Vienna and coming to the end of a very productive year that included three piano concertos and his opera *Le nozze di Figaro* (The Marriage of Figaro). The reason for composing this set of variations is not known—perhaps to play with one of his students—but he immediately published it, as variation sets were popular with amateur pianists. As with many such works, the demands on the pianists are modest, but that does not hinder Mozart from lavishing considerable skill and writing a piece of abundant charm.

Mozart's theme is simple and gracious but with the potential for elaboration. This is immediately apparent in the first variation, with flowing notes in the first pianist's right hand. Not to neglect the lower part of the piano, the second variation gives the second pianist all the attention with a running triplet figure. The third variation returns the interest to the first pianist with continuous thirty-second note motion in the left hand. Typical of such works, the penultimate variation is in the minor mode, with chromatic harmonies, equally shared between the four hands. High spirits return in the final variation with each pianist tossing passagework back and forth, until the theme returns to bring the composition to a quiet close.

**SCHUMANN'S OPUS 66** ("Pictures From the East," 1848, published posthumously in 1887) is a set of six impromptus for piano four hands that were closely edited by Clara, his virtuoso pianist wife. Schumann at this time lived in Dresden, where he wrote much diversely scored music as he struggled with his growing mental instability. Highly sensitive to literary images, Schumann was inspired to write Opus 66 by Friedrich Ruckert's recent translation of a set of fifty Arabic poems, the *maqamat* of Al-Hariri of Basra. Schumann writes that the hero of the poems, Abu Seid, can be compared to Eulenspiegel, the popular German character of mischievous deeds. Schumann's six impromptus suggest his character's life events, but they most closely echo Al-Hariri's poem in the final section as the repentant hero achieves peace.

“The composer did not have certain situations in mind for the first five pieces, and only the last one could perhaps be regarded as an echo of the last *maqamat*, in which we see the hero conclude his merry life in remorse and repentance.”

FROM THE PREFACE OF SCHUMANN'S  
*BILDER AUS OSTEN*

The songful and subtly scored Opus 66 unfolds like its own romantic poem. Although the movement titles are generic tempo indications, each interprets a deep meaning of Al-Hariri's poetry in musical terms. The first movement (“Lively”) is cast in B-flat minor (a reflectively dark key for Schumann) with a central section in B-flat major. It sets the mood for the cycle, offering a whiff of the Orient while suggesting the roguish nature of Abu Seid. Three brief movements in D-flat major follow. The second (“To be played not too fast and songfully”) provides lyrical contrast, while the third (“In the manner of a folksong”) is more dramatic, and the fourth (“Not fast”), a song without words. In F minor with a central section in F major, the fifth (“Lively”) evokes the story-telling mode of the first, while the final movement (“Penitently devout”) returns to B-flat minor, reflecting Abu Seid's remorse and (B-flat major) repentance.

**DEBUSSY WROTE HIS CHARMING** *Petite Suite* (1889) for the entertainment of the skilled amateur musicians that were a large component of his publisher's clientele. It was originally set for piano four hands but because of its popularity was later recast for full orchestra. The lyrical Suite offers a glance at an earlier generation of French romanticism but also an occasional glimpse of the impressionist movement soon to come.

*En Bateau* (On a boat) moves with a lilting barcarolle melody accompanied by rippling chords that suggest the swaying of a boat in gentle waters. The assertive *Cortège* suggests a colorful procession. In the graceful Menuet that follows, parallel-moving chords foreshadow Debussy's later harmonic techniques. The concluding Ballet is an energetic dance.

**SCHUBERT WROTE HIS MONUMENTAL** F minor Fantasia in 1828 and dedicated it to his student, Caroline Esterházy, with whom he was possibly in love. He himself premiered it for friends with his colleague Franz Lachner. After his death a mere six months later, Schubert's family members arranged to have the work published by the firm of Diabelli.

The last of his four fantasias for piano four hands, D. 940 is considered to be one of Schubert's finest piano creations because of its superb melodies and boldly original harmonic development. Structurally, the work is a cycle of four clearly contrasting movements played without pause. The elegiac main theme of the first movement recurs at several points throughout the work, including the coda of the finale, to unify the composition. Both of the two final movements, Allegro vivace and the concluding Allegro molto moderato, develop with contrapuntal elements, a recently discovered technical resource for Schubert.

After being inspired by the performances of two Rossini operas early in his career (“Extraordinary genius!” he exclaimed), Schubert frequently incorporated Italian themes and idioms into his compositions. The Fantasia's Largo movement (F-sharp minor) develops two melodies that presumably are derived from the second movement of Paganini's second violin concerto.

Notes by Nancy Monsman

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# 2022–2023 SEASON

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**Wednesday, October 26, 2022**  
7:30 p.m.  
Juilliard String Quartet

**Thursday, October 27, 2022**  
7:30 p.m.  
Juilliard String Quartet

**Wednesday, November 16, 2022**  
7:30 p.m.  
Anna Polonsky, *piano*  
Jaime Laredo, *violin*  
Nokuthula Ngwenyama, *viola*  
Sharon Robinson, *cello*

**Wednesday, December 7, 2022**  
7:30 p.m.  
Alexander String Quartet  
with Kindra Scharich

**Wednesday, January 25, 2023**  
7:30 p.m.  
Takács Quartet

**Wednesday, February 22, 2023**  
7:30 p.m.  
Cuarteto Casals

**Wednesday, April 19, 2023**  
7:30 p.m.  
Dolce Suono Trio

## PIANO & FRIENDS

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**Sunday, November 6, 2022**  
3:00 p.m.  
Ioana Cristina Goicea, *violin*  
Chih-Yi Chen, *piano*

**Sunday, April 2, 2023**  
3:00 p.m.  
Xavier Foley, *double bass*  
Kelly Lin, *piano*

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(Study on Beethoven V)  
Juilliard String Quartet  
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**Nokuthula Ngwenyama**  
*Elegy for Piano, Violin, Viola, and Cello*  
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**Angélica Negrón**  
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## Babette's Feast

by Isak Dinesen, adapted by Rose Courtney Jan 12–29

## THE SEAFARER

by Conor McPherson Mar 2–19

## A Midsummer Night's Dream

by William Shakespeare Apr 27–May 14

Photo by Tim Fuller



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