



COLLEGE OF ARTS AND SCIENCES,
DEPARTMENT OF FINE AND PERFORMING ARTS PRESENTS:

HARMONY ACROSS BORDERS

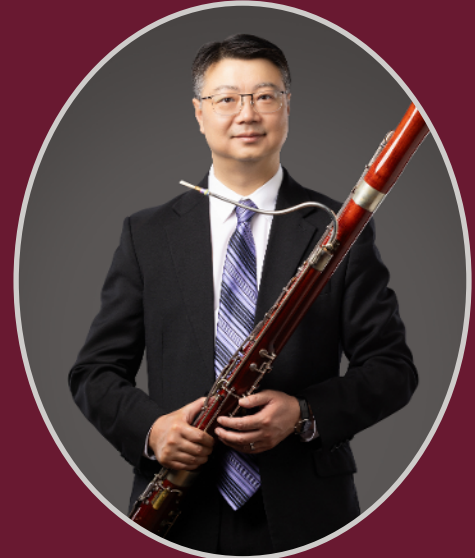
Tour of Performances by:



Dr. Fritz Gechter, Piano



Dr. Yu-Mei Huang, Violin



Dr. Xiaohu Zhou, bassoon

FRIDAY, NOV. 1, 2024

El Paso Community College Valle Verde Campus
AST Flex Hall Room 150

7:30 P.M.

Free admission

For more information, contact Dr. Yu-Mei Huang at yhuang@tamiu.edu or by phone at 956. 326.3040

Harmony Across Borders-El Paso Community College

Program

Violin solo with accompaniment

- **Tambourin Chinois by Fritz Kreisler (1875-1962)**
- **Sleepless Jasmin by Shih-Che Huang**

Yu-Mei Huang, violin

Fritz Gechter, piano

Trio

- **A Midsummer Night in the Countryside by Shih-Che Huang**
- **Danza del Río / River Dance by Colin Campbell (1970-)**
- **White Nights-Rhapsody on “Agni Parthene” for Piano Trio by Christopher Stanichar (1969-)**

Yu-Mei Huang, violin

Xiaohu Zhou, bassoon

Fritz Gechter, piano

Piano Solo

- **Mazurka in B Minor, Op. 33, No. 4 by Frédéric Chopin (1810-1849)**
- **Sonata in E Major, Op. 109 by Ludwig van Beethoven (1770-1827)**
- **III. Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo**

Fritz Gechter, piano

Piano 4

hands

- **Melancholy in the blooms under moonlight by Shih-Che Huang**

Yu-Mei Huang & Fritz Gechter, piano

Piano/ Violin Duet

Tambourin Chinois by Fritz Kreisler

Fritz Kreisler was possibly the most beloved violinist of the earlier half of this century - in an age that encompassed the careers of many legendary violinists, from Eugène Ysaÿe to Heifetz and the young Yehudi Menuhin. He pioneered the use of vibrato as a constant coloring, giving an unparalleled sweetness to the tone. He was the first “celebrity” instrumentalist to record extensively; beginning in 1910, he cut hundreds of discs, bringing the elegance and charm of his performances into living rooms across the world.

Kreisler is best remembered today for the many short salon pieces which he wrote to enhance his repertoire - such as “Liebesleid” (Love’s Sorrow), “Liebesfreud” (Love’s Joy), and “Caprice viennois” - pieces which perfectly capture the essence of his native Vienna, with its laid-back easy grace. Many of them feature lilting waltz rhythms, including “Schön Rosmarin” (Fair Rosemary), performed here. And “Tambourin Chinois” might be described as an Oriental trinket seen in a Viennese shop-window.

"I don't mind telling you that I enjoyed very much writing my Tambourin Chinois. The idea for it came to me after a visit to the Chinese theater in San Francisco—not that the music there suggested any theme, but it gave me the impulse to write a free fantasy in the Chinese manner."

— Fritz Kreisler

Sleepless Jasmin by Shih-Che Huang

"Jasmine Flower Sleepless" is based on the classic folk song "Jasmine Flower." The music showcases the fresh elegance of the jasmine flower, expressing the pursuit and longing for beautiful things through a smooth melody.

In the middle section, the piece introduces a segment from Italian composer Puccini's opera "Turandot," specifically "Nessun dorma" ("None Shall Sleep"), blending it with the motif of "Jasmine Flower." This added melody pushes the composition to an emotional climax. Before the lingering resonance fades, the piece transitions into a minor key, where the collision and fusion of the two musical themes symbolize the dialogue and interaction between Eastern and Western cultures. The sleepless jasmine flower intertwines with the sleepless princess, painting a dreamlike scene that transcends time and space, allowing listeners to feel the harmony and resonance between Eastern and Western music.

The final section returns to the "Jasmine Flower" theme, where the arranger has hidden a small surprise, hoping attentive listeners will discover this clever touch!

Piano/Violin/ Bassoon trio

A Midsummer Night in the Countryside by Shih-Che Huang

"A Midsummer Night in the Countryside" is a piece that blends Taiwanese folk music with Western classical music, leading listeners into a world filled with the atmosphere of summer. The composition incorporates Taiwanese folk tunes such as "Roast Pork Zong," "Jasmine in June," and "Northwest Rain" as its themes. These melodies vividly depict the characteristics of summer harvests, natural landscapes, and the rainy season, evoking memories and emotions related to the summer ambiance of Taiwan.

The piece begins by blending Beethoven's Pastoral Symphony with the folk tunes "Roast Pork Zong" and "Jasmine in June," symbolizing a tribute to nature and adding layers to this vibrant musical painting. In the middle section, Vivaldi's Summer is interwoven with the motif of "Northwest Rain," echoing the grandeur and power of thunderstorms in the summer. The ending mirrors the beginning, with the final accents symbolizing the arrival of spring thunder.

Danza del Río / River Dance by Colin Campbell

Danza del Río / River Dance was commissioned by Drs. Huang and Gechter as part of a creative grant research project. The requirements expressed were that the work include elements of the Border, in this case the river and the dance, and South African elements—my native country, in this case the repetitive opening piano accompaniment and rhythms resembling a mbira (also known as a kalimba and finger piano). The dance section has a similar rhythmic reference to mariachi music, but also to the Viennese waltz. The closing section is a return to the African feel, similar to our locale along the border and the desert, more of the earthen and ethnic sounds utilizing the instruments in ways we do not normally hear: clicking sounds on the bassoon's finger holes and mechanism, flautando, sul ponticello executed con sordino (with the mute) in combination with harmonics usage on the violin (which resembles the uhadi bow, a Nguni instrument), and using the fingers to play the piano strings as a harp—the piano also needs to do something different! These unusual sounds are meant to resemble the dry heat, wind, and insects, the only sounds in the scorching sun once the river dries up.

White Nights-Rhapsody on “Agni Parthene” for Piano Trio by Christopher Stanichar

In the summer of 2024, the composer Christopher Stanichar created White Nights for two faculty members at Texas A&M International University, Dr. Fritz Gechter (professor of piano) and Dr. Yu-Mei Huang (professor of violin). The commissioned work as requested to be an original piano trio that would reflect composer’s ethnic heritage and be adaptable for various instruments.

The composition is built around the Greek Orthodox melody "Agni Parthene," a hymn to the Virgin Mary. The composer, who had long admired this melody after hearing it in Russian churches, later discovered that it was composed in the 1970s by Hieromonk Gregory, despite having believed it was of Byzantine origin.

White Nights is a rhapsody that explores the melody through various harmonies and time signatures. The work also includes a reference to the composer's Romance for piano, a piece inspired by his partner, Elena. White Nights is dedicated to both her and his friends Dr. Fritz Gechter and Dr. Yu-Mei Huang.

Piano 4 hands

Melancholy in the blooms under moonlight by Shih-Che Huang

The four-hand piano arrangement is centered around the story of the Taiwanese folk song "Flower in the Rainy Night." It begins with Debussy's "Clair de Lune," conveying the sorrow of a woman working in a tavern. The middle section, a waltz, reflects memories of a happier time. Following by that, "Jardins sous la pluie" represents a sudden downpour, describing the girl's feelings of betrayal and introducing the theme of the song "Sorrow on a Moonlit Night." The piece concludes by returning to "Clair de Lune," bringing this sad story to an end.

Piano Solo

Mazurka in B Minor, Op. 33, No. 4 by Frédéric Chopin (1810-1849)

Frédéric Chopin, a Polish composer and virtuoso pianist, was born in 1810 in Żelazowa Wola, Poland. Renowned for his deep connection to his homeland, his music often reflected the spirit and traditions of Poland, despite spending much of his life abroad. Arriving in Paris in September 1831, Chopin was initially uncertain if he would settle in the French capital. Political unrest following the November Uprising had prevented him from returning to Poland, a hope he never realized. Instead, Chopin became part of the Polish expatriate community in France, where he began composing many of his Mazurkas and Polonaises—pieces heavily influenced by traditional Polish dances. These works, while preserving his connection to his homeland, also intrigued the French, who found them exotic and novel.

In 1838, Chopin composed the four mazurkas of Op. 33. The last, in B minor, is one of his longest and most expressive, opening with a mournful tune. Its structure is more like a rondo than the typical ternary form. The brief first episode shifts to B-flat major, featuring a rhythmic motif full of passion. After a reprise of the B minor theme, a longer episode in B major presents a lyrical but bittersweet melody, followed by a playful section. The piece concludes with a reprise of the opening, abruptly cutting off the melody, and ending with quiet, bell-like descending fifths that suggest a Neapolitan harmony. A terse final cadence, marked “risvegliato” (“awakened”), closes the dance.

Piano Sonata No. 30 in E Major, op. 109

In the E Major sonata’s third movement, “Songlike, with the greatest inwardness of feeling” is Beethoven’s marking for the tender E-major theme, which unfolds in two eight-bar strains, each stated twice. Six contrasting variations follow: a slow, achingly poignant waltz; a quicksilver scherzo; a short, Czerny-like exercise, full of spitfire runs; a lilting andante, to be played “a little slower than the theme”; a briskly contrapuntal version of the theme; and an extended tailpiece that plunges into a dense thicket of passagework and trills before finally emerging into the calm, clear air of the opening melody.

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