

LOVE AND

LONGING

YŌONIE HAN



STEINWAY & SONS



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1	Ballet (flute solo from <i>Orpheus</i> ) Christoph Willibald Gluck (1714–87) / Ignaz Friedman (1882–1948)	3:36
2	Müllerlieder: <i>Wohin?</i> Franz Schubert (1797–1828), D 795, No. 2 / Franz Liszt (1811–86), S 565, No. 5	2:54
3	Schwanengesang: <i>Aufenthalt</i> Schubert, D 957, No. 5 / Liszt, S 560, No. 3	3:02
4	Winterreise: <i>Gute Nacht</i> Schubert, D 911, No. 1 / Liszt, S 561, No. 1	5:50
5	Le rossignol éperdu: No. 10: <i>La fausse indifférence</i> Reynaldo Hahn (1874–1947)	1:49
6	Ten Pieces from “Romeo and Juliet”: <i>Romeo and Juliet before Parting</i> , Op. 75, No. 10 Sergei Prokofiev (1891–1953)	6:57
7	Goyescas: <i>El amor y la muerte</i> , Op. 11, No. 5 Enrique Granados (1867–1916)	12:04
8	Müllerlieder: <i>Der Müller und der Bach</i> Schubert, D 795, No. 19 / Liszt, S. 565, No. 2	5:45
9	Lob der Tränen Schubert, D 711 / Liszt, S 557	5:00
10	Du bist die Ruh Schubert, D 776 / Liszt, S 558, No. 3	5:31
11	Le rossignol éperdu: No. 21: <i>La danse de l’amour et de l’ennui</i> Hahn	3:14
12	El Jaleo Theodore Wiprud (1958–)	5:22
13	Isoldens Liebestod: Schlußszene aus “Tristan und Isolde” Richard Wagner (1813–88), WWV 90 / Liszt, S 447	7:51

*Playing Time: 68:51*

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**O**ur fascination with the promise and peril of love long antedates today's romance novels and tabloid exposés. Classical mythology, for instance, abounded in love stories. Among the most moving was that of Orpheus and his desperate attempt to bring his beloved back from the Underworld.

*Orfeo ed Euridice*, an adaptation of that myth by Christoph Willibald Gluck (1714–87), remains pivotal in the annals of opera for its fusion of plotline with music and lyrics. Ironically, these days it probably is best known for the wordless “Dance of the Blessed Spirits,” an ethereal flute-prominent ballet sequence depicting the Elysian realm where the hero at last reencounters his deceased bride.

At the opera's 1762 Vienna premiere this dance was a brief episode in F major; Gluck later expanded it to include a contrasting D-minor core. In 1913 Polish-born concert pianist Ignaz Friedman (1882–1948) made an arrangement of the major-key material, which he called “Ballet des ombres heureuses” (“Ballet of the Happy Shades”). It was only in 1944, after moving to Australia and retiring from performance, that he published the present arrangement of the serenely wistful middle section, for piano solo, under the title **Ballet (flute solo from *Orpheus*)**.



The greatest pianist of his time and a composer of sweeping vision, Franz Liszt (1811–86) was moreover a zealous advocate for other composers, whose work he popularized through sundry keyboard arrangements. He had a particular feeling for the music of Franz Schubert (1797–1828), more than fifty of whose songs he transcribed over his lifetime—most of them during the crumbling of his affair with the countess Marie d'Agoult, which perhaps made him more susceptible to the lovelorn theme of so many of these *Lieder*.

**Wohin?** (“Where?”) and **Der Müller und der Bach** (“The Miller and the Brook”) both come from Schubert’s 1823 song cycle, *Die schöne Müllerin*, based on a verse collection by Wilhelm Müller. Known also as *Müllerlieder*—“Müller Songs,” which is what Liszt called his keyboard arrangement—Schubert’s cycle traces the tale of a young miller whose carefree hike along a brook leads to a fatal liaison. Together, both songs, distinguished by water-rippled nature-painting that Liszt also incorporates, provide before-and-after images of doomed infatuation.

**Gute Nacht** (“Good Night”), from Schubert’s 1827 treatment of another Müller collection, *Die Winterreise*, again encapsulates a failed romance, but here the nature-painting mimics a trudging

through snow (to which Liszt intermittently adds the tinkling of ice—or fallen teardrops). And teardrops in **Aufenthalt** (“Abode”)—from Schubert’s 1828 *Schwanengesang*-cycle setting of a Ludwig Rellstab verse—swell into a torrent as nature erupts into storm. This raging woe contrasts starkly with the tender arrangements Liszt made of **Lob der Tränen** (“Praise of Tears”) and **Du bist die Ruh** (“You Are Stillness”), Schubert’s treatment of poems by August von Schlegel and Friedrich Rückert, respectively, that meditate on love’s restorative power.



For Reynaldo Hahn (1874–1947), love cut a more jaded figure. The Venezuelan-born French composer, who was onetime lover, longtime friend of Marcel Proust and an intime of Sarah Bernhardt, had an early success with his song *Si mes vers avaient des ailes* and a late one with his operetta *Ciboulette*. In between, amid a variety of stage and salon pieces, he produced *Le rossignol éperdu*—(“The Distraught Nightingale”)—a collection of 53 “piano poems,” little lapidary impressions of places, literary works and states of mind, written between 1899 and 1911.

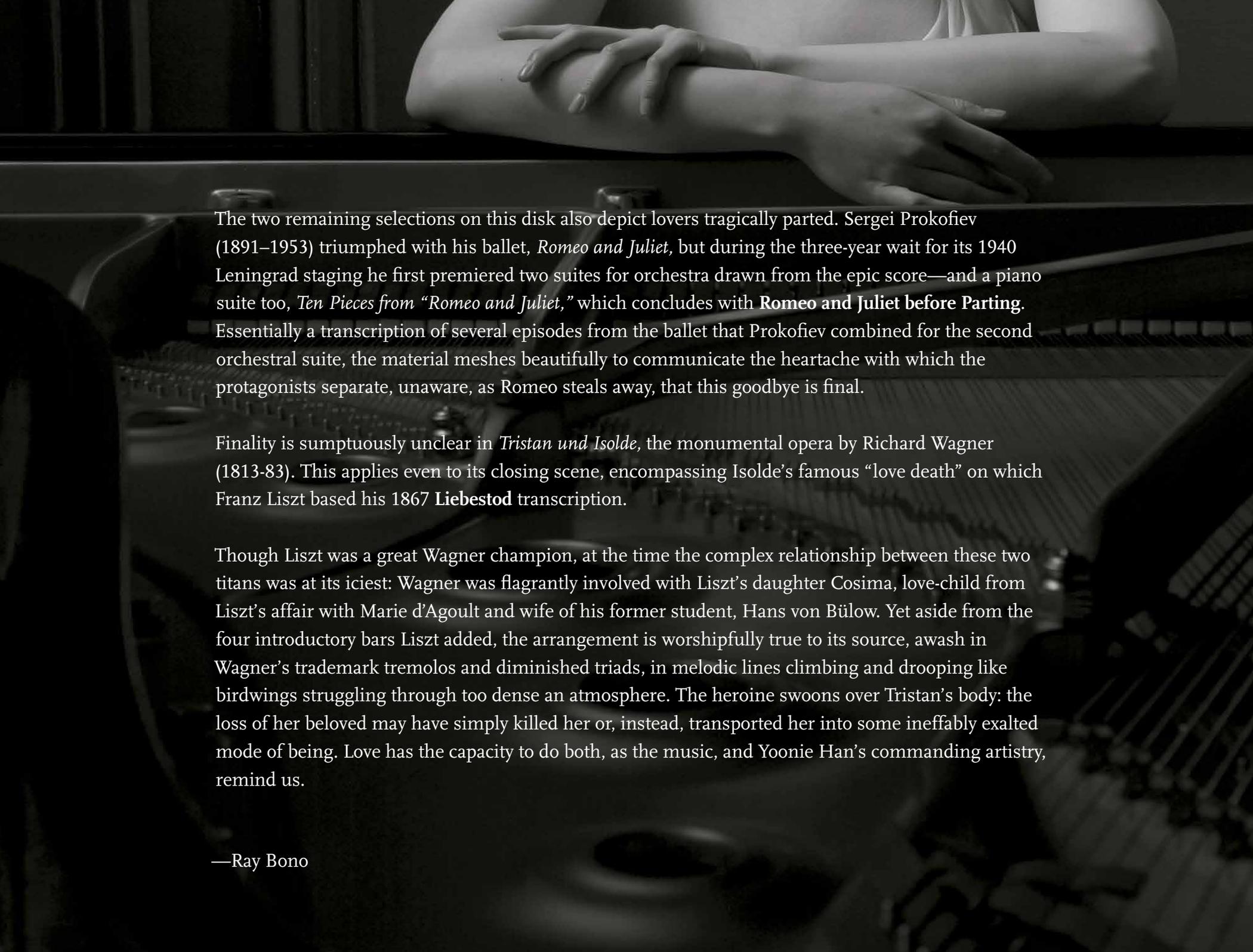
An ambiguously aloof elegance besparkles **La fausse indifférence** (“False Indifference”), written at Hamburg’s Café Ott: Is our thirsty songbird, cruising for some delectable prey, feigning disinterest so as to lessen the sting of a likely rejection? Equally enigmatic is the aristocratic poise of **La danse de l’amour et de l’ennui** (“The Dance of Love and of Boredom”): Does the lone voice that opens and closes the piece represent love, boredom or solitude? Do the lilting harmonized sections suggest pleasure or obligation? Does boredom generate the longing for love and does love lead invariably back to boredom, in some dance we dance over and over?

No such ambiguity tinges the dance that follows, **El Jaleo**, written in 2013 specifically for Yoonie Han by American composer Theodore Wiprud (1958– ). Sparked by a striking painting of the same name by John Singer Sargent, which depicts a Spanish woman launching into an impassioned flamenco, cheered on by spectators and musicians (*jaleo* means to encourage a performer with cries and clapping), the piece teems with Latin rhythms, flash and almost ghostly guitarlike flourishes. More than that, in its teasing coyness, its calculated hesitations and hastenings, it cannot help conjuring up that very incarnation of Andalusian seductiveness—and danger: Bizet’s *Carmen*.



An Iberian backdrop and a painter’s artwork also relate crucially to *Goyescas*, a six-movement suite by Enrique Granados (1867–1916). A musical response to pictures in Goya’s sardonic aquatint series, *Los Caprichos*, it was described by musicologist Ernest Newman as “the finest piano music of our day.” That was in 1917, six years after its premiere. It still is deemed the Spaniard’s masterpiece and its fifth movement, **El amor y la muerte** (“Love and Death”), its most dramatic component.

The etching this movement underscores shows a man rigidly collapsing into a woman’s arms. Their faces are anguished. A sword lies at his feet: the aftermath of a duel. While Goya may be mocking the social code that glorifies this waste of life, Granados’s music is voluminously compassionate, filled with sorrow, suffering, fleeting reminiscences. If mockery is here, it may hover in the gentle passage near the end, which Granados indicates should sound “like a happiness in the pain,” the *majo* taking pride in having defended his manly honor. Abruptly loud octaves toll. They dissolve into somber chords. And the chords, like the fallen lover, simply fade away.



The two remaining selections on this disk also depict lovers tragically parted. Sergei Prokofiev (1891–1953) triumphed with his ballet, *Romeo and Juliet*, but during the three-year wait for its 1940 Leningrad staging he first premiered two suites for orchestra drawn from the epic score—and a piano suite too, *Ten Pieces from “Romeo and Juliet,”* which concludes with **Romeo and Juliet before Parting**. Essentially a transcription of several episodes from the ballet that Prokofiev combined for the second orchestral suite, the material meshes beautifully to communicate the heartache with which the protagonists separate, unaware, as Romeo steals away, that this goodbye is final.

Finality is sumptuously unclear in *Tristan und Isolde*, the monumental opera by Richard Wagner (1813-83). This applies even to its closing scene, encompassing Isolde’s famous “love death” on which Franz Liszt based his 1867 *Liebesträume* transcription.

Though Liszt was a great Wagner champion, at the time the complex relationship between these two titans was at its iciest: Wagner was flagrantly involved with Liszt’s daughter Cosima, love-child from Liszt’s affair with Marie d’Agoult and wife of his former student, Hans von Bülow. Yet aside from the four introductory bars Liszt added, the arrangement is worshipfully true to its source, awash in Wagner’s trademark tremolos and diminished triads, in melodic lines climbing and drooping like birdwings struggling through too dense an atmosphere. The heroine swoons over Tristan’s body: the loss of her beloved may have simply killed her or, instead, transported her into some ineffably exalted mode of being. Love has the capacity to do both, as the music, and Yoonie Han’s commanding artistry, remind us.

—Ray Bono



## YOONIE HAN

Praised for her “flowing tones, poetic phrasing and heavenly singing melodies” (*Cincinnati Enquirer*) and her “musical imagination and feel for complex textures” (*Washington Post*), South Korean pianist **Yoonie Han** has won top prizes in distinguished international competitions and the highest accolades for her performances in major concert halls around the world.

In 2009 she won South Korea’s Gawon Music Award as the “most brilliant pianist aged 17 to 31 of any nationality who possesses the most promising potential for global prominence.” She also won first prize in the Washington International Piano Competition (2011), the Fulbright Concerto Competition (2011), Juilliard’s Gina Bachauer International Piano Competition (2008), the Cincinnati World Piano Competition (2008) and the Kosciuszko Foundation National Chopin Competition (2005) and has garnered major awards at the Helsinki International Maj Lind Piano Competition and Milan Concorso Pianistico Ettore Pozzoli Internazionale. Following her 2001 grand-prize victory in the Korea National Music Competition, she was named “most promising young artist” by the Korean Ministry of Culture.

Having made her solo debut with the Seoul Philharmonic at age 13, Ms. Han has since performed with the Berlin Symphoniker, Buffalo Philharmonic, Helsinki Philharmonic, Houston Philharmonic, Banff Festival Orchestra and Milan’s I Pomeriggi Musicali under such conductors as JoAnn Falletta, Leif Segerstam, Philippe Entremont and Lior Shambadal. She has played such celebrated venues as Alice Tully Hall, Carnegie Hall and the Kennedy Center in the U.S., the Berlin Philharmonie, the Salle Cortot in Paris, the Concertgebouw in Amsterdam and Se-Jong Performing Arts Center in Korea and participated in Chicago’s Dame Myra Hess Concert Series. In 2012-13 she made a recital tour at the Steinway Halls in Europe and America. Her performances have aired on WQXR-New York, Chicago’s WFMT, NPR’s “Artist Showcase” series and other broadcast outlets.

Ms. Han received her bachelor’s degree in music from the Curtis Institute, studying with Eleanor Sokoloff, and master’s degree in music from the Juilliard School as a student of Robert McDonald. She is pursuing her doctorate at SUNY Stony Brook and studying with Philippe Entremont.

*Yoonie Han is a Steinway Artist.*



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