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PIANO RECITAL 2022
SINGAPORE

HAIYOU ZHANG

PLAYS BACH & BEETHOVEN

14 MAY 2022 • 8PM

SINGAPORE CONFERENCE HALL



“ *He recreates a visionary masterpiece with exceptional grandeur and lucidity.* ”

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THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

Only in his young age, Haiou Zhang has received wide recognition by critics and audiences in Europe, North and South America and the Far East.

His 5 CD albums under the noble label hänssler CLASSIC are present on the market worldwide. Lufthansa have selected it in the official board music programs. Reviews have been raves throughout Europe, the United States, Canada, Japan and South America. Haiou Zhang's newest solo album "My 2020" has been nominated for ICMA International Classical Music Award 2021 and his Mozart piano concerto CD II with NDR Philharmonic String Players was also nominated in both categories "Instrumentalist of the year" and "Concerto recording of the year" by German Music Award OPUS KLASSIK. "I find Zhang graceful and sensitive in the introspective slow movements, so emotionally affecting, and suitably brisk and vivacious in the Finales." - Musicweb International observed. The Mozart piano concerto recording with K.446/467 is selected as the official soundtrack for La Casa De Papel (Money Heist) serie 5 on Netflix.

The concert season 2021/22 Highlights are appearances at the <<Welcome-Back-Week>> festival of the Berlin Philharmonic Orchestra and Recital debuts at the Esplanade Concert Hall in Singapore. Orchestral engagements include Mozart Piano Concerto No.21 K.467 at the Elbphilharmonie Hamburg with NDR Radiophilharmonie under the baton of Joshua Weilerstein, Tchaikovsky Piano Concerto No.1 with Philharmonie Südwestfalen under Nabil Shehata, Beethoven Piano Concerto No.5 with Ontario Philharmonic under Marco Parisotto in Canada and Voronezh State Symphony Orchestra under Vladimir Verbitsky in Russia, Mozart Piano Concerto No.9 K.271 with the Royal Chamber Orchestra Wallonie under Vahan Mardirossian in Belgium, Lithuanian National Symphony Orchestra under Robertas Šervenikas at both Philharmonic Halls in Vilnius and Kaunas, Rachmaninoff Piano Concerto No.3 with the Ukraine National Radio Symphony Orchestra in Kiev, Mendelssohn Piano Concerto No.2 with Jerusalem Symphony Orchestra in Israel as well Beethoven Piano Concerto No.2 with the Xiamen Philharmonic under Renchang Fu and Mozart Piano Concerto No.13 K.413 with the Wuhan Philharmonic under James P. Liu in China.

Piano recitals will bring him back to Konzerthaus Berlin, Brucknerhaus Linz, White Hall Tallinn and Piano Summer Festival in Fürstentfeldbruck. Haiou Zhang performs great passion for chamber music and launching intense collaborations with the Philharmonic String Quartet of Berliner Philharmoniker, Elphier Quartet (NDR Elbphilharmonie Orchestra), Hába Quartet (Frankfurt Radio Symphony Orchestra) and WDR Symphony Orchestra Chamber Players.

In the season 2018/2019 he performed Tchaikovsky piano concerto No.1 with the Russian National Philharmonic under Vladimir Spivakov in their Europa Tour, Beethoven Piano Concerto No.5 and Mozart Piano Concerto No.20 K.466 with the NDR Radiophilharmonie under Andrew Manze, Rachmaninoff Piano Concerto No.3 with the Tbilisi Symphony Orchestra under Vakhtang Kakhidze and Mozart Piano Concerti circles with Deutsches Kammerorchester Berlin, Estonian Sinfonietta, musica assoluta and National Chamber Orchestra of Armenia.

In the last three seasons, Haiou Zhang performed over 30 recitals throughout major concert halls in his home country China for more than 40000 classical music lovers. A renewed concert tour in 2019 with Macedonian Philharmonic Orchestra under the Israeli conductor Yeruham Sharovsky received enthusiastic acclaims for his unique interpretation of Tchaikovsky piano concerto No.1.

Haiou Zhang conquered thousands of concert goers on a Canadian Tour with the Slovak Sinfonietta under Kerry Stratton performing Beethoven piano concerti and Mozart piano concerto No.21 K.467 with the Heidelberg Symphony Orchestra under Thomas Fey in Brazil in 2010. Standing ovations accompanied him at every single concert. Engagements as a soloist have included with the Russian Chamber Philharmonic Orchestra St. Petersburg under Juri Gilbo, Orchestra Filharmonica della Calabria under Filippo Arlia and German orchestras such as the Hamburg Symphony Orchestra, Bochum Symphony Orchestra, Brandenburg Symphony Orchestra, Württembergisches Kammerorchester Heilbronn and the Polish Philharmonic Chamber Orchestra Sopot, the National Philharmonic of Ukraine and the Beijing Symphony Orchestra under Lihua Tan.

Haiou Zhang performed in finest concerts hall and festivals: Concertgebouw Amsterdam, Shanghai Grand Theatre, Sala São Paulo, CBC Glenn Gould Studio Toronto and Berlin Philharmonie, Laeiszhalle Hamburg, Gasteig Munich, Philharmonie Essen, Tonhalle Düsseldorf, Beethovenhaus Bonn and Schleswig-Holstein Musik Festival, Kissinger Sommer, Festspiele Mecklenburg-Vorpommern, Würzburg Bach Festival, Augsburg Mozart Festival, Weilburger Schlosskonzerte, Hohenloher Kultursommer, Festival International de Musique de Besançon in France, Festival de Música de Sant Pere de Rodes in Spain, International Music Festival Trecastagni in Italy, Pažaislis Music Festival in Lithuania, International Music Festival Kuresse in Estonia and Tbilisi Autumn International Music Festival in Georgia.

His chamber music collaborators are the vision string quartet, Quatuor Hermès, Quatuor Diotima, Meccore String Quartet, Faust Quartet, violinists Eldbjørg Hemsing, Tianwa Yang, Sarah Christian, Friederike Starkloff, Solenne Pädassi and cellists Leonid Gorokhov as well Benedict Klöckner.

Haiou Zhang is heard regularly in concerts and interviews for various radio stations and television, such as CCTV China, SF1 Switzerland, NPR, BBC3, CBC, Classical FM96.3, Ontario TV Canada, Radio 4 Netherland, ORF 1 Austria, Radio New Zealand, France télévision 3 and has strong presence at German classical radio landscape at BR-Klassik, NDR Kultur, WDR3, SWR2, Deutschlandradio Kultur and the Deutsche Welle TV.

Grand Prix at the fifth Vladimir Horowitz International piano competition and first Piano Duo competition in Shenzhen, China. Haiou Zhang was awarded the audience prize at the Piano Olympics at the Bad Kissingen Summer Festival, Gundlach Music Award and Dr. Maria Zbick Artist Award.

Beside his concert career, he is also the Music Director and Founder of International Music Festival Buxtehude / Altes Land / Harburg in Northern Germany. The festival has enormously established as one of the most successful classical music institution in the Hamburg metropolitan area. From January 2020 Haiou Zhang is appointed as the new Music Director of Öschberghof Klassik in Donaueschingen. Since spring 2021 he is appointed as Artistic Director of international concert series CONCERTS GRAND SALON in Zurich, Switzerland.

Haiou Zhang received his very first piano lesson at the age of almost nine years old. Two years later he stands out as the one of the only 4 (150 in total) candidates get accepted into the Central Conservatory of Music in Beijing and graduated in 2002 with special honors. 2011, he graduated with the best note in the soloist-class at the Hochschule für Musik und Theater Hannover with Prof. Bernd Goetzke, the last pupil of the legendary pianist Arturo Benedetti Michelangeli. Haiou Zhang is a visiting professor for Euro Arts Music Festival & Academy in Germany for teaching activities and also as a piano jury member of Harmonium OnlinePlus international music competition next to Tamas Ungar, Vladimir Ovchinnikov and Vache Sharafyan.



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Post Pandemic
Soul Cleansing, Life Sublimation
International pianist Haiou Zhang,
World Tour, Singapore 2022

贝多芬奏鸣曲21 《黎明》
我们仿佛置身于山顶
听着耳边鸟鸣
闻着山间花香
看到太阳冉冉升起
新的一天来临
撇去过往
饱含激情
迎接未来

Beethoven Piano Sonata No. 21,
Op. 53 "WALDSTEIN"
Atop the mountains, are
birds chirping to familiar song & sweet smell
from blooming flowers
Gazing at the horizon as the sun approaches
all the heavens lit
A new-born day
Desire with strength & passion
With the past fading
The future is here to embrace

贝多芬奏鸣曲32 《作品111》
我们更爱沉思
生活
充满着阳光与激情
从坚定的生命信念
升华，升华。。。
对未知世界的思考
心是那般清澈明亮
灵魂有着壮丽祥和的泰境

Beethoven Piano Sonata No. 32, Op. 111
Reflecting
Life grace with optimism and passion
Our unwavering conviction, that gets stronger
Reflection, in front of an unknown world
We are witnessing the life sublimation
With clear and positive thoughts
We are in a majestic state of peace & calmness

TANG BI-GUANG
唐碧光

Liuyang River 浏阳河
Arranged by Wang Jian Zhong 王建中

JOHANN
SEBASTIAN BACH

Trio Sonata No. 5 in C Major,
BWV 529: II. Largo
Arranged by Samuil Feinberg

Hunt Cantata, BWV 208,
“Sheep May Safely Graze”
Arranged by Dinu Lipatti

LUDWIG VAN
BEETHOVEN

Piano Sonata No. 21 in C Major,
Op. 53 “WALDSTEIN”

Intermission – 15 Minutes

Piano Sonata No. 32 in C Minor, Op. 111

HAIYOU ZHANG MEET & GREET SESSION @ ZHONG FOYER

Open to all audiences with Haiyou Zhang's CD only.

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TANG BI-GUANG
唐碧光 (1920 - 2015)

LIUYANG RIVER 浏阳河

Arranged by Wang Jian Zhong 王建中

Liuyang River is a piano piece arranged by Chinese Composer Wang Jianzhong in 1974. It was adapted from a Chinese folk song of the same name from Hunan province that locates Liuyang River. This is a moving and graceful piece that brings you to beautiful scenes of Chinese lakes and mountains. The piece reflects the charms and tonality of China music, and is one of the most famous traditional Chinese piano music.



**JOHANN
SEBASTIAN BACH**
(1685 – 1750)

TRIO SONATA NO. 5 IN C MAJOR, BWV 529: II. LARGO (1730)

Arranged by Samuil Feinberg

The six Trio Sonatas for organ by Johann Sebastian Bach are written in such galant style that they still sound very good, and never grow old, but on the contrary will outlive all revolutions of fashion in music.

J. S. Bach composed Six Sonatas for Two Manuals and Pedal (BWV 525-530) during the period 1727-1731. Bach wrote these pieces for his eldest son Wilhelm Friedemann as a tool for developing his organ technique. Although today these trio sonatas are mostly performed on organ, they were originally written for a pedal harpsichord or pedal clavichord. Each sonata consists of three movements, which use the traditional three voices of the baroque trio sonata. These sonatas require the right and left hands to play melodic lines independently on separate keyboards, while the feet play the bass line of the basso continuo. The Italian and German three-part polyphonic style of writing is present in each trio sonata.

The second movement from the organ trio sonata (BWV 529), Largo, has homophonic elements with ornamented upper voices and basso continuo that follows a steady line. Samuil Feinberg's (1890-1962) decision to transcribe this movement reflects his interest in organ works from the Baroque period, and his compositions reflect the challenge of translating these types of influences to the piano idiom. Feinberg's piano transcriptions of the Bach trio sonatas are rarely performed. Bach's piece, originally written for organ in quiet and intimate character, is transformed into a piano work that is motivated to sound more organ-like with its redistribution of voices, registers, and especially the pedal bass. The conventional three-line organ setting is transformed idiomatically into a modern piano sound which explores textural density and contrast.



**JOHANN
SEBASTIAN BACH**
(1685 – 1750)

**HUNT CANTATA, BWV 208,
“SHEEP MAY SAFELY GRAZE” (1716)**

Arranged by Dinu Lipatti

Best known for “Sheep May Safely Graze”, this particular work is described as Bach's Hunting Cantata, a reference to its secular opening lyrics: “The lively hunt is all my heart's desire”

Bach was a church organist and wrote a large number of sacred cantatas. In addition to his 199 surviving sacred cantatas, Bach composed several secular cantatas for various occasions. Cantata 208, the “Hunting Cantata,” was written in 1716 for the birthday of Duke Christian of Saxe-Weissenfels and was performed as banquet music in his hunting lodge after a hunt.

This aria has been transcribed for various instruments and ensembles numerous times in the 20th century. The serene beauty of the piece is best heard in this version by Dinu Lipatti (1917- 1950), a Romanian classical pianist and composer, despite his short career and a relatively small recorded legacy, Lipatti is considered one of the finest pianists of the 20th century.



**LUDWIG VAN
BEETHOVEN**
(1770 - 1827)

**PIANO SONATA NO.21 IN C MAJOR OP. 53
“WALDSTEIN” (1804)**

I. Allegro con brio II. Adagio molto III. Allegretto moderato

Piano Sonata No. 21 in C Major, Op. 53 is given the name “Waldstein” after Count Ferdinand Ernst Joseph Gabriel von Waldstein of Vienna, a trusted friend and patron to Beethoven. It was Count von Waldstein who made the oft-quoted prediction that Beethoven should “receive the spirit of Mozart from the hands of Haydn.” Dedicating the sonata to the Count suggests that Beethoven was well on his way to fulfilling this prophecy.

Completed in 1804, the most defining feature of the “Waldstein” sonata is that it presents an extraordinary technical challenge, far beyond the scope of Beethoven’s previous works for solo piano. This music is animated by the surge of renewed creativity following Beethoven’s Heiligenstadt Testament—in which he confided overcoming his thoughts of suicide and resolving to accept the fate of his worsening deafness. Here, Beethoven transcends the High classical style with a quasi-symphonic approach to the keyboard. The Waldstein Sonata was in fact partially inspired by the gift of a new, state-of-the-art instrument Beethoven received from the Parisian piano makers at Erard.

Brilliant and dramatic, the piece features harmonic and textural conventions normally reserved for the larger form of the concerto, made possible by an expanded keyboard range and complicated pedaling indications. In this way, the “Waldstein” is representative of both the composer’s evolving style and the increased technical capacity of the 19th-century fortepiano. Unlike any other Beethoven sonata, all three movements of Op. 53 begin pianissimo. The quiet intensity of the opening Allegro con brio establishes a sense of propulsion which sets up a playful exposition and development section.

Later, a somber, introspective adagio gives way to an exhilarating finale, replete with dramatic octaves, rapid arpeggios, and other pianistic textures typically found in a larger work for soloist and orchestra.



**LUDWIG VAN
BEETHOVEN**
(1770 - 1827)

PIANO SONATA NO. 32 IN C MINOR OP. 111 (1822)

- I. Maestoso : Allegro con brio ed appassionato
- II. Arietta: Adagio molto, semplice e cantabile

Beethoven's last piano sonata, dedicated to the Archduke Rudolph of Austria, was completed early in 1822, the third of a series that was supposedly composed 'at one stretch' and which, with the Hammerklavier Sonata and the Diabelli Variations, form the main body of piano works composed within what was identified as his third or last creative period. Here Beethoven returned to C minor - a key which he had not used since the Pathétique sonata to write the last of four sonatas in his career that contain only two movements. Op. 111 concluded a long and fruitful interaction with a musical form which not only produced some of Beethoven's greatest works but also acted as a reliable barometer of his development as composer.

The two-movement format was sufficiently unorthodox that the son of Beethoven's publisher wrote to inquire if the copyist had inadvertently overlooked the finale. The Maestoso introduction sets the tone for the sonata in its wayward harmonies, its explosive outbursts and ominous rumblings, and the stinging syncopations that blur the outlines of its sharply etched rhythmic figures.

The contrast with the luminous second-movement Arietta in C major could hardly be greater. Here, within a nominally conventional theme-and-variations framework, Beethoven gives free rein to his poetic imagination, transporting listeners—and, one imagines, himself—to places we have never been before. Entwined in increasingly elaborate figurations, the simple tune takes on increasing shades of grandeur until, in the final section, it shines forth transcendently amid a chorus of high, shimmering trills.

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My 2020



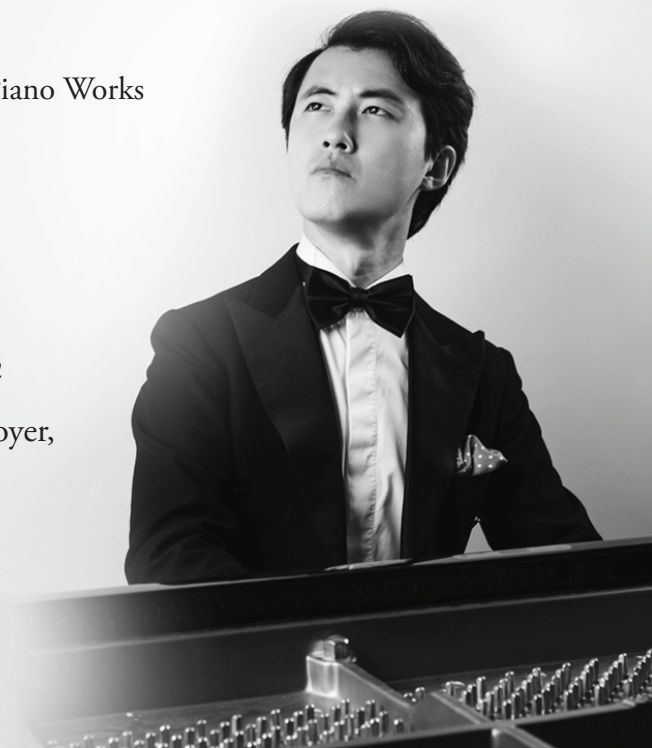
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Liszt Piano Works

Haiou Zhang CD Autograph Session

14 May 2022 @ ZHONG Foyer,
Singapore Conference Hall
(To be held after Haiou Zhang
Piano Recital)





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RS Event Center was founded in 2017 with the aim to make music and performing arts qualifications accessible to all institutions and individuals in Singapore, whether they be musicians, performers, or educators, regardless of their background by advocating high quality and innovative education through events, examination services, syllabus support and music resources.


By working closely with esteemed music and performance arts institutions in Singapore, we seek long term partnerships that will spur and empower our new generation with creativity and adaptability needed for the 21st century as the core of RS Event Center's mission: To create a community in South East Asia where education in music and performance arts are as valued and respected as other more conventional academic pursuits.




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