



Newcomers Concert Notes

German Titans

May 16 at 7:30 pm

Yi-Nuo Wang, piano

Born in Beijing, she began playing piano at age 4 and went on to study at the prestigious Central Conservatory of Music in Beijing. In 2016 she was awarded a full scholarship for her Performer's Diploma at Southern Methodist University in Dallas and is currently pursuing a degree at The Juilliard School.

"She embodies the rare combination of humble devotion to the score, great individual artistry and a special electrifying quality in her playing, all coexisting in perfect harmony." - Alessio Bax, pianist

Ludwig van Beethoven - Piano Concerto No. 3 in C minor

Beethoven wrote his Third Piano Concerto in 1796, the same year he started to go deaf. The bulk of the composition took place in 1802, though, when, on retreat outside Vienna, he wrote: "I would have ended my life - it was only my art that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me." This letter became known as the *"Heiligenstadt Testament"* and was published in 1828, the year after Beethoven's death.

Piano Concerto No. 3

The earliest sketch for Beethoven's Third Piano Concerto dates to as early as 1796 when he was touring in Prague and Berlin. This is the same year Napoleon won a decisive victory over Austria at the Battle of Arcole. Many commentators have noted the military, march-like character of the work's opening, suggesting the French Revolution and the rise of Napoleon as a source of inspiration for the work.

Gustav Mahler - Symphony No. 1 in D Major

Born in 1870 to a family that came from eastern Bohemia before settling in the German town of Kaliste, he discovered a piano in his grandmother's attic at age six, and four years later gave his first public performance. After graduating from the Vienna Conservatory, he went on to become the director of New York's Metropolitan Opera and the New York Philharmonic at the turn of the 20th century.

Symphony No. 1

Known by its nickname "Titan," Mahler's First Symphony wasn't always well understood. The work, which originally contained five movements, was envisioned by Mahler as a large symphonic poem. The third movement in particular – with its assortment of distorted versions of *Frere Jacques*, a funeral march, some dance-band music, and *Wayfarer* songs – used to upset audiences.