

About the pianist

A native of Canada, Dr. Mayron Tsong was one of the youngest musicians to complete a Performer's Diploma in Piano from the Royal Conservatory of Toronto at age 16. Since that time, she has performed in New York, Chicago, Houston, Colorado, South Carolina, North Carolina, Pennsylvania, Washington, Indiana, California, Colorado, Oregon, Louisiana, Florida, Arizona, Virginia, across Canada, Sweden, Switzerland, China, Taiwan, and Russia as a soloist and chamber musician. She has been featured as a soloist with the St. Petersburg Chamber Philharmonic (Russia), Symphony North (Houston), the Red Deer Symphony Orchestra (Canada), the Lethbridge Symphony Orchestra (Canada), and the University of Calgary Orchestra (Canada). Numerous prizes have included First Prize in the Canadian Music Competitions, the Millennium Prize for Russian Performing Arts, and the prestigious Arts B Grant, awarded by the Canada Council. In 1993, Ms. Tsong was Artist in Residence at the Banff Centre, where she was invited to give master classes in 2001. Ms. Tsong's solo and collaborative performances have been broadcast by CBC Radio Two - Calgary, Radio Canada - Montreal, WDAV - North Carolina, and WFMT Radio - Chicago. Upcoming projects include performances and recordings in Taiwan, St. Petersburg, Russia, and Chicago. The program she plays today will be broadcast live on WFMT Radio - Chicago on March 17 as part of the Dame Myra Hess Concert Series.

Dr. Tsong holds graduate degrees in both Piano Performance and Music Theory, and she obtained her Doctor of Musical Arts under the tutelage of John Perry at Rice University. Ms. Tsong has also studied with such renowned musicians as György Sebok, Robert Levin, Marek Jablonski, Anton Kuerti, Marilyn Engle, Dr. Robin Wood, and Charles Foreman.

Having served on faculty at California State University in Humboldt, as Chair of the Piano Area at the University of Lethbridge, in Alberta, Canada, Ms. Tsong is currently Assistant Professor of Piano at the University of North Carolina, Chapel Hill. In the summers, she has taught and performed at the Sequoia Chamber Music Festival in Northern California, Blue Lake Fine Arts Camp in Michigan and the Young Musicians and Artists Camp in Oregon.



presents

Mayron K. Tsong

pianist

Sunday, March 14, 2004 at 2:00pm

Zenph Studios Recital Hall, Raleigh, NC

Menuet sur le nom d'Haydn	Maurice Ravel 1875-1937
Sonata in D Major, Hob. XVI:24 Allegro Adagio Finale: Presto	Franz Josef Haydn 1732-1809
Etudes Tableaux C Major, opus 33 number 2 c minor, opus 39 number 1	Sergei Rachmaninov 1873-1943
Sonata, opus 1 Maßig bewegt	Alban Berg 1885-1935
Toccata, opus 11	Sergei Prokofiev 1891-1953

Yamaha Disklavier Pro piano supplied by **Zenph Studios, Inc.**
Artwork on the first floor (except the kitchen and front office) are from **Bev's Fine Art** gallery in Raleigh – all are for sale.

Please deactivate **mobile phones, pagers, and beeping watches** during the performance.

Three restrooms are available: two downstairs and one upstairs.

Program Notes, by Dr. Mayron Tsong

Menuet sur la nom d'Haydn was written by Ravel in September of 1909 as part of an *Hommage à Joseph Haydn*, commissioned by Jules Écorcheville for the *Revue musicale de la S.I.M.* Other composers who contributed to the project were Debussy, Dukas, Hahn, d'Indy, and Widor. Using the letters of Haydn's name translated musically into B-A-D-D-G, this exquisitely crafted miniature was premiered by Ennemond Trillat on March 11, 1911.

It was once said by Mozart of his friend and colleague, Joseph Haydn: "He alone has the secret of making me smile, and touching me to the bottom of my soul." Indeed, the element of humor is easily recognized and well-celebrated in Haydn's music. However, the latter part of Mozart's compliment calls for more reflection as one does not often associate emotionalism with the music of Haydn. And yet, the second movement of his Sonata in D Major, Hob.XVI: 24 is undoubtedly expressive in its sentiment, expressing deep inner passion. The outer movements frame the quiet profundity of the Adagio with charm and wit.

Alban Berg had no serious musical education before his lessons with Schoenberg, which began in 1904. Webern was a pupil at the same time - a crucial period in history when music was moving rapidly away from tonality. Although Berg's Piano Sonata, Op.1 (1907-08) is still tonal, Canadian pianist, Glenn Gould writes, "it is music from the twilight of tonality" and is a landmark of early 20th century piano repertoire.

Rachmaninov's *Études Tableaux* are miniature tone pictures with no specific programmatic associations, each encapsulating a single mood engendered by an initial, often fragmentary melodic or harmonic idea. They include some of his most extroverted and virtuosic keyboard writing while always expressing his melancholic sentiment. The second set of *Études Tableaux*, Op. 39, was the last collection of piano pieces Rachmaninov composed before he left Russia in 1917. The nine pieces were completed and premiered by the composer himself in Petrograd. Fleeing the Soviet Revolution, Rachmaninov settled in the United States. Although he enjoyed a successful career as a pianist in Europe

and America, Rachmaninov always insisted that he was not able to compose away from his homeland, which he missed terribly, but to which he never returned.

Like Rachmaninov, Prokofiev fled Russia. However, unlike his contemporary, Prokofiev could not bear his self-exile and returned to Russia just before the outset of WWII after living in the United States and Paris. Upon his return, he was faced with the crushing dictates of a political regime that demanded socialist realism in all the arts and severely condemned non-conformists. And since Prokofiev had spent time abroad, he was especially suspect. He began his career as a radical composer and ended conservative. His *Toccata* is an example of his early work, exhibiting daring chromatic harmony and rhythmic drive.

About the piano

"Yamaha Disklavier Pro DCFIISAPRO"

This is a traditional nine-foot concert grand piano that is also full of lasers, solenoids, and computers. It can record and play back a pianist's keystrokes and pedal movements with exceptional precision. In addition, these functions can be fully controlled by computer software. You may have seen regular Disklavier pianos serving as player pianos in shops, hotels, and casinos. The rare "Pro" models employ many times the "number of bits" compared to the regular Disklavier models.

This piano was built new for the first "piano-e-competition," which took place in Minneapolis in June 2002. Its action has recently been regulated and its mechanisms have been calibrated to factory specs by Yamaha's finest US technician, Tom Kaplan. It is running the latest beta version of Disklavier Pro software, direct from the Yamaha factory in Japan. The Product Manager of Yamaha's Piano Division observed in a recent site visit that Zenph Studios was "their most advanced customer."