



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Sunday, May 24, 2026 • 7:00 PM

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# TO WANG

*Senior Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Sunday, May 24, 2026 • 7:00 PM  
Brennan Recital Hall

# TO WANG, VIOLIN

*Senior Recital*

KE WANG, PIANO

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## PROGRAM

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Ludwig van Beethoven (1770–1827)

**Violin Sonata no. 3 in E-flat major, op. 12 no. 3 (1797–1798)**

- I. Allegro con spirito
- II. Adagio con molta espressione
- III. Rondo: Allegro molto

Dmitri Shostakovich (1906–1975); arr. Dmitri Tsyganov

**3 Preludes for Violin and Piano, Op.34 (1932–1933)**

- No.12 in G-sharp minor
- No.13 in F-sharp major
- No.17 in A-flat major

- Intermission -

César Franck (1822–1890)

**Sonata in A major for Violin and Piano, FWV 8 (1886)**

- I. Allegretto ben moderato
- II. Allegro
- III. Ben moderato: Recitativo–Fantasia
- IV. Allegretto poco mosso

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*To Wang is from the studio of I-Hao Lee. This recital is presented in partial fulfillment of the degree Bachelor of Music.*

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

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## PROGRAM NOTES

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Ludwig van Beethoven (1770–1827)

**Violin Sonata no. 3 in E-flat major, op. 12 no. 3 (1797–1798)**

*Duration: 19 minutes*

Composed between 1797 and 1798 in Vienna, the Violin Sonata No. 3 in E-flat major, Op. 12 No. 3, belongs to a set of three early sonatas by Ludwig van Beethoven, written during his first years in the city as he established himself as both a pianist and a composer. Dedicated to his teacher, Antonio Salieri, these works reflect Beethoven's absorption of Classical models, especially Wolfgang Amadeus Mozart, while already hinting at his more assertive voice. The opening Allegro con spirito bursts with rhythmic vitality and conversational interplay between violin and piano, treating both instruments as equal partners rather than soloist and accompaniment. Sudden dynamic contrasts and playful exchanges create a sense of wit and unpredictability. The Adagio con molta espressione offers a striking contrast: expansive, lyrical, and almost operatic in its expressive depth. The final Rondo returns to brightness with elegant humor, its recurring theme interspersed with episodes full of charm and subtle surprise. Together, the sonata reveals Beethoven at a moment of transition—rooted in Classical clarity, yet reaching toward a more personal and dramatic musical language.

Dmitri Shostakovich (1906–1975); arr. Dmitri Tsyganov

**3 Preludes for Violin and Piano, Op.34 (1932–1933)**

*Duration: 6 minutes*

Composed between 1932 and 1933 in Leningrad, this selection from the 24 Preludes, Op. 34 by Dmitri Shostakovich reflects a moment of relative artistic freedom before increasing political pressure in the Soviet Union. Originally written for piano, several preludes were later arranged for violin and piano, revealing new colors and expressive nuance. Compact yet strikingly characterful, the piece invites listeners to focus on gesture and atmosphere. A simple melodic idea often unfolds with irony or restraint, shaped by subtle shifts in harmony. The dialogue between violin and piano is sometimes playful and sometimes austere, where emotion is suggested rather than declared. Beneath its brevity lies a distinctive voice that is introspective and tinged with ambiguity, quietly reflecting an artist navigating an increasingly complex cultural landscape.

César Franck (1822–1890)

**Sonata in A major for Violin and Piano, FWV 8 (1886)**

*Duration: 30 minutes*

Composed in 1886 in Paris, the Violin Sonata in A major by César Franck stands as one of the most beloved works in the violin repertoire. Written as a wedding gift for the virtuoso violinist Eugène Ysaÿe, the sonata reflects both Franck's deep spirituality and his interest in cyclic form, in which themes recur and transform across movements. The opening Allegretto unfolds with gentle lyricism, the violin emerging almost as if from silence. Listen for the seamless blending of instruments, creating a sense of intimate conversation. The second movement brings a dramatic shift, with turbulent energy and sweeping gestures that demand heightened intensity. In contrast, the Recitativo–Fantasia feels improvisatory and searching, as if the music is discovering itself in real time. The final Allegretto poco mosso introduces a radiant canon between violin and piano, its serene, interwoven lines offering resolution and unity. Across the sonata, recurring motifs bind the work together, guiding the listener through a richly expressive journey from introspection to luminous affirmation.

*Notes by To Wang*