



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Wednesday, May 6, 2026 • 7:00 PM

YU-CHIA CHIU

Junior Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

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Allen Recital Hall

YU-CHIA CHIU, VIOLIN

Junior Recital

KE WANG, PIANO

PROGRAM

Eugene Ysaie (1858–1931)

Sonata Op. 27 No. 4 “Fritz Kreisler” (1923)

- I. Allemanda
- II. Sarabande
- III. Finale

Richard Wagner (1813–1883); arr. August Wilhelmj

Romance from Albumblatt, WWV 94 (1861)

- Intermission -

Ottorino Respighi (1879–1936)

Sonata in B minor, P110 (1917)

- I. Moderato
- II. Andante espressivo
- III. Passacaglia. Allegro moderato ma energico

Yu-Chia Chiu is from the studio of I-Hao Lee. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

PROGRAM NOTES

Eugene Ysaye (1858–1931)

Sonata Op. 27 No. 4 “Fritz Kreisler” (1923)

Duration: 12 minutes

Ysaye was a Belgian violinist and composer. In 1923, he composed six solo violin sonatas, each dedicated to different outstanding violinists and composers. The fourth sonata was dedicated to Austrian-born American violinist Fritz Kreisler. The sonata consists of three movements: Allemanda, Sarabande, and Finale. The titles of the first and second movement reflect Baroque dance forms, showing that the structure follows Baroque style. One reason for this is that Kreisler was particularly renowned for his interpretation of Baroque and Classical period repertoire.

Ysaye uses a four-note motive, E-F#-G-A, to unify all three movements. The motive first appears in the section after the introduction which features the double stops in the first movement. In the second movement, the four-note motive appears more than forty times as an ostinato in its inverted form, G-F#-E-A. Performers often introduce the motive before the movement begins in order to highlight its importance. The final movement quoted Kreisler's Praeludium and Allegro, including fast running sixteenth notes and double steps, making it the most virtuosic movement in the sonata. This sonata was also the last piece Ysaye listened to before he passed away.

Richard Wagner (1813–1883); arr. August Wilhelmj

Romance from Albumblatt, W/WV 94 (1861)

Duration: 5 minutes

This short piece was composed in 1861 by German composer Richard Wagner and dedicated to Princess Pauline Clementine von Metternich, an Austrian and Parisian socialite and promoter of Wagner's music. This piece is originally for piano solo. The “Albumblatt” is a short composition in an album of a friend or patron that is usually dedicated to the owner of the album. In the 19th century, the “Album Leaf” became a representation of the meaningful story or connections in a composer's life.

The Princess Pauline Clementine von Metternich was positively promoting Wagner's opera *Tannhauser* in Paris. She was aware that Wagner was not widely accepted in Paris due to the unconventional harmonies he used, which many in the French musical community considered a violation of the rules. However, even though the Princess received assistance from Emperor Napoleon III to help her bring

Tannhauser to Paris, the premiere was extremely terrible due to Wagner's difficult personality, which alienated the orchestra musicians. Nevertheless, Wagner wrote an Album Leaf titled *In das Album der Furstin Metternich* to show his gratitude for the princess's support and effort.

Ottorino Respighi (1879–1936)

Sonata in B minor, P110 (1917)

Duration: 25 minutes

Ottorino Respighi was an Italian violinist and composer. He studied with Nikolai Rimsky-Korsakov during his time as a principal violinist in the Russian Imperial Theatre. Respighi composed two violin sonatas. The B minor Sonata was written in 1917, and dedicated to Ernesto Consolo and Arrigo Serato, also a violinist, who premiered the sonata in Naples on January 20, 1918. It was later published in Milan in 1919. The sonata was composed during the same period as performances of Respighi's *Fountains of Rome*. These early performances were not well received, placing him under high pressure. However, after the concert in Milan in February 1918, the performance was met with enthusiastic applause and positive reviews, Respighi regained inspiration and was able to finish this violin sonata. The sonata includes three movements, with only the third movement titled. It is a set of twenty variations over an ostinato piano accompaniment, forming a Passacaglia. The entire sonata has frequent time signature changes between violin and piano. For example, the first movement features 6/8 against 7/8, and the second movement includes 10/8 against 4/4, both of which represent challenges in rehearsal. But, these complex rhythms, combined with rich harmonies, creates dramatic emotional contrasts and highlight the expressive lyricism characteristic of the late-Romantic period.

Notes by Yu-Chia Chiu