

A GRADUATE PIANO RECITAL

By  
Jiajun Liu

SUPERVISORY COMMITTEE:  
KEVIN ORR, CHAIR  
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A PERFORMANCE IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF  
FINE ARTS OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF MUSIC  
UNIVERSITY OF FLORIDA  
2014

Summary of Performance in Lieu of Thesis  
Presented to the College of Fine Arts of the University of Florida  
in Partial Fulfillment of the Requirements for the  
Degree of Master of Music

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May 2014

Chair: Kevin Orr

Major: Music

At 5:30pm on the 7th of April, 2014, a recital was presented featuring works that span a wide range of style periods within the piano repertoire. Presented in the University Auditorium, the recital opened with a performance of John Sebastian Bach's English Suite No. 3 in G minor, BWV 808, a work that represents the baroque suites music with Prelude, Allemande, Courante, Sarabande, Gavotte and Gigue. This work was followed by Sonata in C minor, K. 457. This is a three movement sonata in fast-slow-fast design, with the specialty in the key of the choice of the key, one of the only two minor sonatas of Mozart and the passion in the flowing of the music.

The second half of the performance was opened with Robert Schumann's G minor sonata, Op.2. This is an example of the two sides of Schumann's personality- Florestan and Eusebius. The first movement has a summoning theme and very heroic. The second movement is an example of Eusebius and the third movement is a scherzo in large leap. And the last movement is unrestricted in the alternation of passion and gentleness. The performance encompassed approximately sixty minutes of music.

## Program

A Graduate Recital  
Jiajun Liu, Piano  
April 7<sup>th</sup> - 5:30pm  
University Auditorium

English Suite No. 3 in gminor, Bwv 808	J. S. Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Gavotte	
Gigue	

Sonata in C minor, K. 457	W. A. Mozart
Molto allegro	(1756-1791)
Adagio	
Allegro assai	

### Intermission

Sonata No. 2 in G minor, Op. 22	Robert Schumann
So rasch wie möglich	(1810-1856)
Andantino / [getragen]	
Scherzo / [sehr rasch und markirt]	
Rondo presto	

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*This recital is presented in partial fulfillment of the degree Master of Music in Piano Performance. Jiajun Liu is from the studio of Dr. Kevin Robert Orr.*

### **Program notes**

The English Suites, BWV 806–811, comprise a set of six suites written by Johann Sebastian Bach, generally thought to be the earliest of Bach's nineteen suites for keyboard. It follows the tradition of Baroque dance music, on the order of allemande, courante, sarabande and gigue. Suite no. 3 begins with a prelude. A gavotte appears between the middle of Sarabande and Gigue.

The opening prelude is in concerto form with triple meter. The Allemande is thought to have originated in Germany in 2/2 meter; the arpeggio in it is a common feature that expresses elegance. The Courante following the allemande, literally means—running or —flowing, normally in triple meter. Next is Sarabande. It was brought from the New World to Spain and then introduced into Italy and France. A sarabande uses an accentuated second beat in triple meter. The Gavotte is in the characteristic duple meter, starts with upbeat. The last movement is Gigue, in triple meter, “jig” in English, it may have come from the old French “giquer,” means “to leap.”

The Piano Sonata No. 14 in C minor, K. 457, by Wolfgang Amadeus Mozart was composed in 1784. This Sonata No. 14 in C minor is only one of two sonatas that Mozart wrote in a minor key; the other one is, Piano Sonata No. 8 in A minor, K. 310. Ludwig Köchel said about this work. “Without question this is the most important of all Mozart’s pianoforte sonatas. Surpassing all the others by reason of the fire and passion which, to its last note, breathe through it, it foreshadows the pianoforte sonata, as it was destined to become in the hands of Beethoven.” The work has three movements. Molto allegro. The first movement is written in sonata form. It begins with a fiery Mannheim rocket figure. This motive was later used by Beethoven in his first piano sonata, which appears twice in the theme. The second subject, in E-flat major, the relative major of C minor, is more jolly and lyrical in composition. Adagio. The second movement is written in rondo form and in E-flat major. It is slow but includes graceful and tranquil features that provides a contrast with the first and third

movements. The Adagio movement is an operatic movement, with a highly ornamented melody that brings out the restless quality that appears later in this movement. Allegro assai is in sonata-rondo form, and returns to the dramatic quality of the first movement.

The Piano Sonata No. 2 in G minor, Op. 22 was composed by Robert Schumann from 1831 to 1838. Among his sonatas, This sonata is one of Schumann's most frequently performed works, offering the listener a great variety in musical character and requiring from performer a high level of virtuosity. Schumann was influenced by Jean Paul Friedrich Richter (1763-1825) and E.T.A Hoffmann (1776-1822) because of these writers, Schumann gradually divided his ego into two personalities: Florestan, representing the composer's enthusiastic, aggressive side, and Eusebius, representing his passive, romantic side. The first movement is *So rasch wie möglich* ("As quickly as possible" — however, Schumann writes "Schneller" and then "Noch schneller," meaning "Faster" and "Still faster" in the end). The first theme is a demonstration of the Florestan, the dynamic right hand melody with the flowing left hand creates passion. The chorale like second theme brings out the Eusebius side of his character, creating a dreamy atmosphere; tender and melodic. Andantino is a wonderful showing of the Eusebius, the melodious lyrical and sweet melody based on constant triple notes of the left hand, calling to mind a romantic image of Clara Schumann. Scherzo has an energetic rhythm with large leaps on the keyboard. And the fourth movement is Rondo. A powerful trend of the melody starts from the very first measure, while later the *Etwas langsamer* shows again Schumann's Eusebius side of him.

## **Biographical sketch**

Jiajun Liu, a native from Wuhan, China, received his bachelor of Arts and bachelor of Management in 2011 and Master of Arts in 2013 from Wuhan University. He started his Study at University of Florida in 2012 and received a Graduate Assistantship.

He received several piano awards in China such as the third award from the third Television Piano competition of Wuhan, the first prize of National Youth Artists Competition Hubei division. And he was Selected as a master student directly from Bachelor exempted from taking the National Entrance Test in 2011 as No.1 in the class.

Besides playing solo piano, he is also enthusiastic in chamber music, he has played both piano and Celesta in the orchestra of University of Florida for three semesters and participated in several other ensembles such as harpsichord ensemble and accompanied for Men's Glee Club. In November 2013, he played in a Korean Percussion ensemble and performed in Gainesville Bo Diddley Community Plaza for the public. He also cooperated with several string and Brass wind players for their recitals.

Jiajun Liu has received piano instruction from distinguished teachers and artists such as Guangren Zhou, ChengGang Yang, Hong Xv, Hee Jung Kang, Alexander Tutunov, Robert Roux, Jullian Martin and Kevin Orr. He has given private music lessons for the piano, and he currently teaches undergraduate piano skills courses at UF. These courses provide functional piano skills to undergraduate non-keyboard music majors. Jiajun Liu is pursuing a Master's of Music Degree in Piano Performance at UF, and he plans to explore future career opportunities in both teaching and performance.