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Concert Etude for Piano Solo Opus 1a Li Jia (1977)

Li Jia

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Abstract

The theme of the music is the feeling of happiness and sunshine, and the most impressive part is the opening segment, rich and changeable emotions and feelings. The piece begins in Allegro F minor, with sadness mixed with a trace of mystery, as if the cold moonlight sprinkles on the wet road, pedestrians walk in a hurry, as if they are used to walking in the familiar bleak, and as if they want to escape from the loneliness. The whole sentence shows a downward trend until the ninth section is solemn and melancholy with the increase of strength. The arpeggio in the twenty-first bar appears like a pause of pedestrians, some confused. After confirming the direction, it goes to a more resounding silence, and the twenty-fourth bar reappears. With the change of the register, the shift of the thirtieth bar is a little less sad. After the transition from 53rd to 56th bar in D minor, the 57th bar in G minor suddenly meets a deer. It's intelligent and beautiful, and the atmosphere is relaxed and cheerful. After a short time, it appears and slips away.The piece is rather difficult in performance technique. The composer provided two versions: a full length version of around nine minutes performance time (1a) and a mini version of around five minutes for salon concert scenario. The structure of the piece is basically three part, and complicated harmony style is used throughout. Piece locates somewhere between classical and modern new age piano tradition.

Keywords: Li Jia, Piano Solo

Introduction

A native Shanghainese,Prof.Dr.Li Jia(Born,1977/4/7)is a Chinese pianist,composer and musicologist. He received his post-graduate diploma(Shanghai Normal University),M.A. in Pop Music Studies(Shanghai Conservatory of Music),M.M. in piano (Sta Isabel College) , PhD(Saint Louis University) and post-doctorate(Central Escolar University).He studied piano with such international artists as Prof.Augusto Espino and Prof.Nina Jostel. As a critically acclaimed concert pianist and composer,he has won over 50 international piano and composition competitions,including St. Peter-burg International Piano Competition,New York International Music Competition , Prokofiev international Music Competition,London Young Artist Music Competition, American Young Artist Music Competition, London International Piano Competition,Bonn International Piano Competition,Moscow International Piano Competition,Canadian International Music Competition, WPTA International Piano Competition,etc. Li Jia published his two volumes of piano solo works by Shanghai Music Publishing House and two piano solo CDs by Guangdong Music Publishing House.He specializes in the works of Baroque and Romantic periods,especially by Bach,Scarlatti and Franz Liszt.His performance venue includes Carnegie Hall,Royal Albert Hall,Bonn Beethovenhaus,Bosendorfer Hall at Mozarthaus, Vienna Ehrbar Hall,Etc.As a composer,Li Jia wrote both for piano and orchestra.As a scholar,Li Jia published more than 70 papers in journals and conference.Li Jia currently teaches Masters Students at Shanxi Normal University and PhD Students at Krirk University Thailand.Besides,he is also a professor in piano for several colleges ,including Nanyang Institute of Science and Technology,etc. Li Jia gives around 30 solo recitals annually in China and beyond and works as editor for several international journals,such as Educational Science：Theory&Practice (Scopus-indexed), Journal of Art&Design,Education Journal , Journal of Higher Education Research and Educational Research and Review.

Music Notes from the Composer

The theme of the music is the feeling of happiness and sunshine, and the most impressive part is the opening segment, rich and changeable emotions and feelings. The piece begins in Allegro F minor, with sadness mixed with a trace of mystery, as if the cold moonlight sprinkles on the wet road, pedestrians walk in a hurry, as if they are used to walking in the familiar bleak, and as if they want to escape from the loneliness. The whole sentence shows a downward trend until the ninth section is solemn and melancholy with the increase of strength. The arpeggio in the twenty-first bar appears

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like a pause of pedestrians, some confused. After confirming the direction, it goes to a more resounding silence, and the twenty-fourth bar reappears. With the change of the register, the shift of the thirtieth bar is a little less sad. After the transition from 53rd to 56th bar in D minor, the 57th bar in G minor suddenly meets a deer. It's intelligent and beautiful, and the atmosphere is relaxed and cheerful. After a short time, it appears and slips away.The sixty-fifth bar C minor returns to the solemn, like meeting a river, it seems a bit dull in the night. I think this song is very suitable for listening in the dead of night. The rhythm of the whole music is smooth and soothing. The sound of the piano falls into my heart like the sound of rain. I forget all my anxieties and worries. It's most suitable to listen in the shower. The whole song has ups and downs, and the overall feeling is pleased. The ending doesn't make people feel the end directly, which is consistent with the previous emotions and emotions, giving people a sudden but relaxed and happy mood. It's like watching another literary film. It tells you some stories, including the ups and downs of ordinary family life, making the listeners think one after another. When you are intoxicated with it, a sudden ending sound from the bottom of your soul will pull you back to reality, and the last harmony will bring your emotions to a climax, which makes you feel surging

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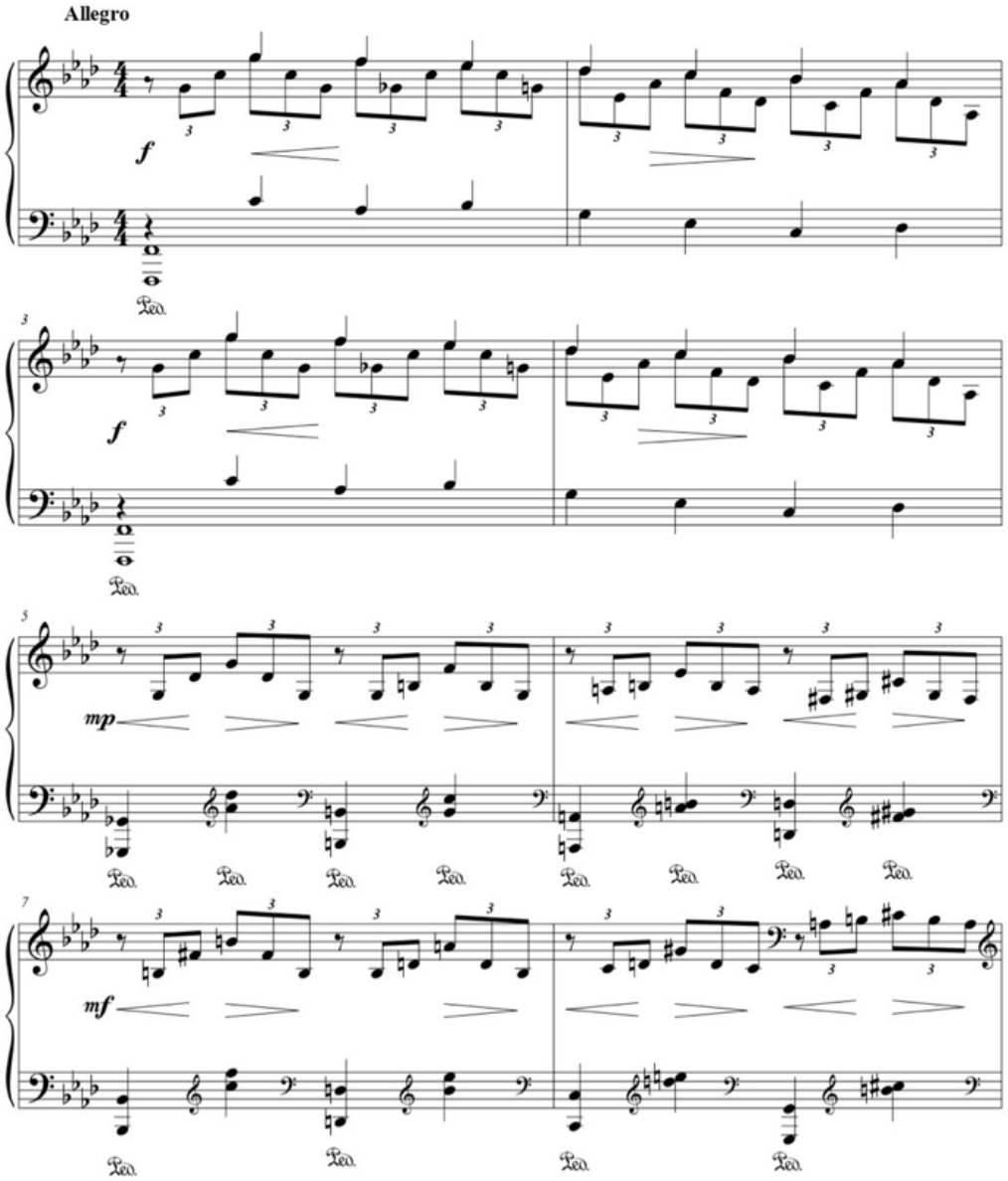
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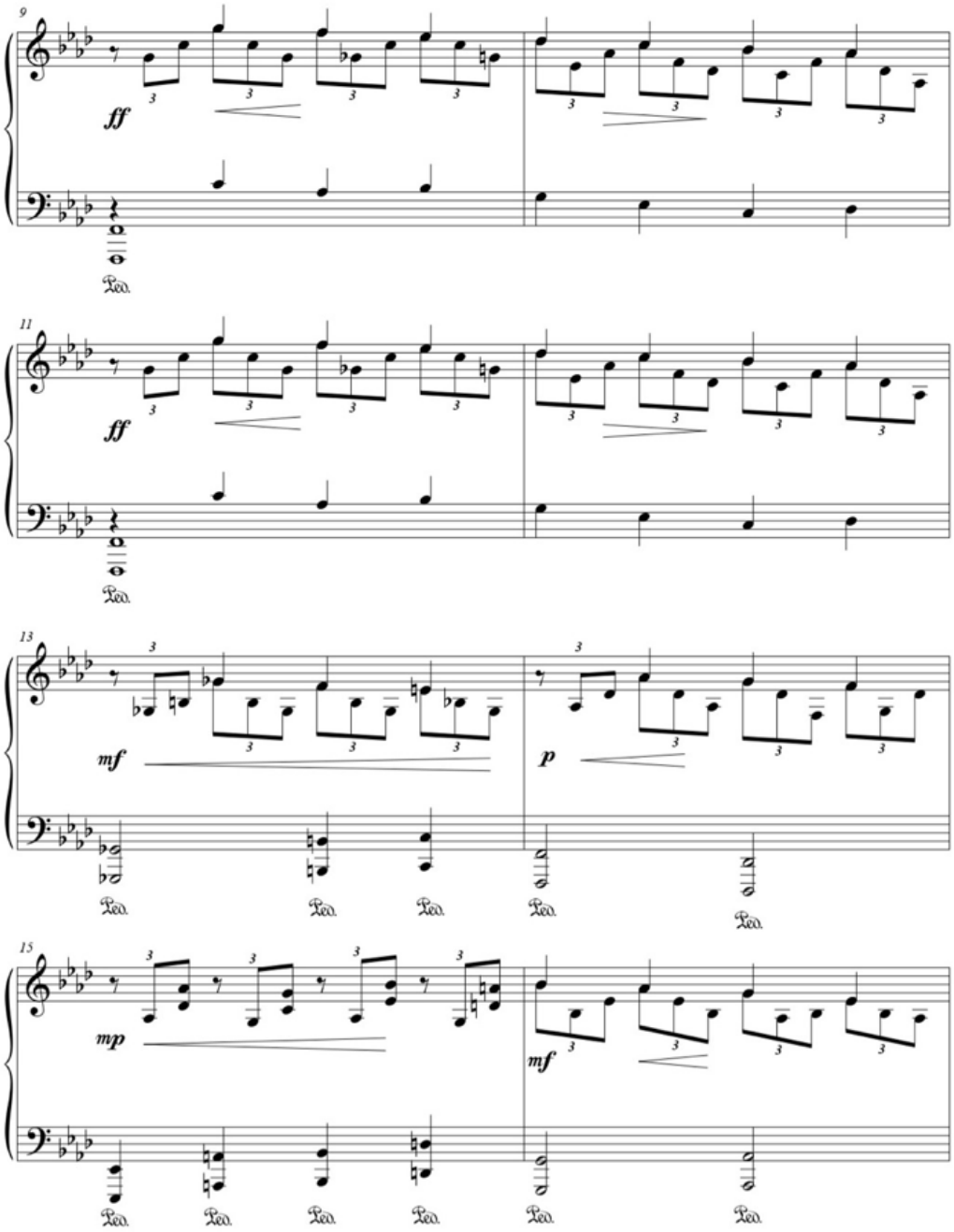
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ff
Ped.
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ff
Ped.
13
mf
p
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15
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mf
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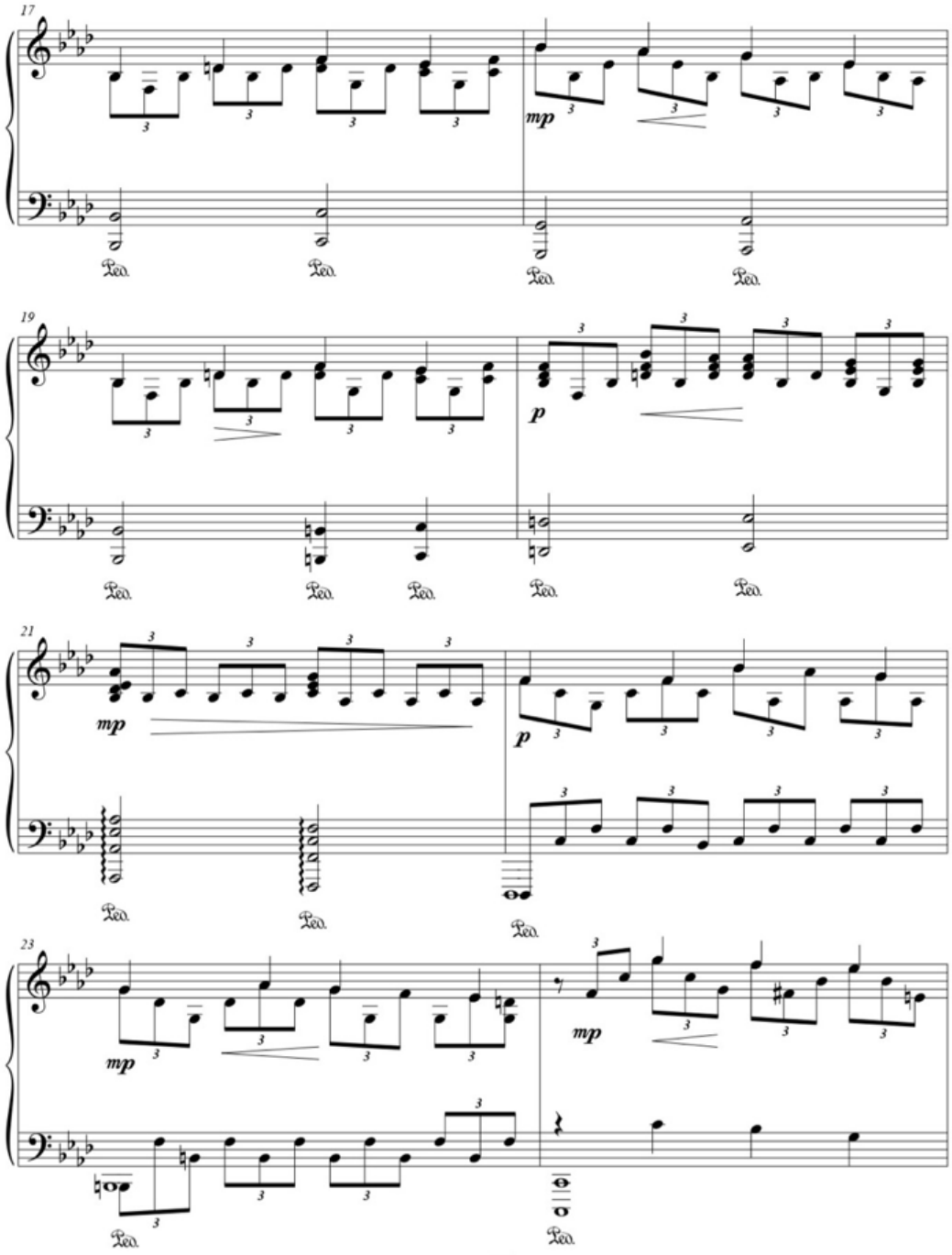
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p
21
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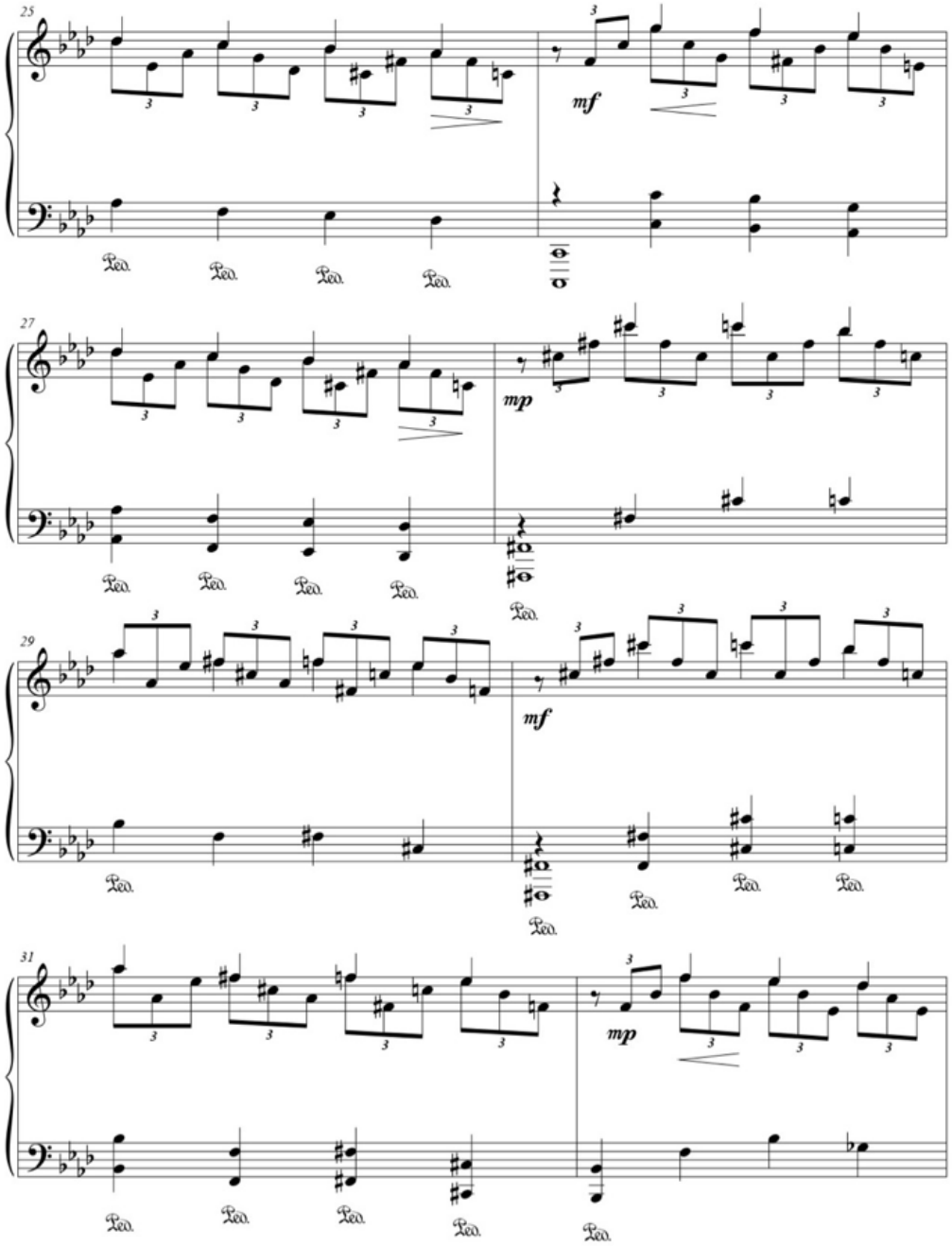
mp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mf
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mp
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mf
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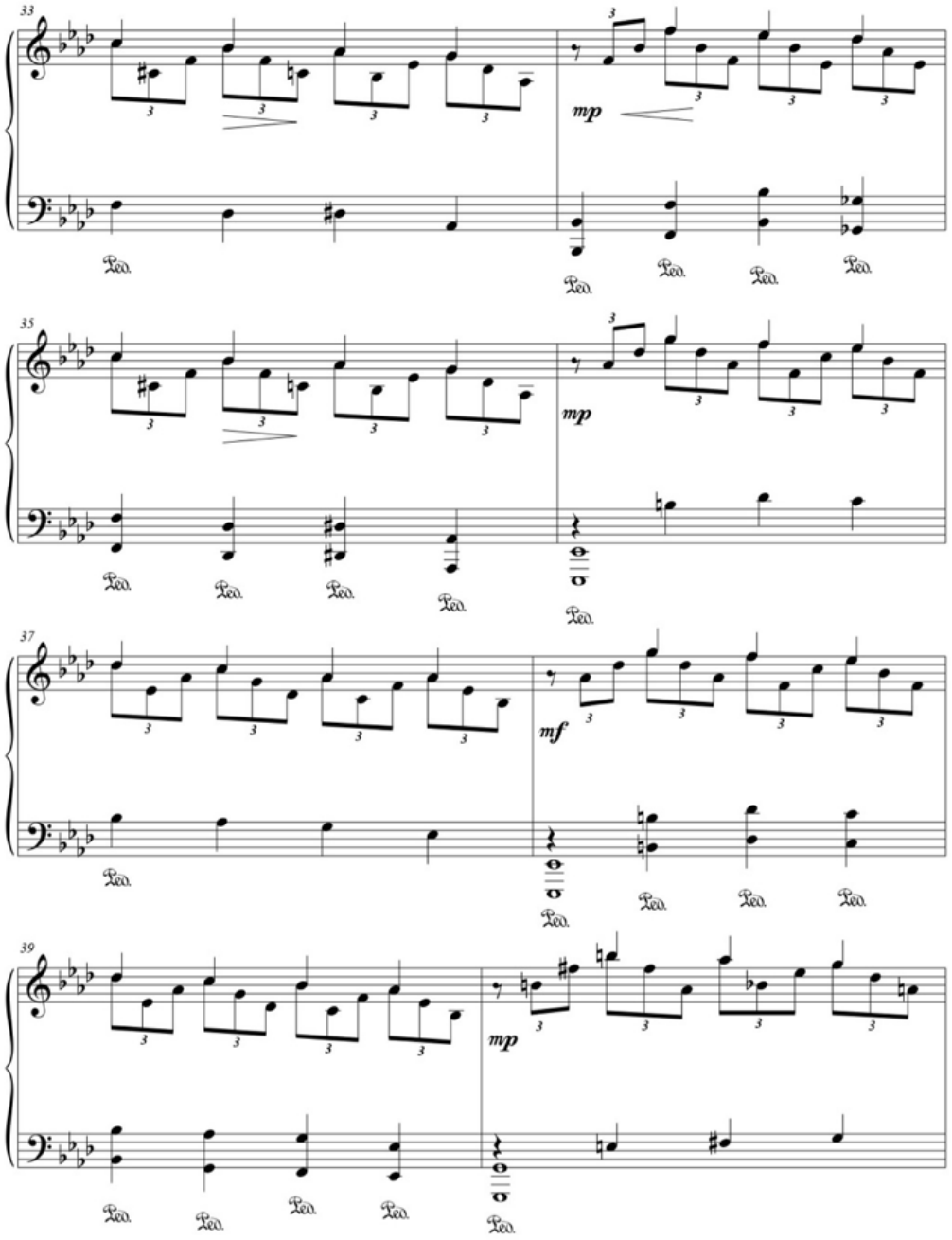
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mp
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mf
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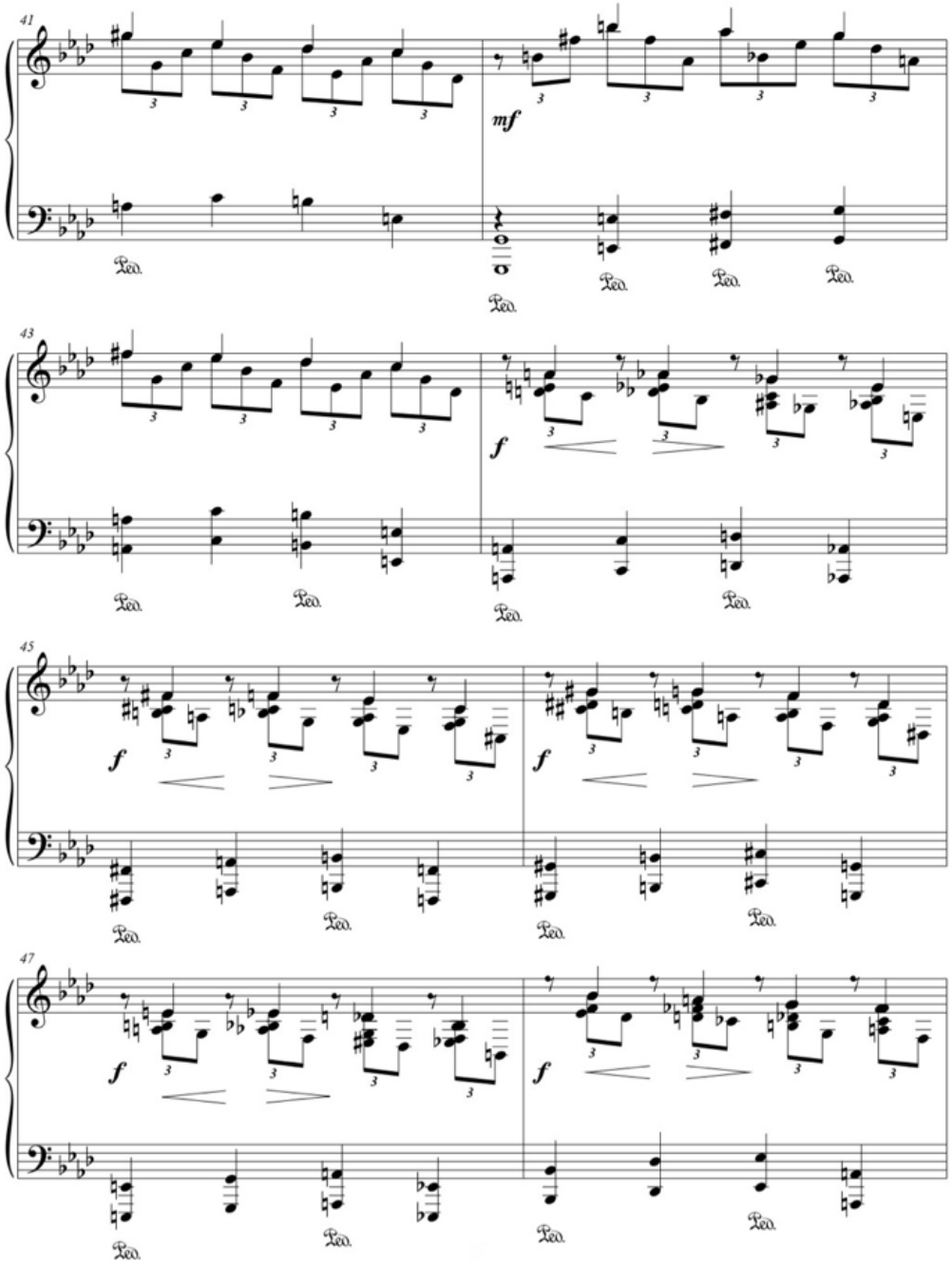
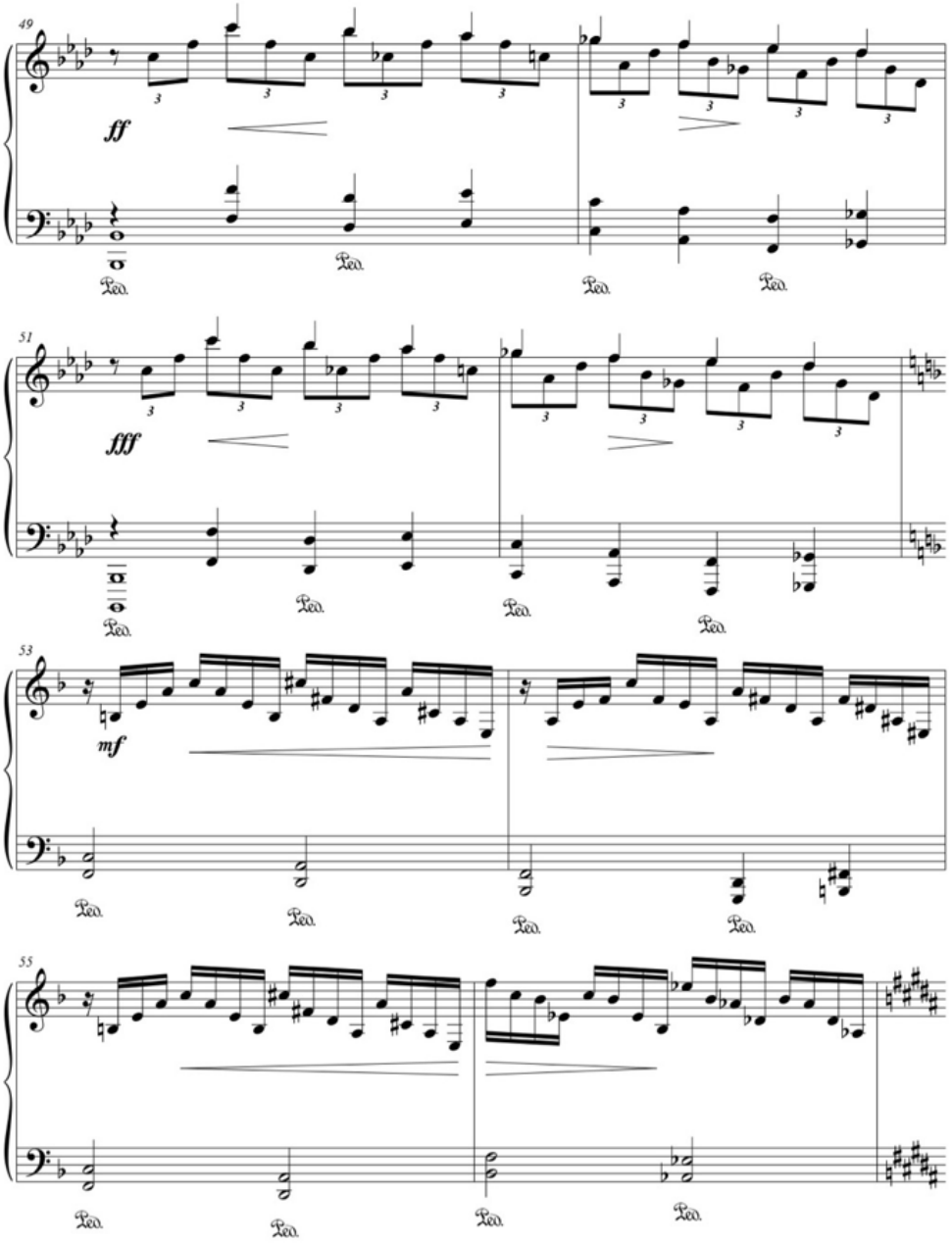

41
mf
Ped.
43
f
45
47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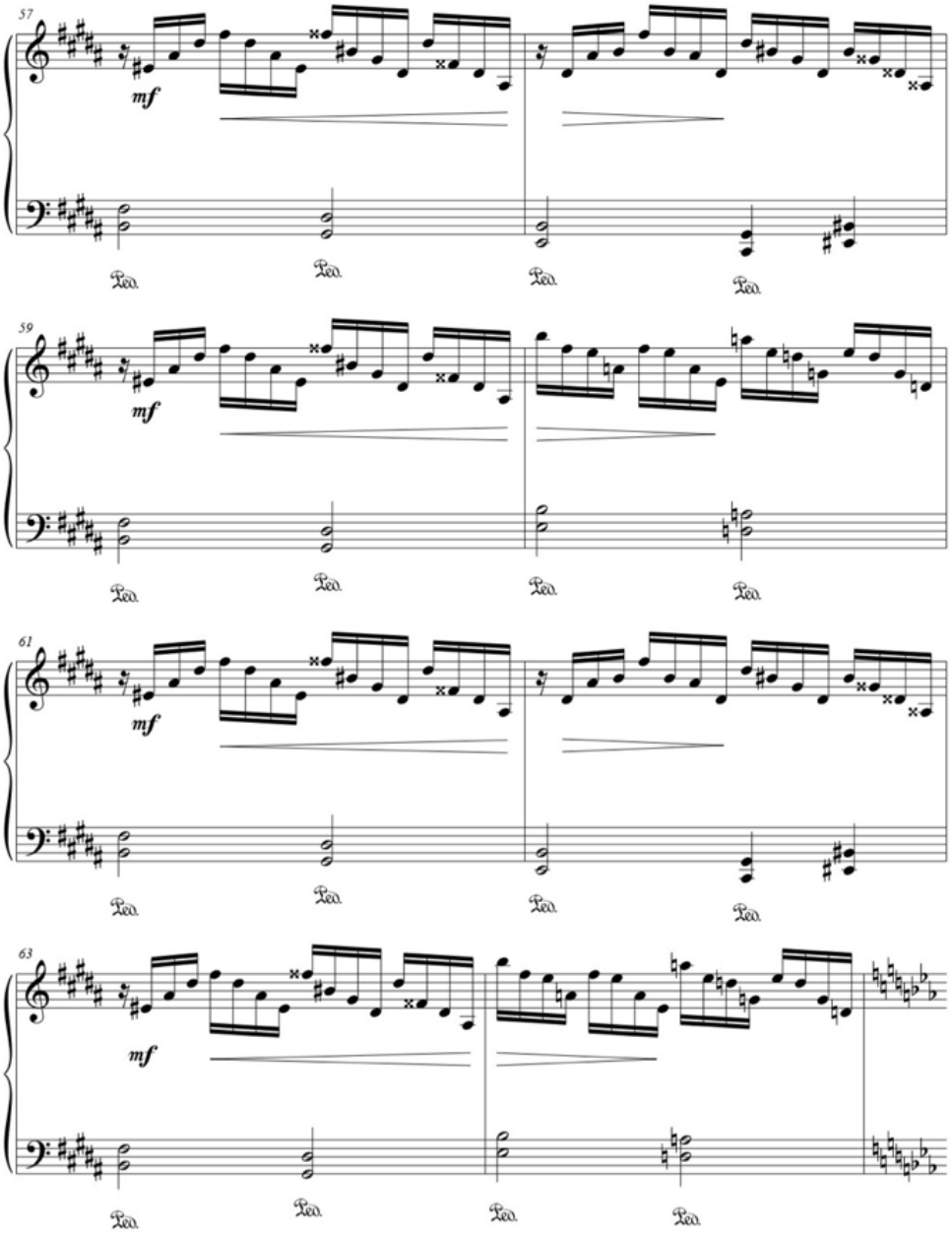
fff
53
mf
55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Ped.
59
mf
Ped.
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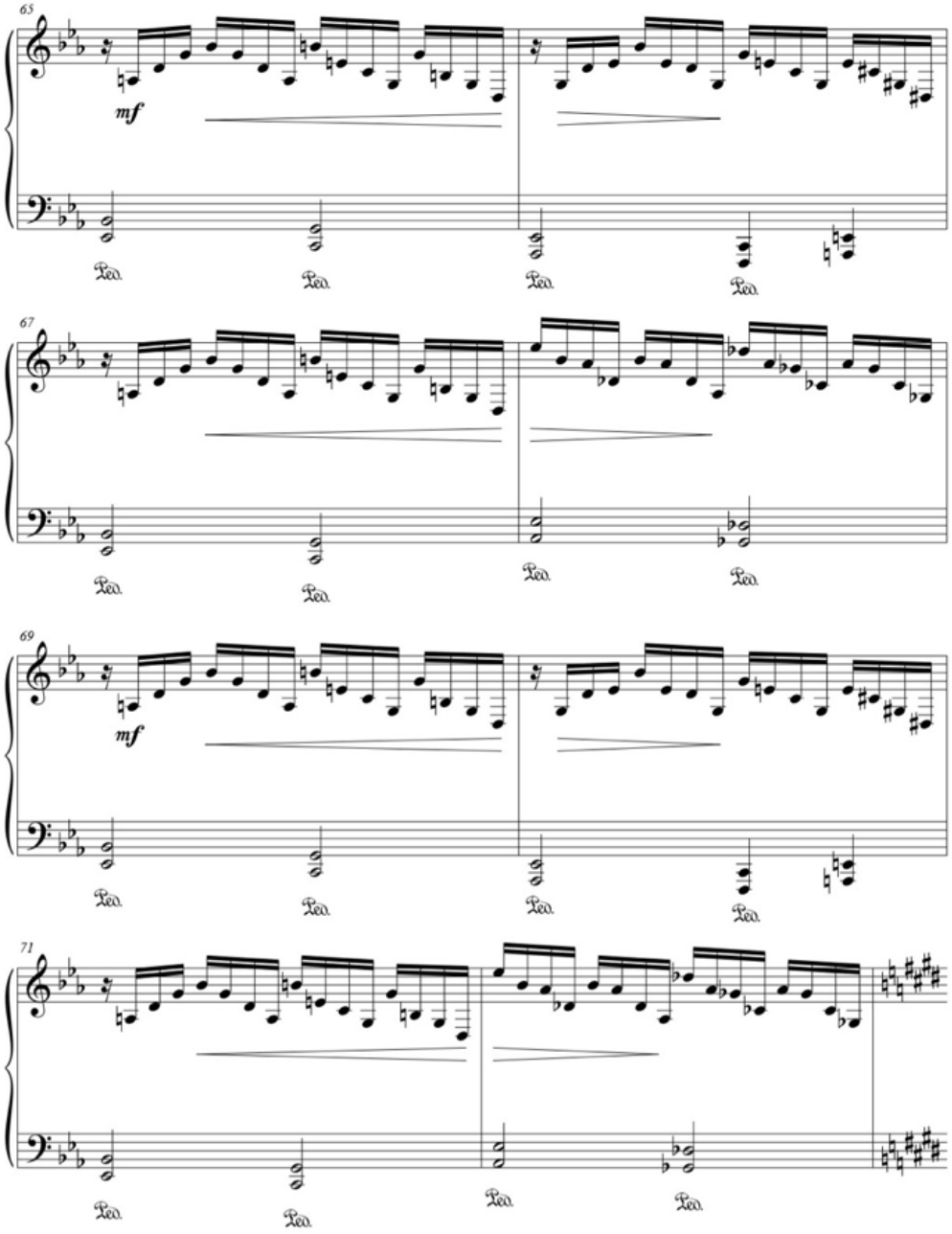
mf
Ped.
63
mf
Ped.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mf
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69
mf
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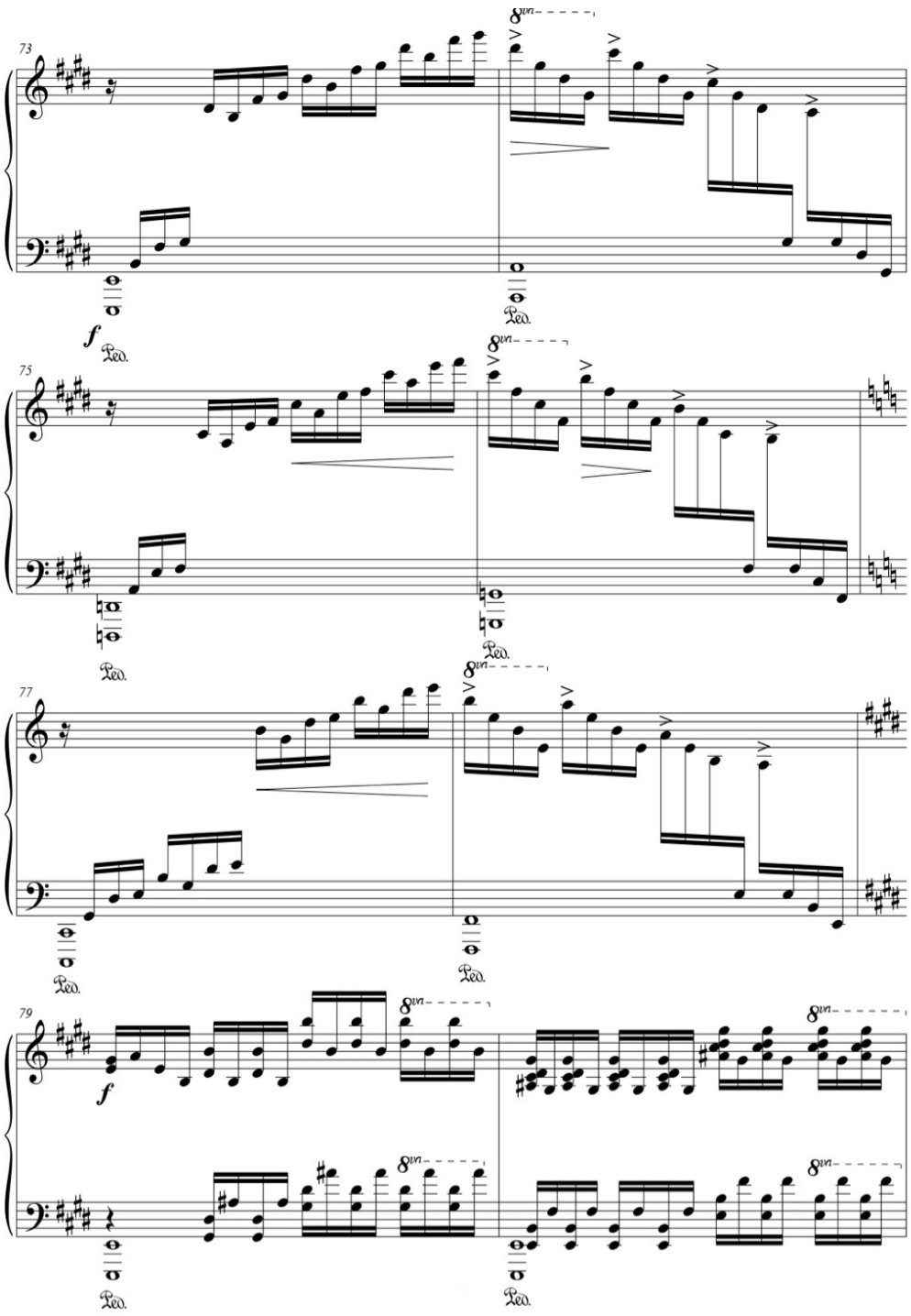
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f
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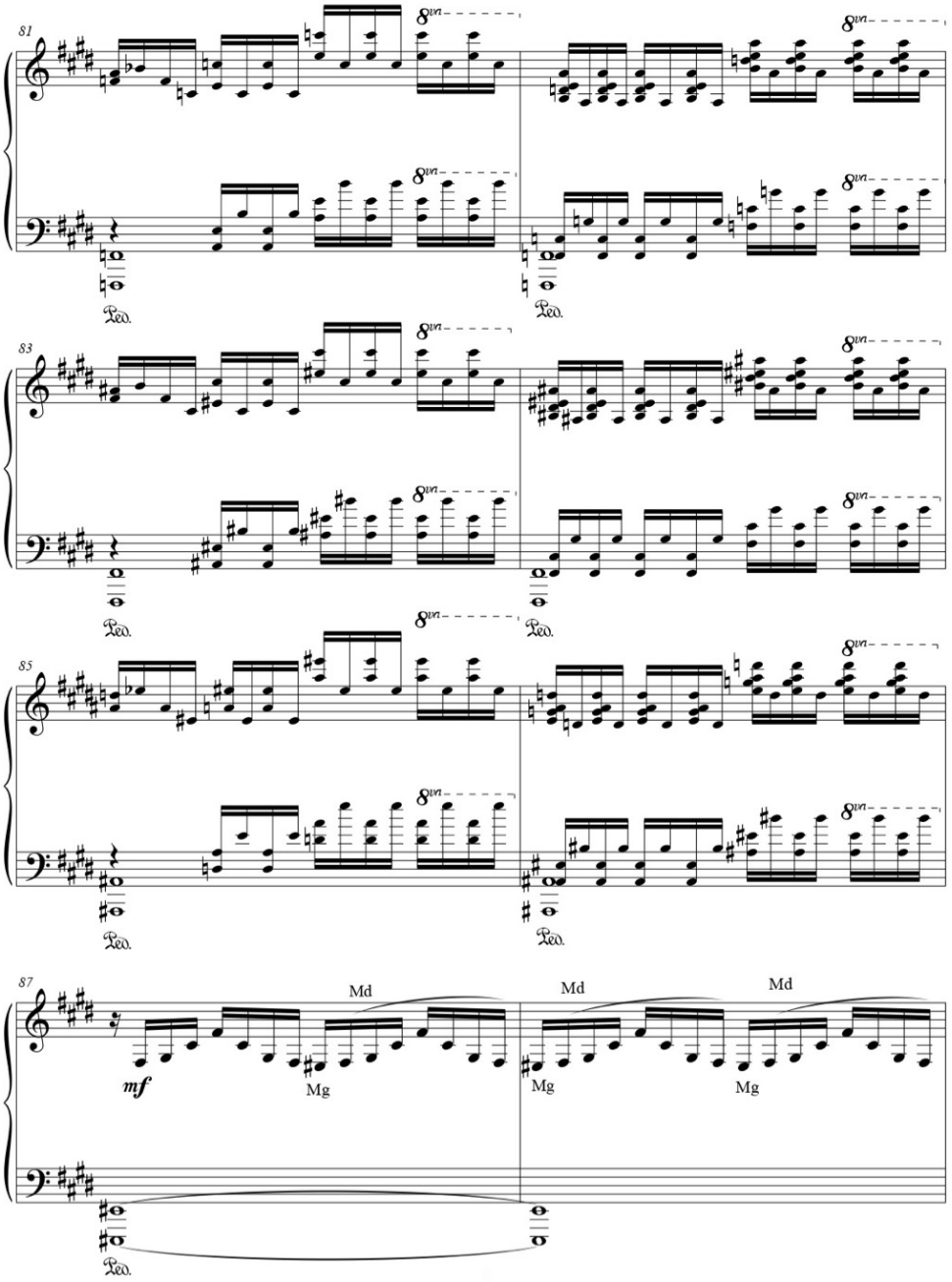
75
77
79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Ped.
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8va
Ped.
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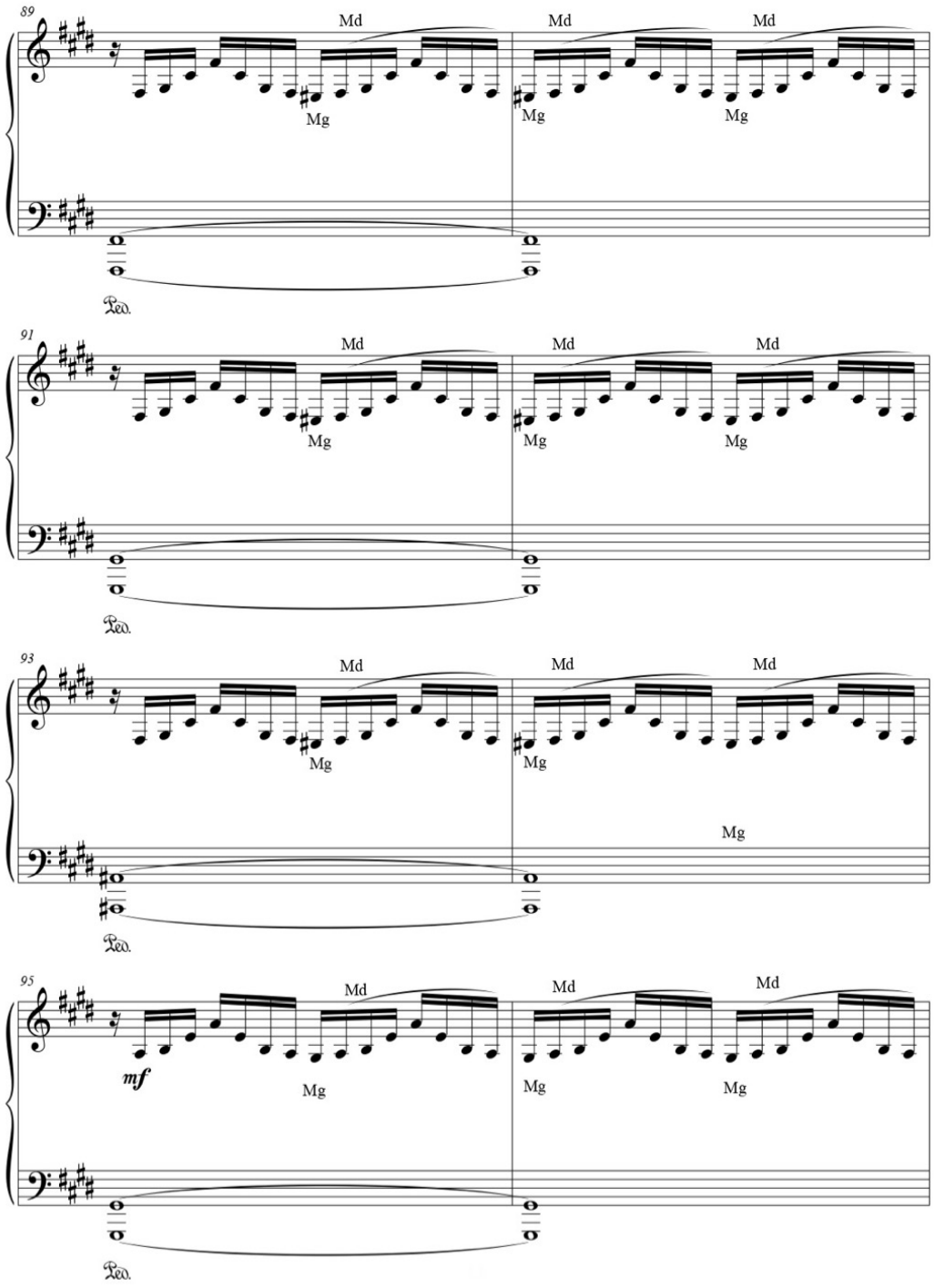
8va
Ped.
87
mf
Md
Mg
Md
Mg
Md
Mg
Ped.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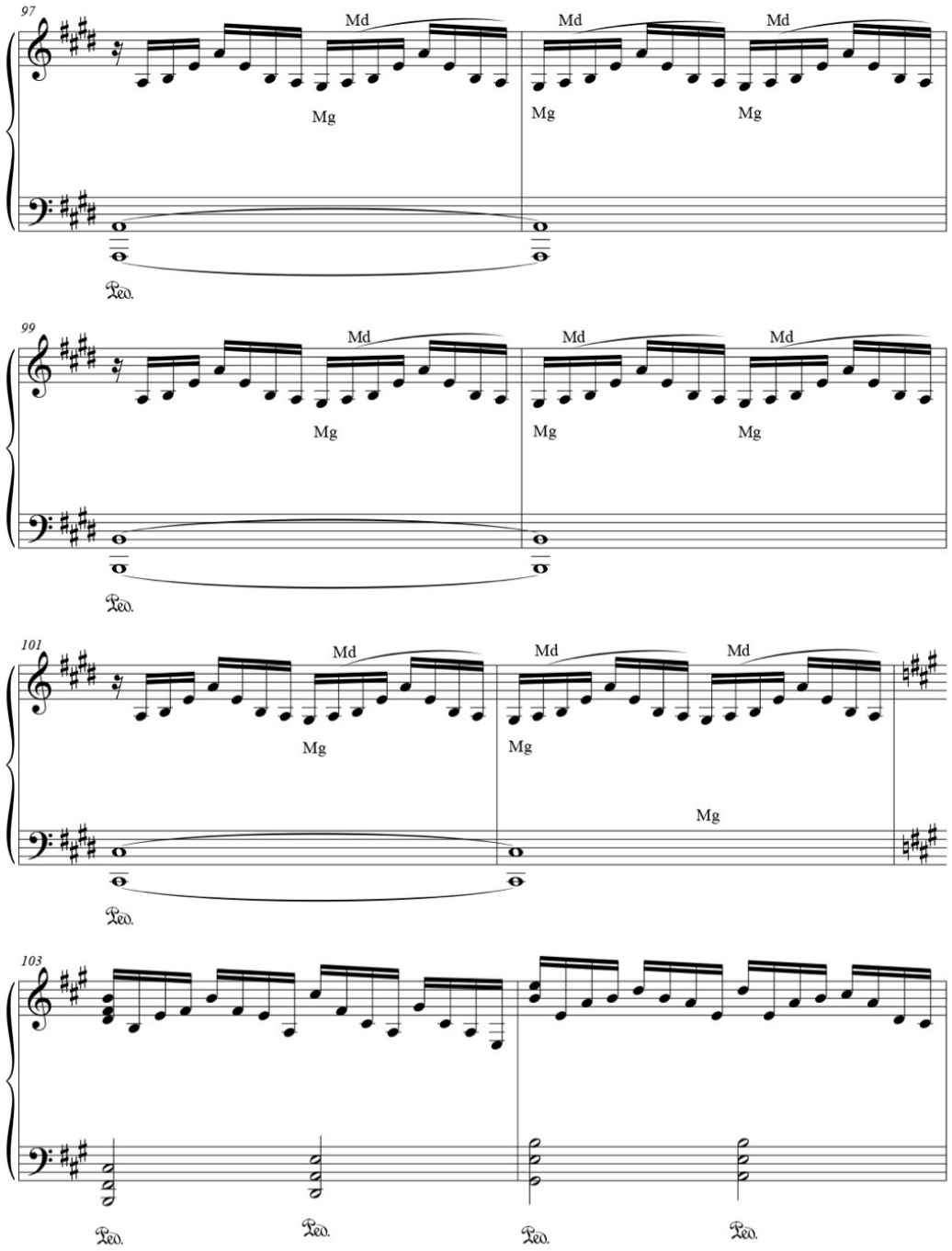
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Md
Md
Md
Mg
Mg
Mg
Ped.
99
Md
Md
Md
Mg
Mg
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Ped.
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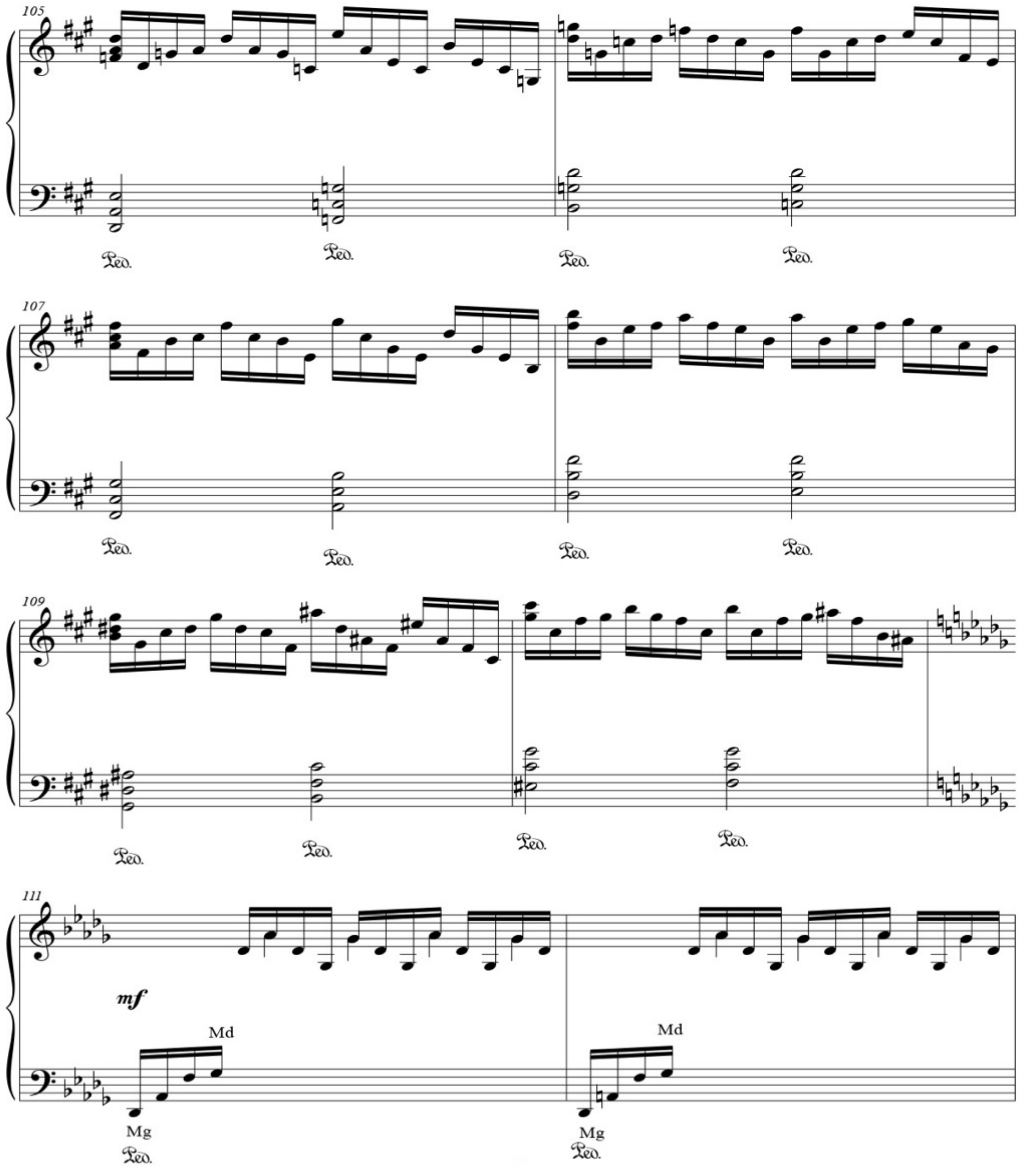
Md
Md
Md
Mg
Mg
Mg
Ped.
103
Ped.
Ped.
Ped.
Ped.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111
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Md
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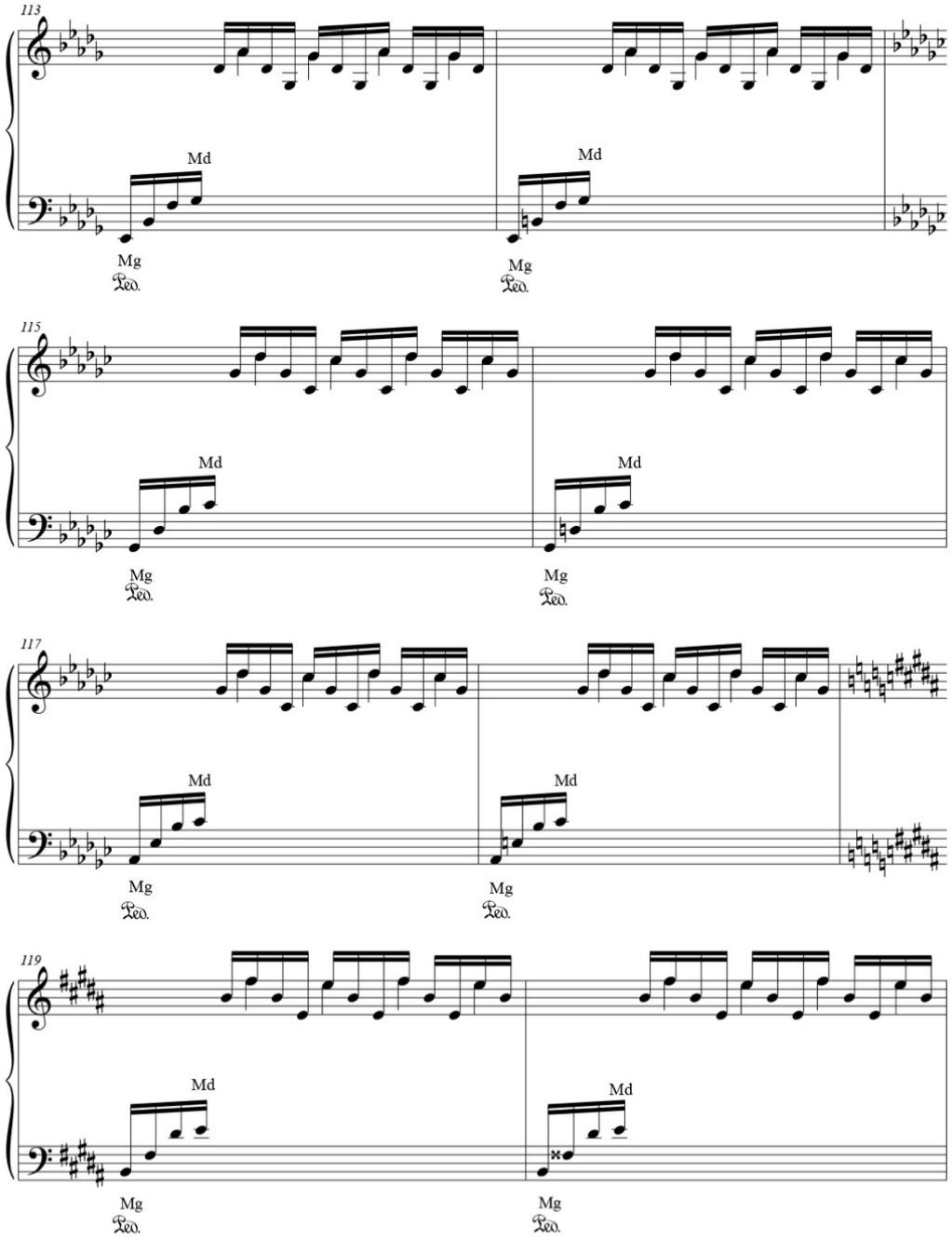
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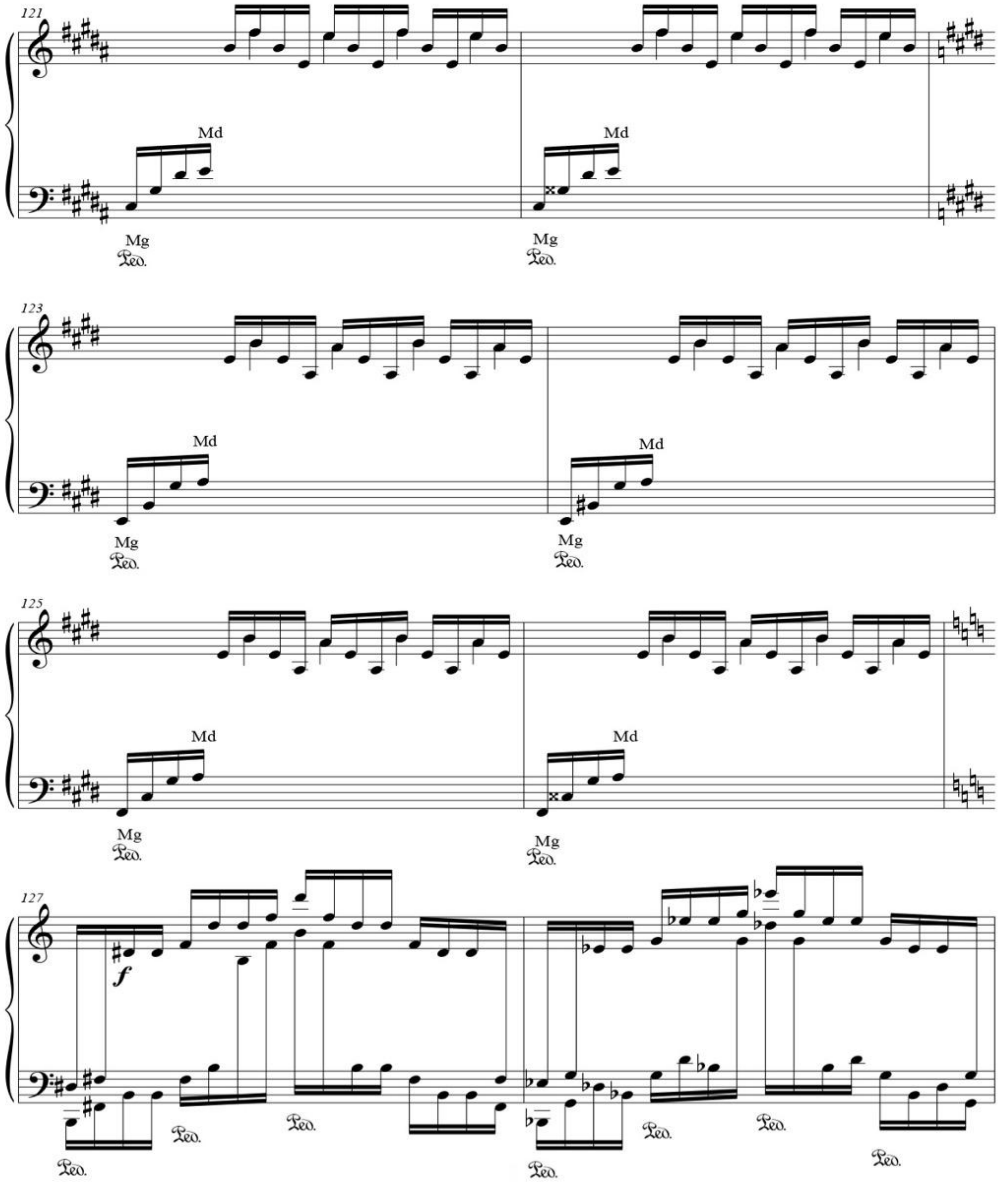
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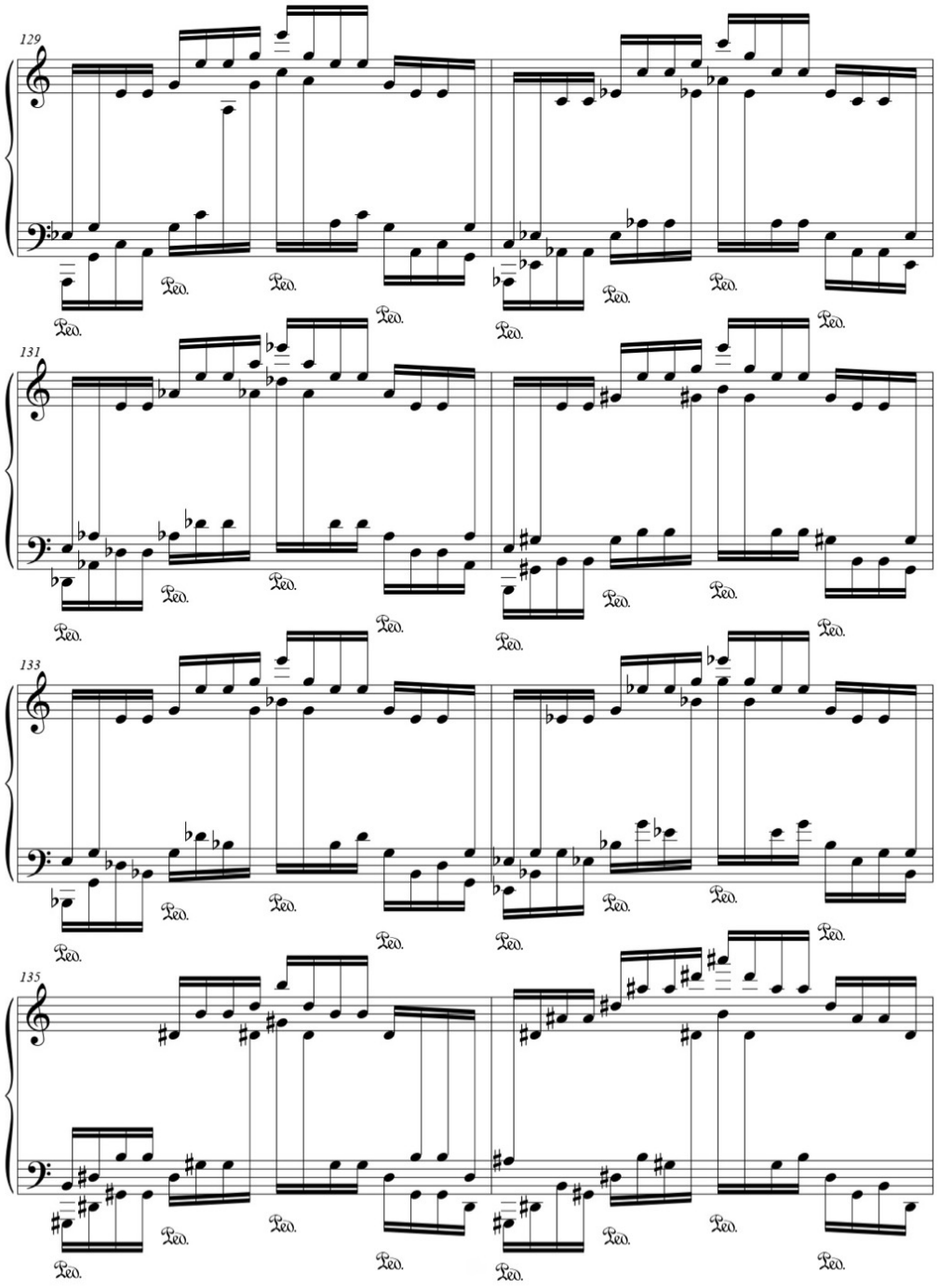
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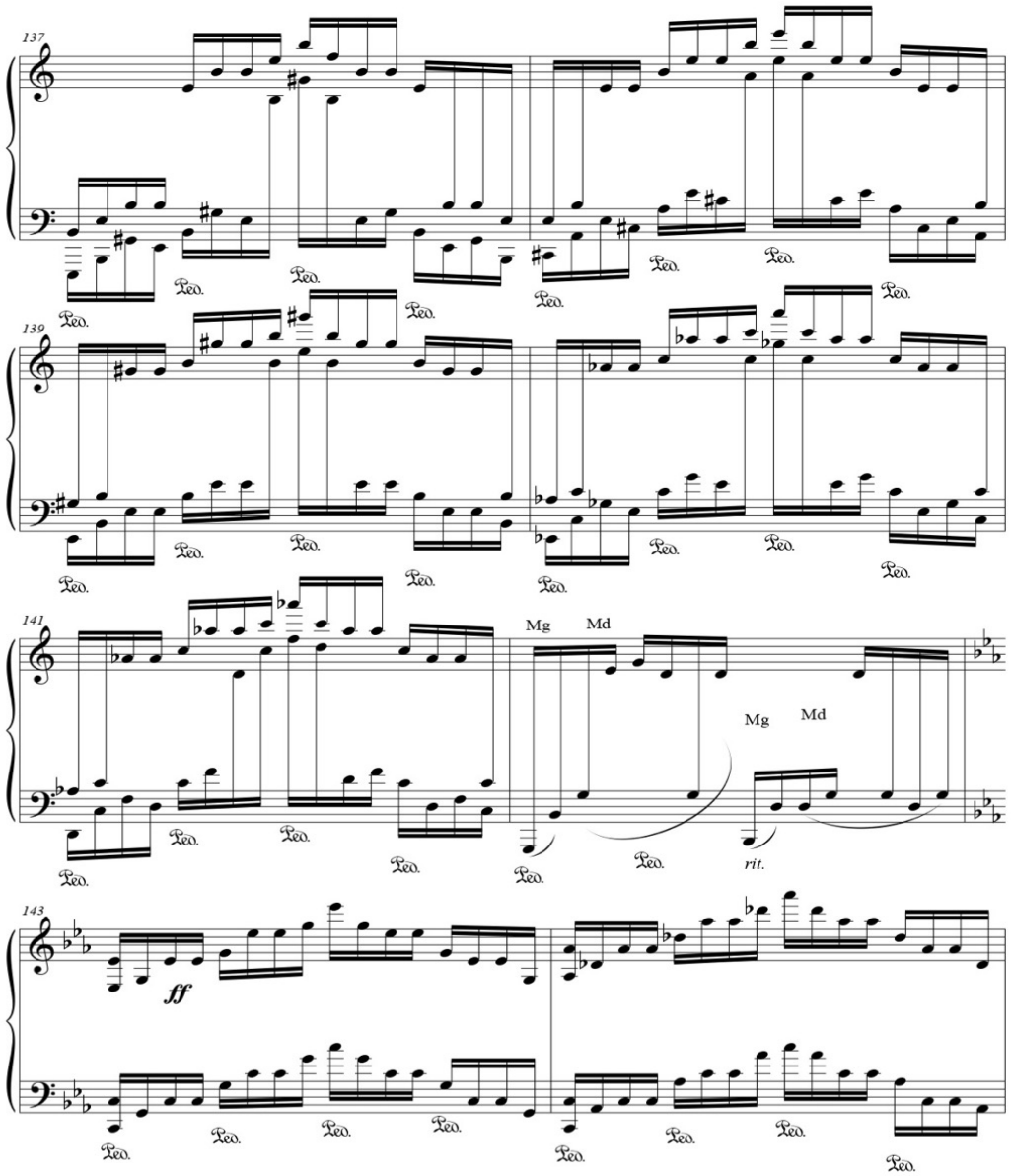
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Md
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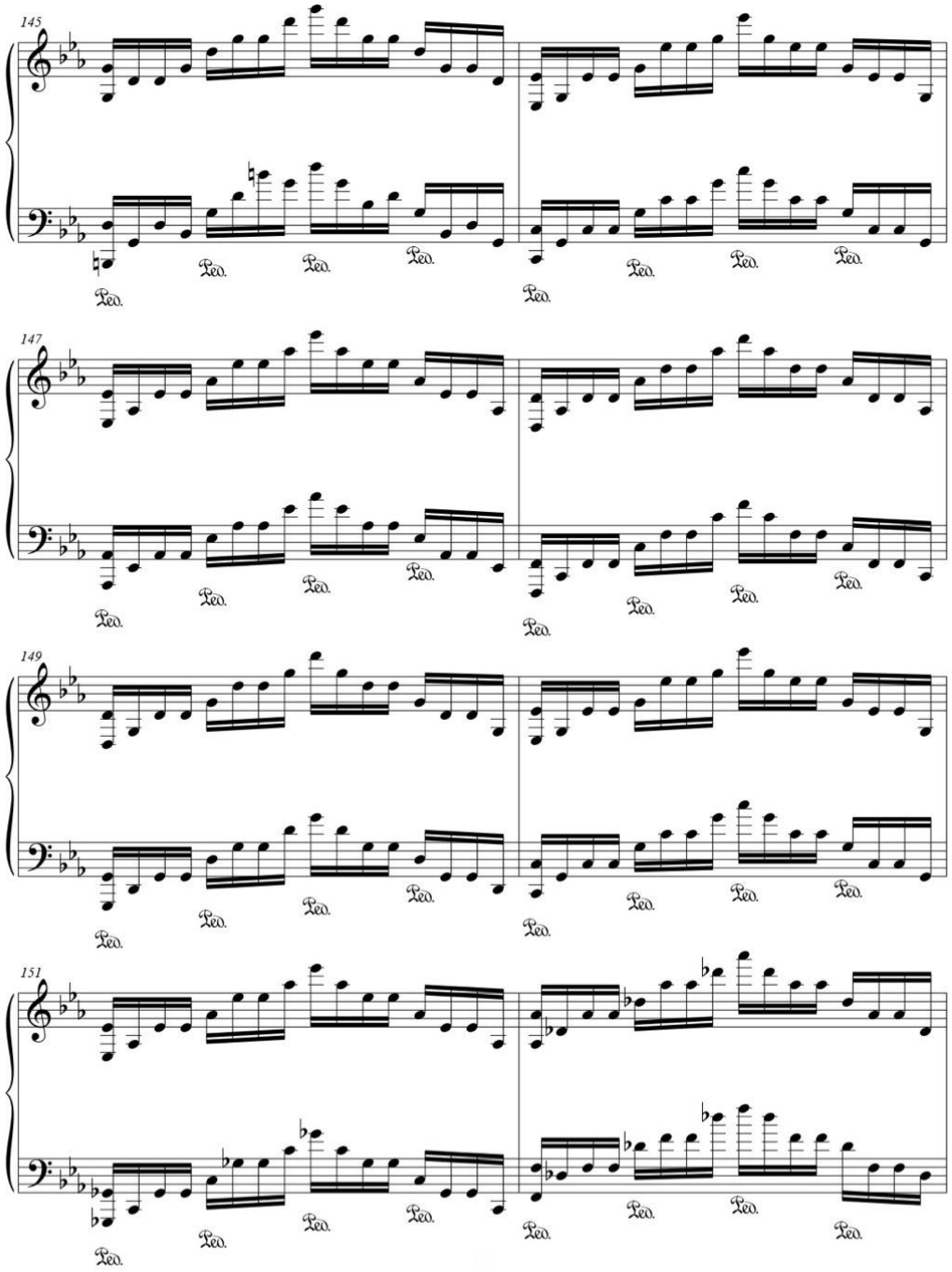
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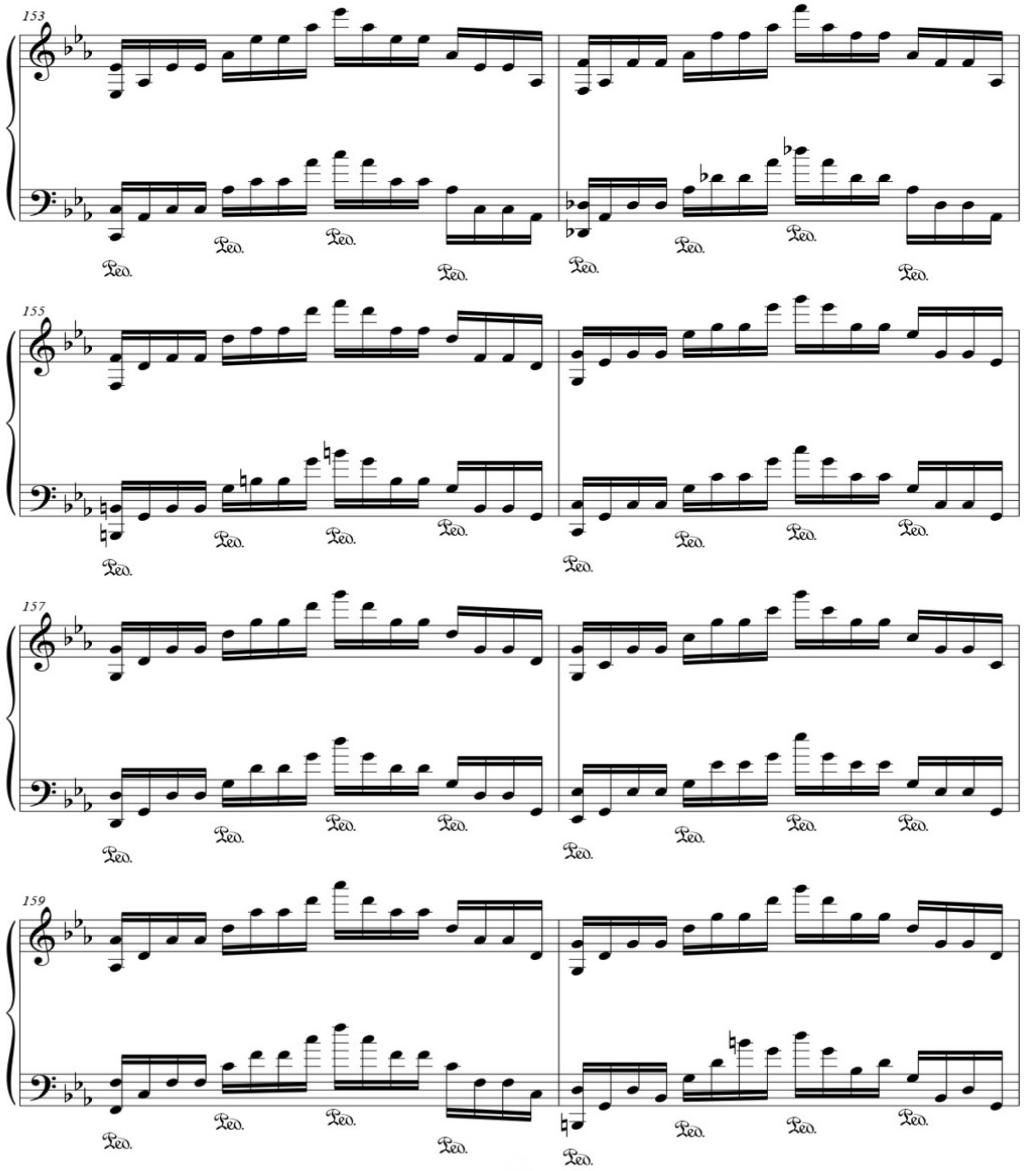
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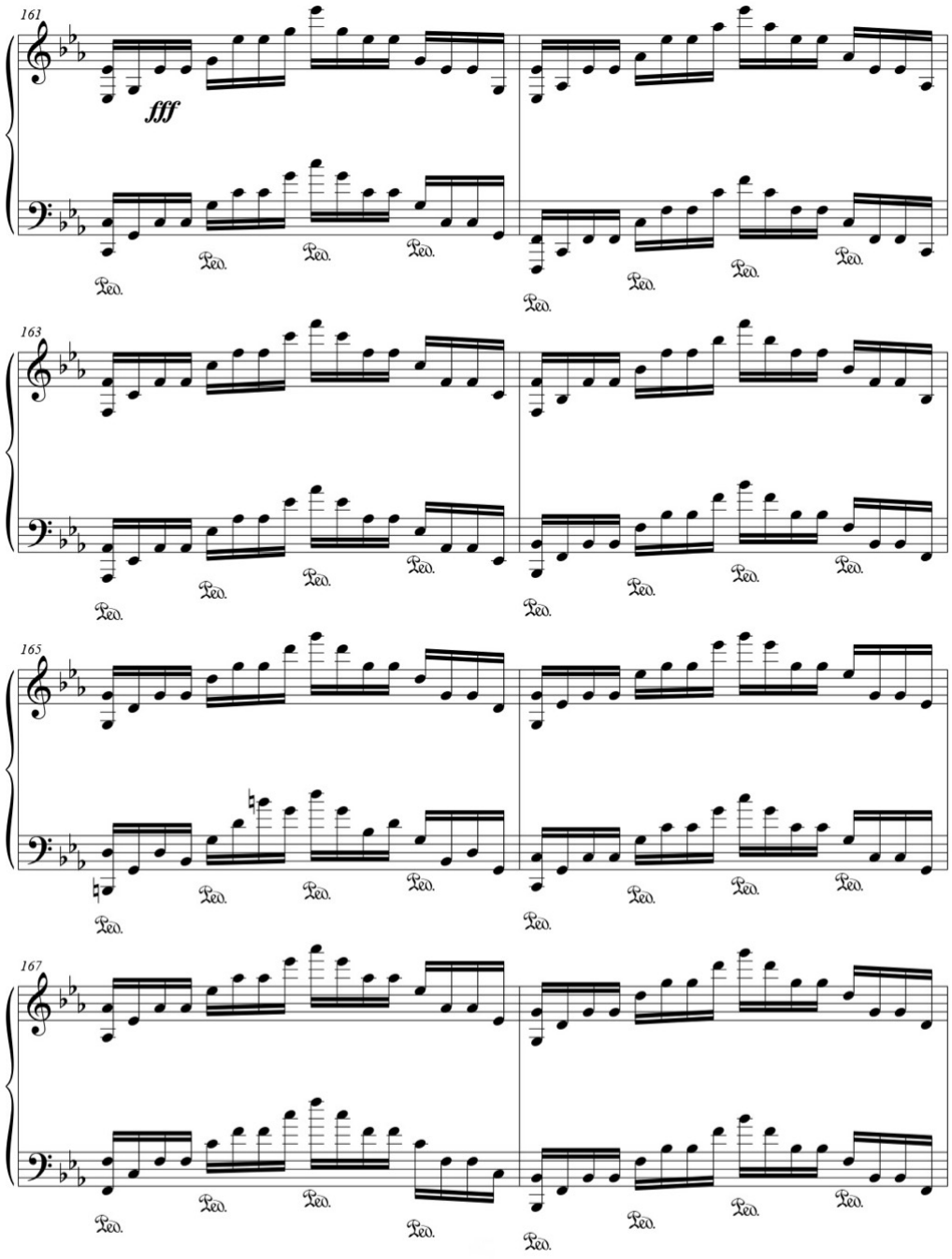
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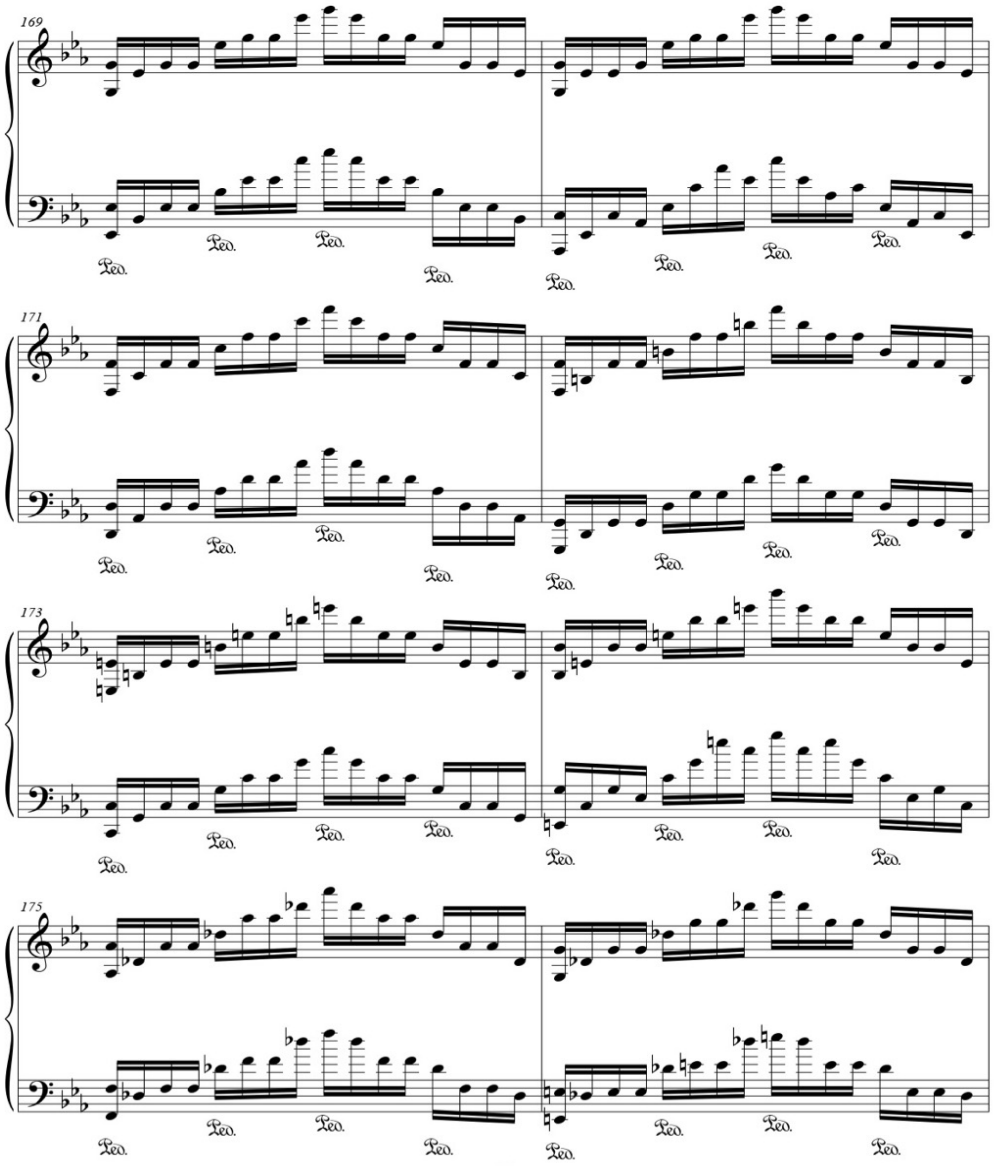
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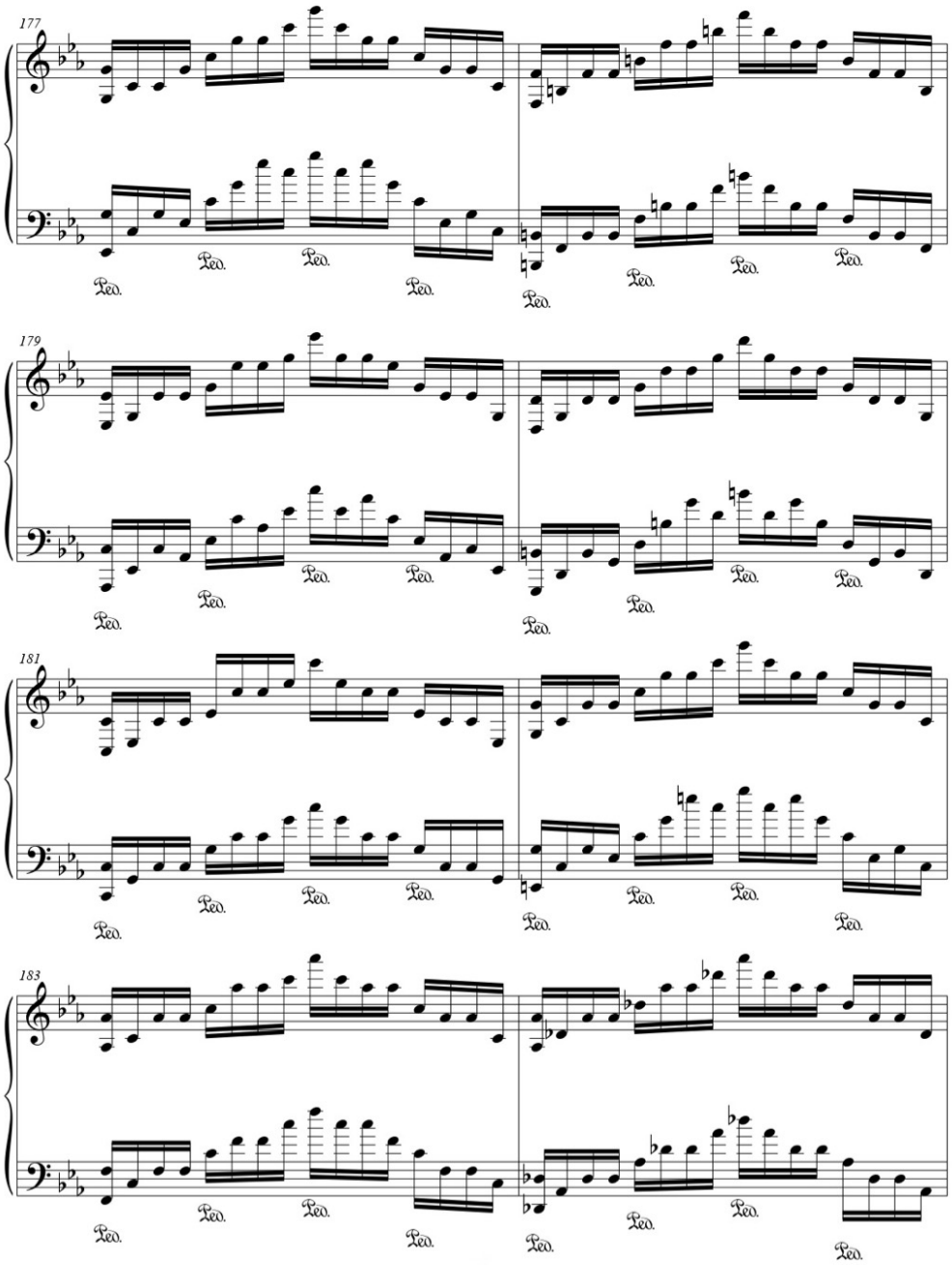
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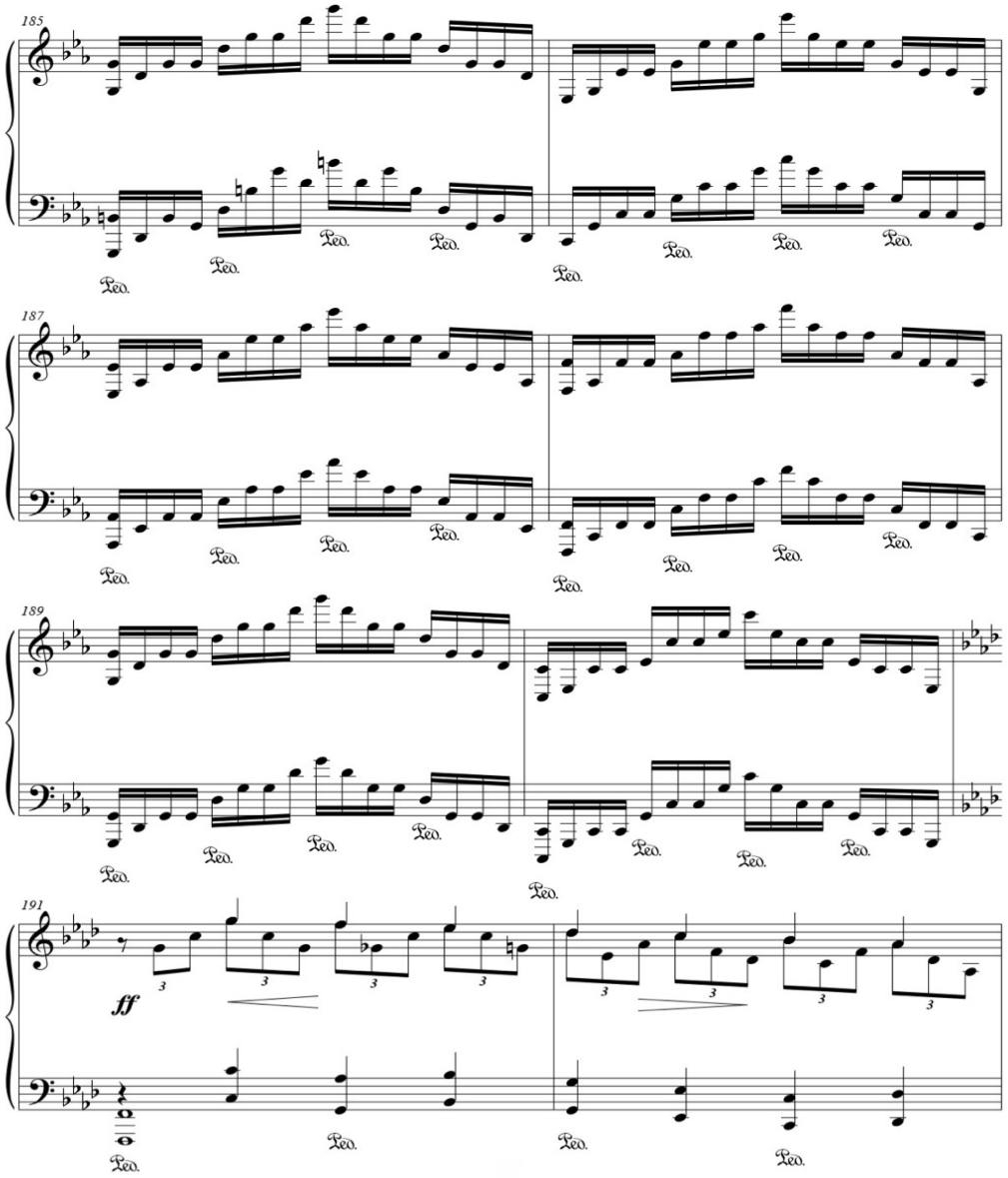
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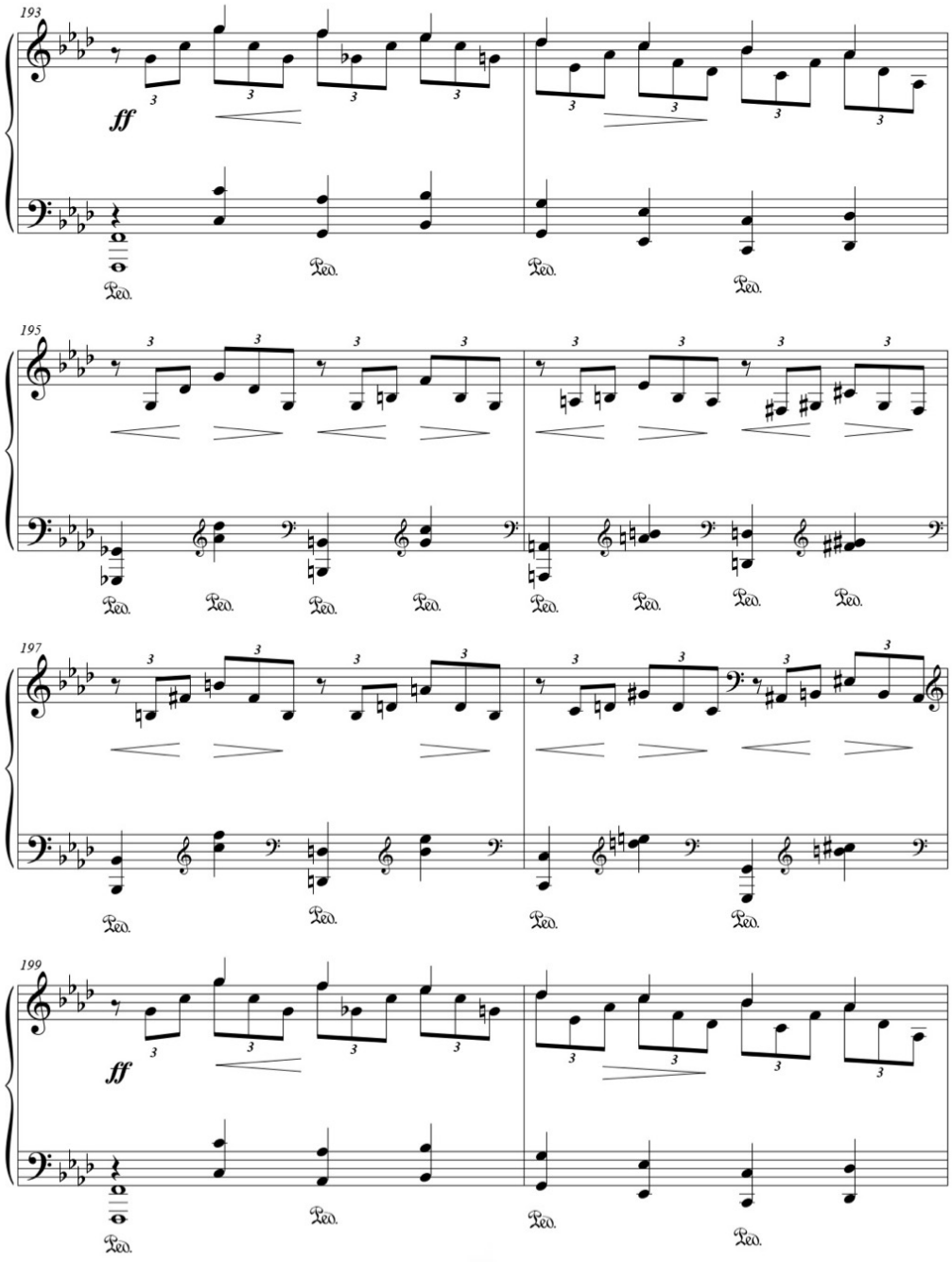
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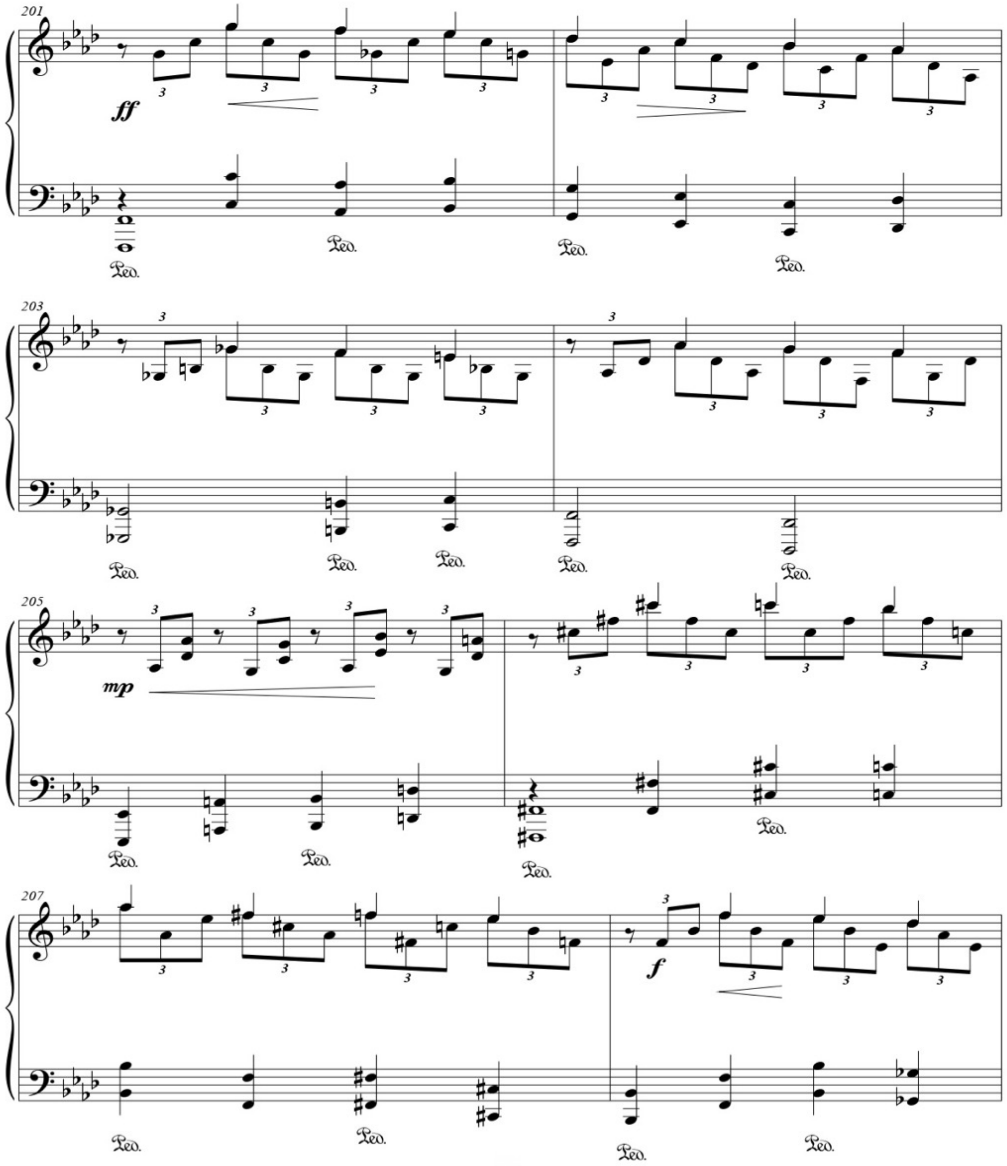
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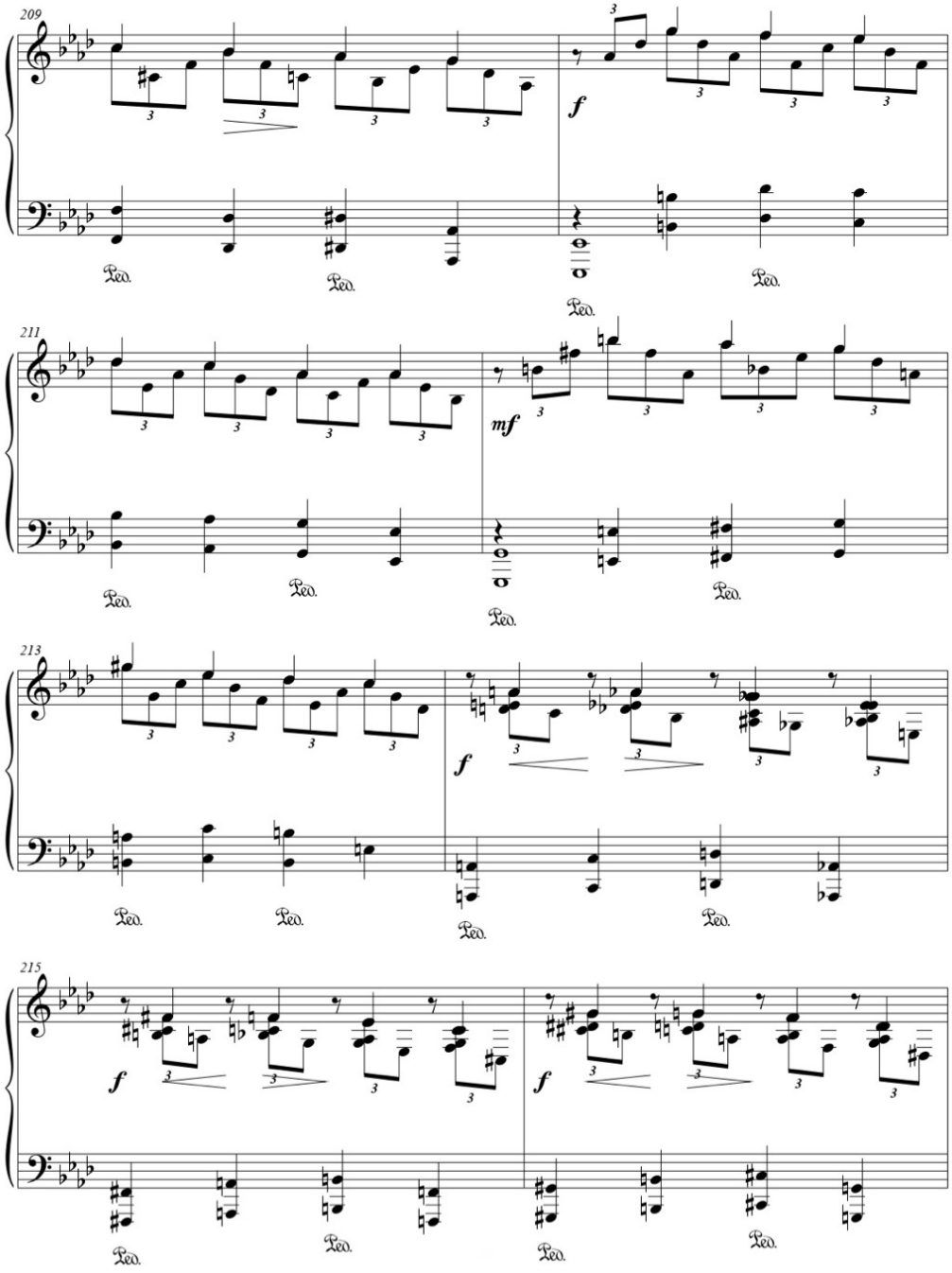
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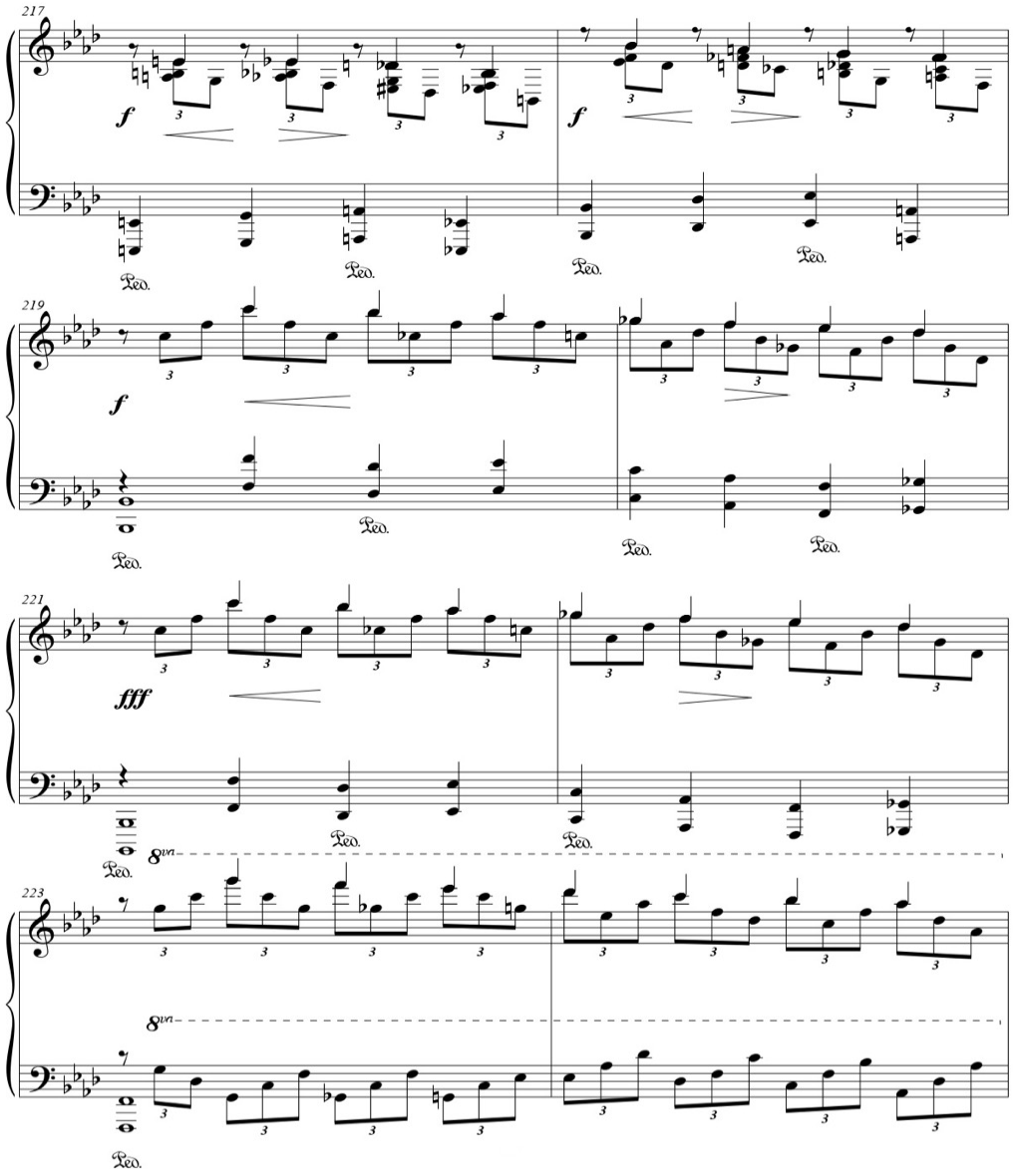
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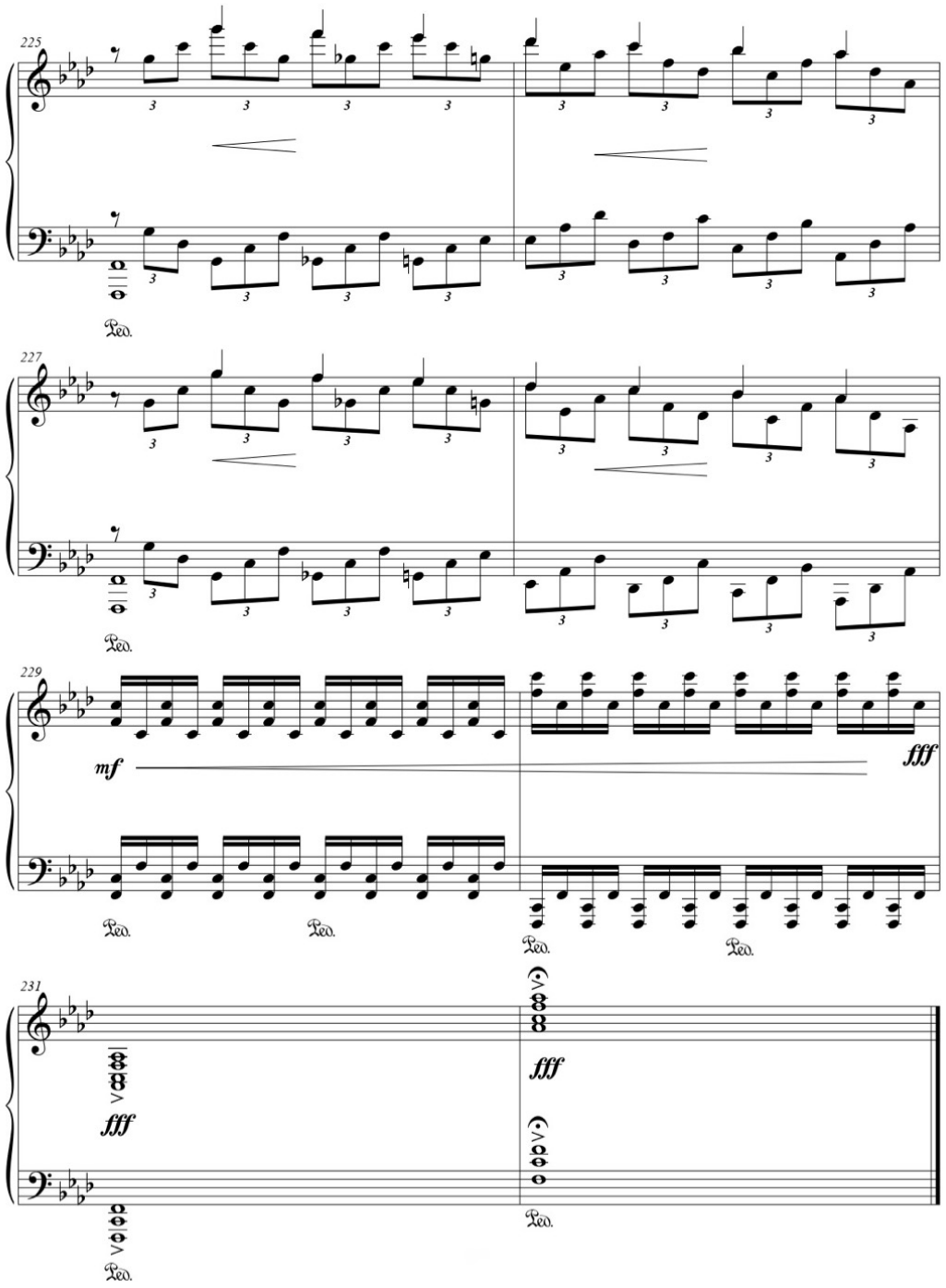
8va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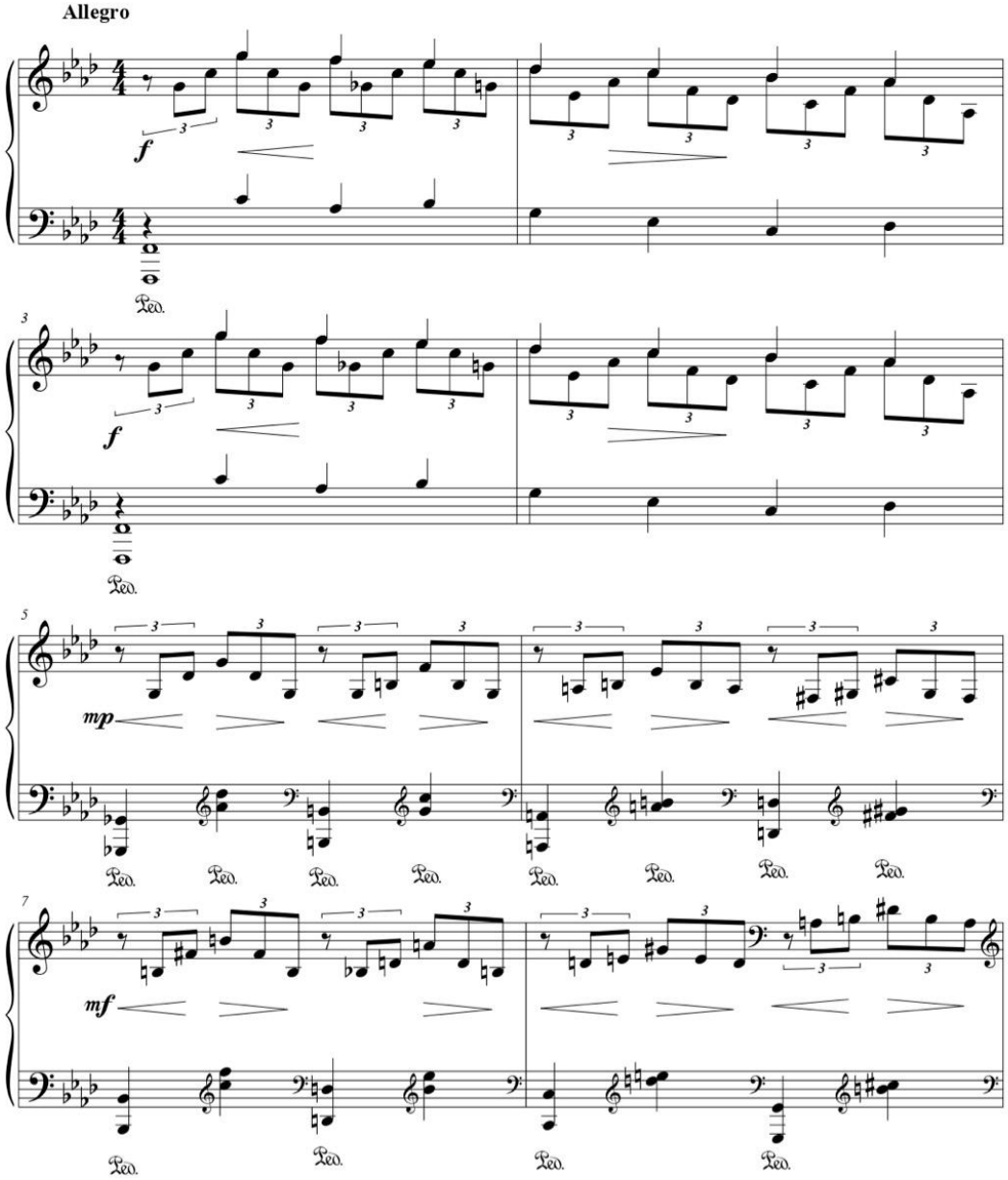
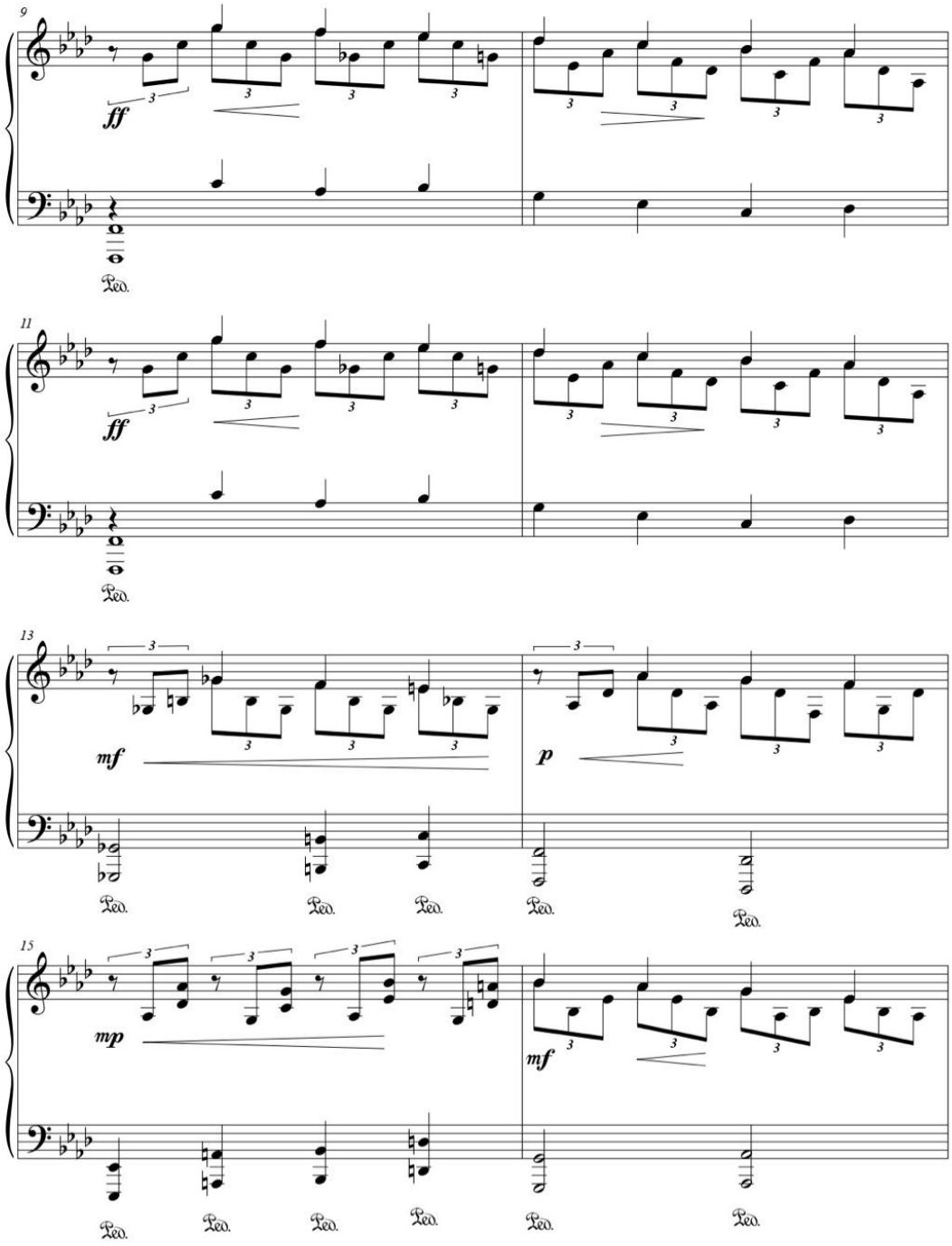
Concert Etude for Piano Solo(Salon Version) Opus 1b

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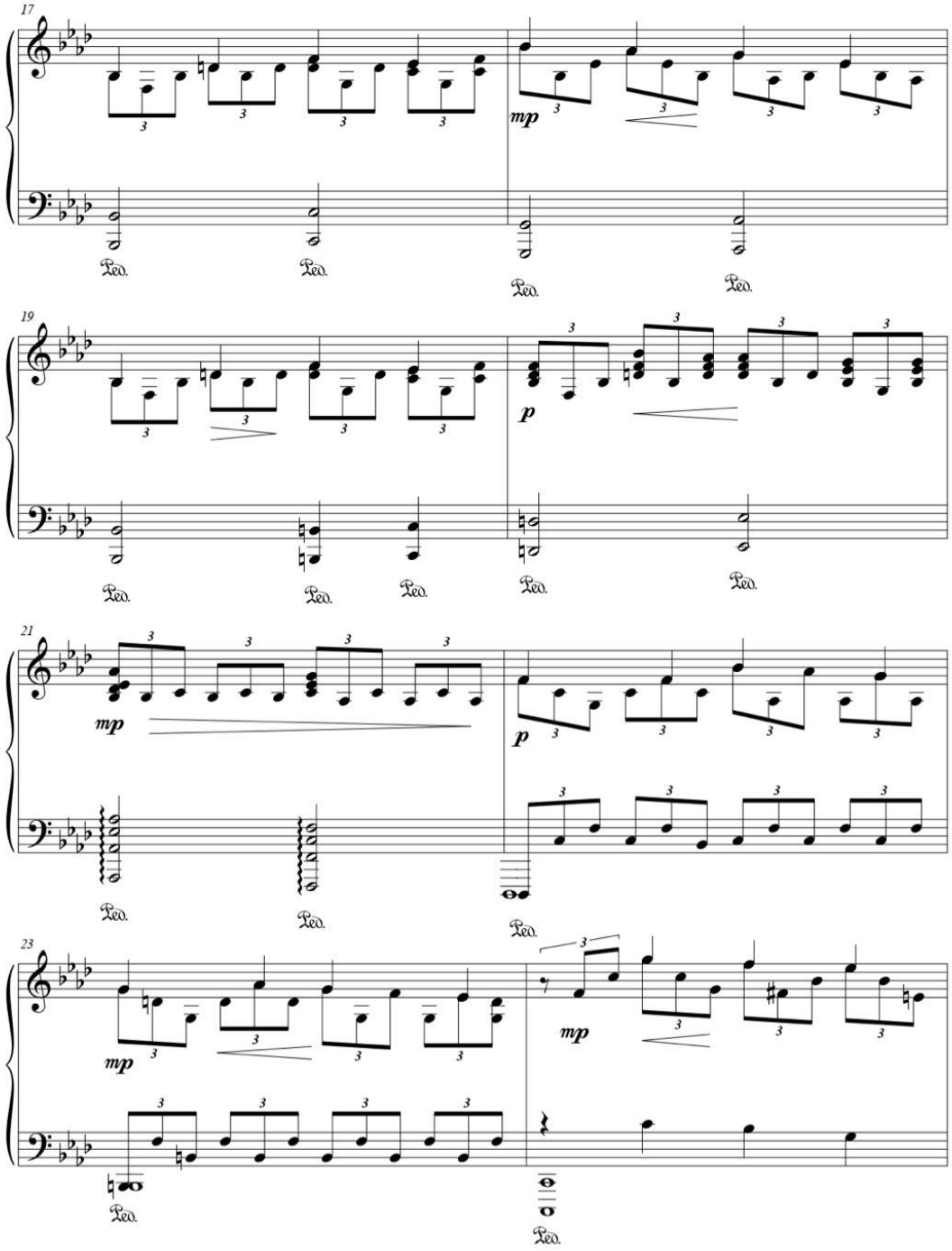
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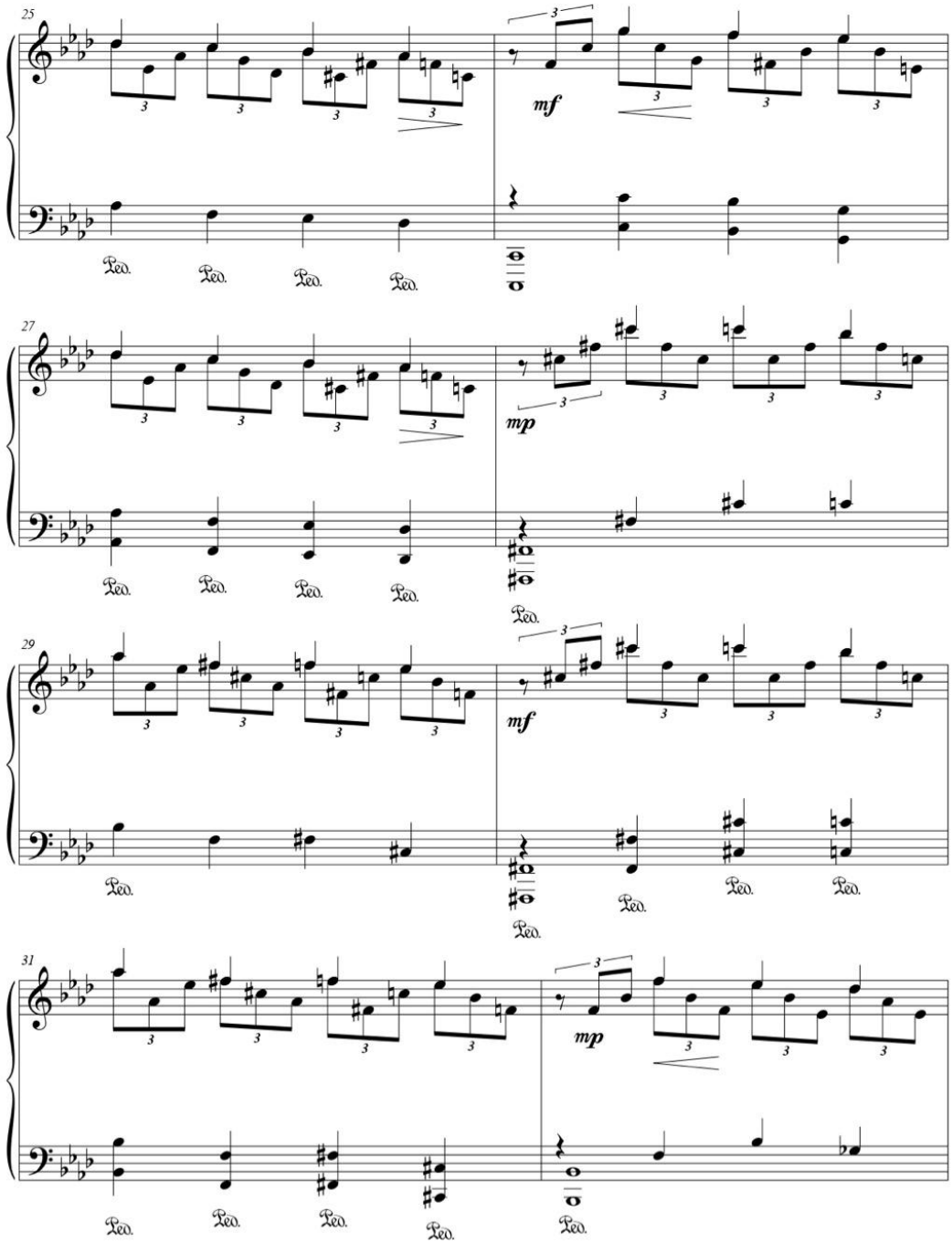
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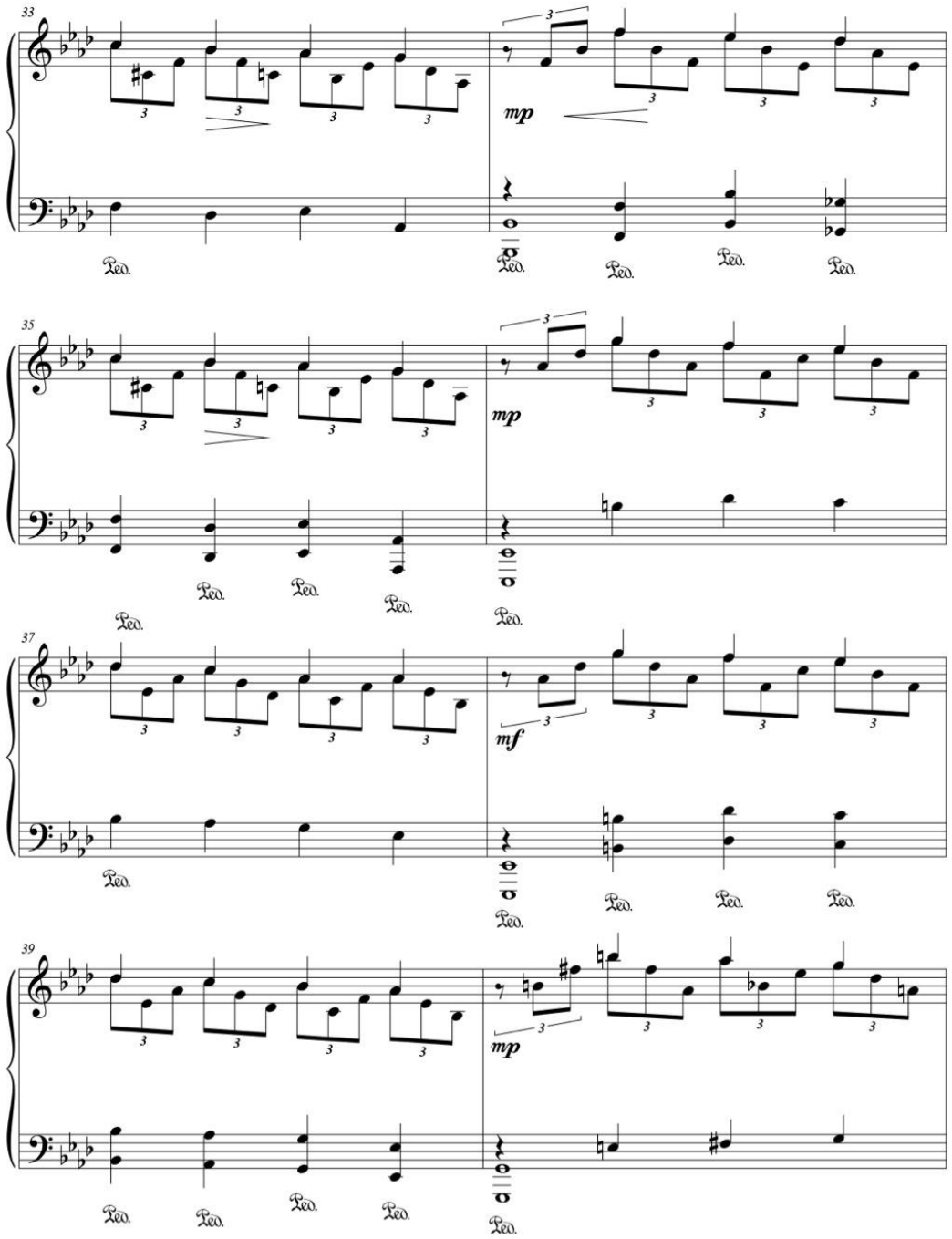
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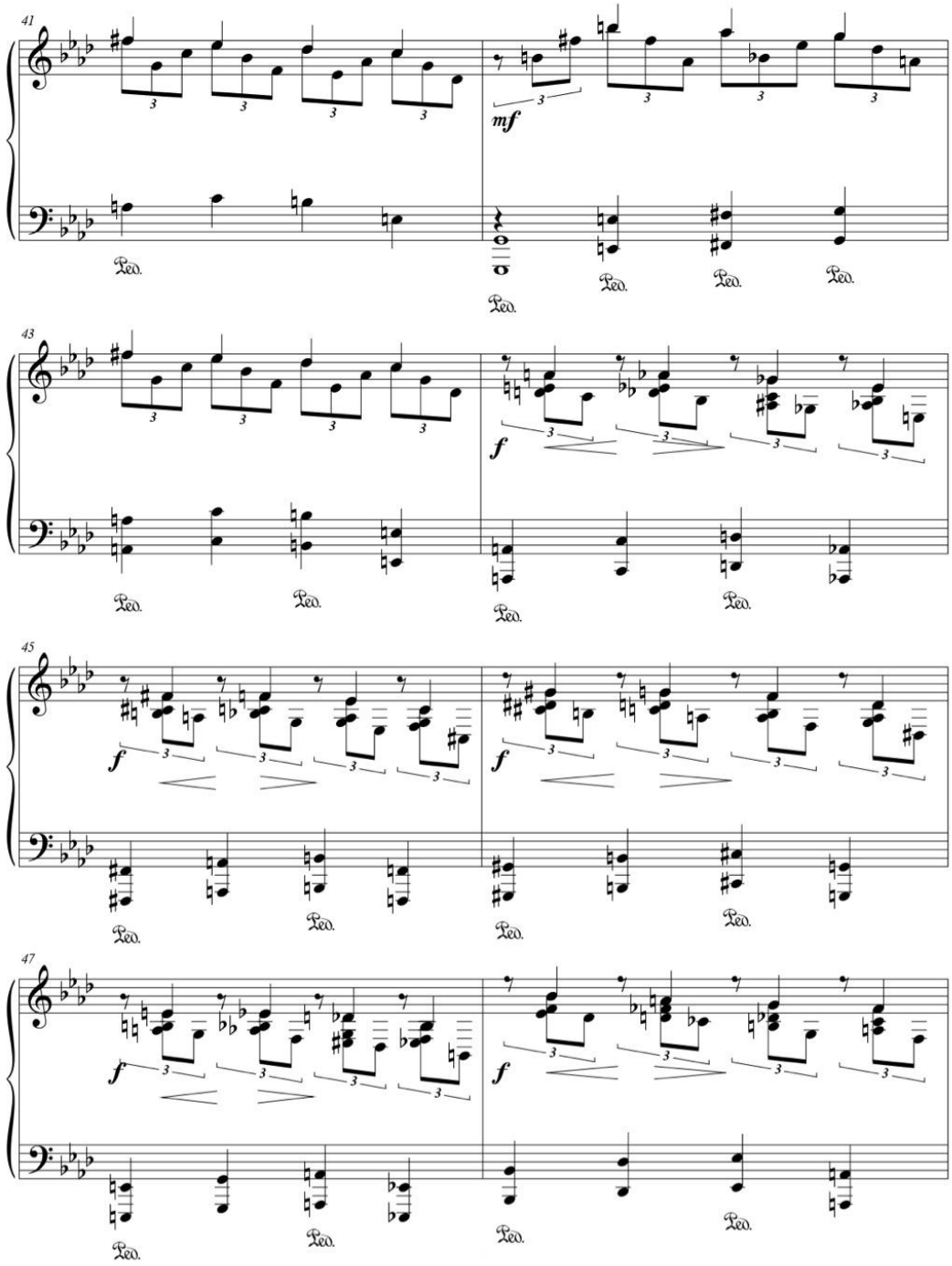
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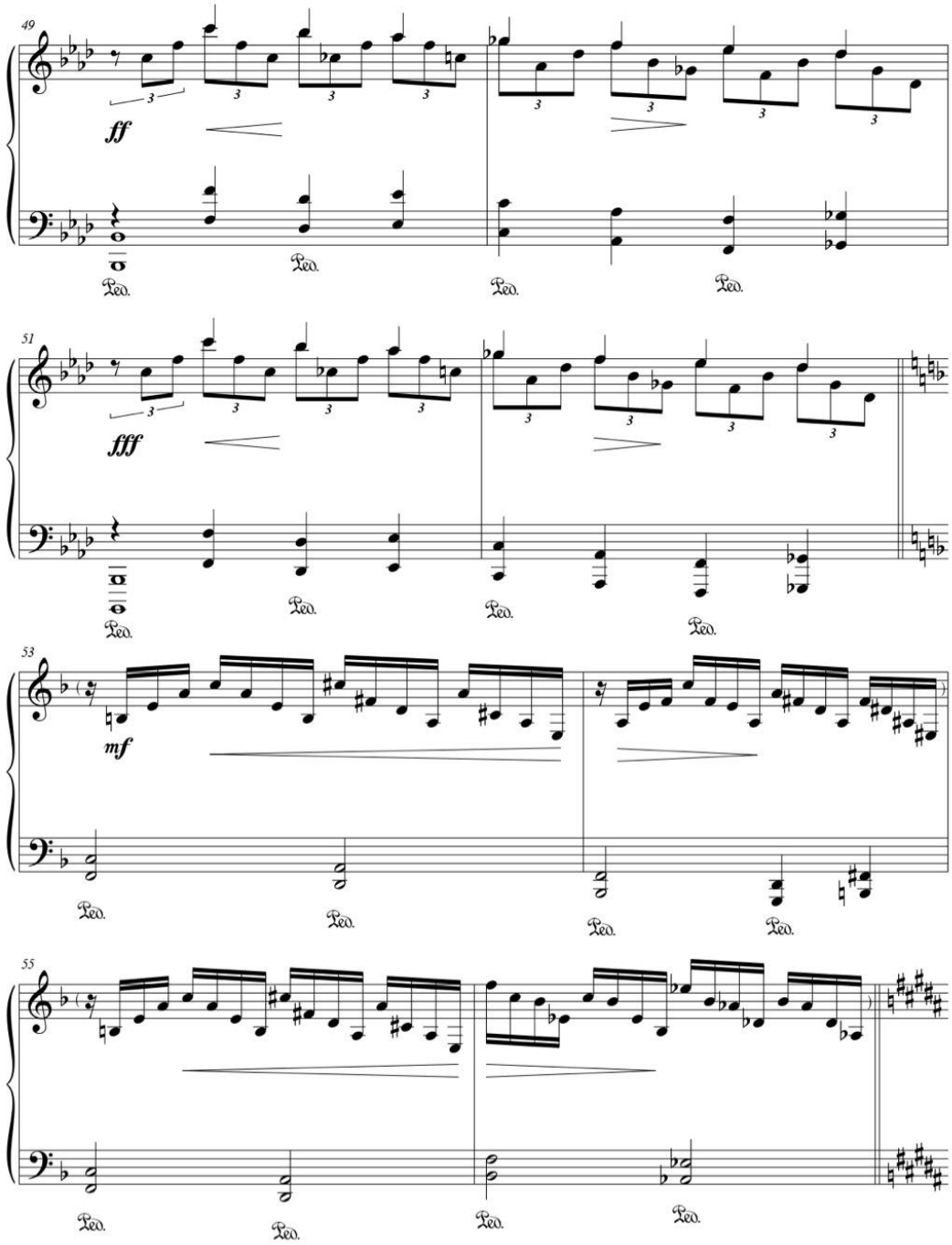
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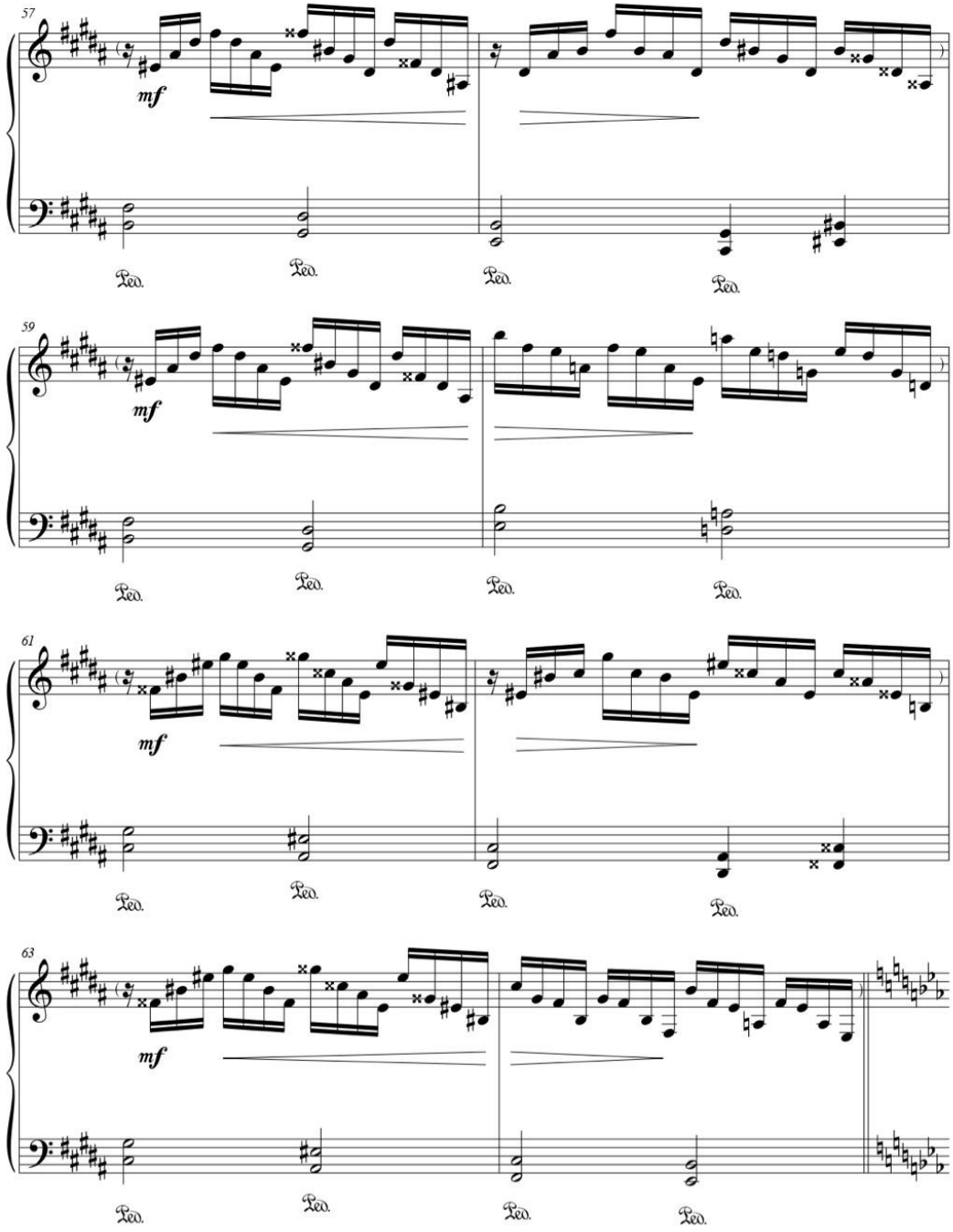
55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mf
Ped.
59
mf
Ped.
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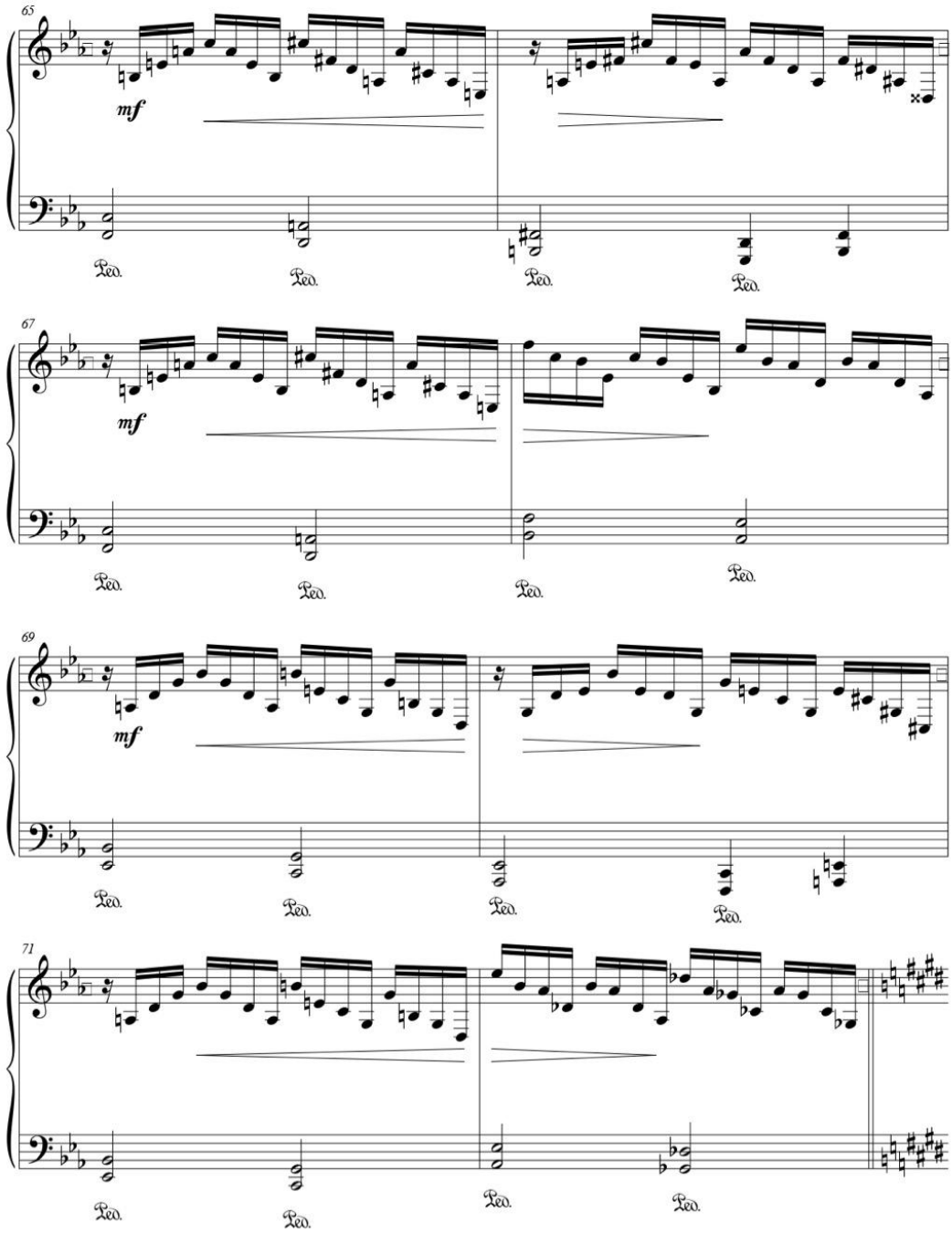
mf
Ped.
63
mf
Ped.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Ped.
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mf
Ped.
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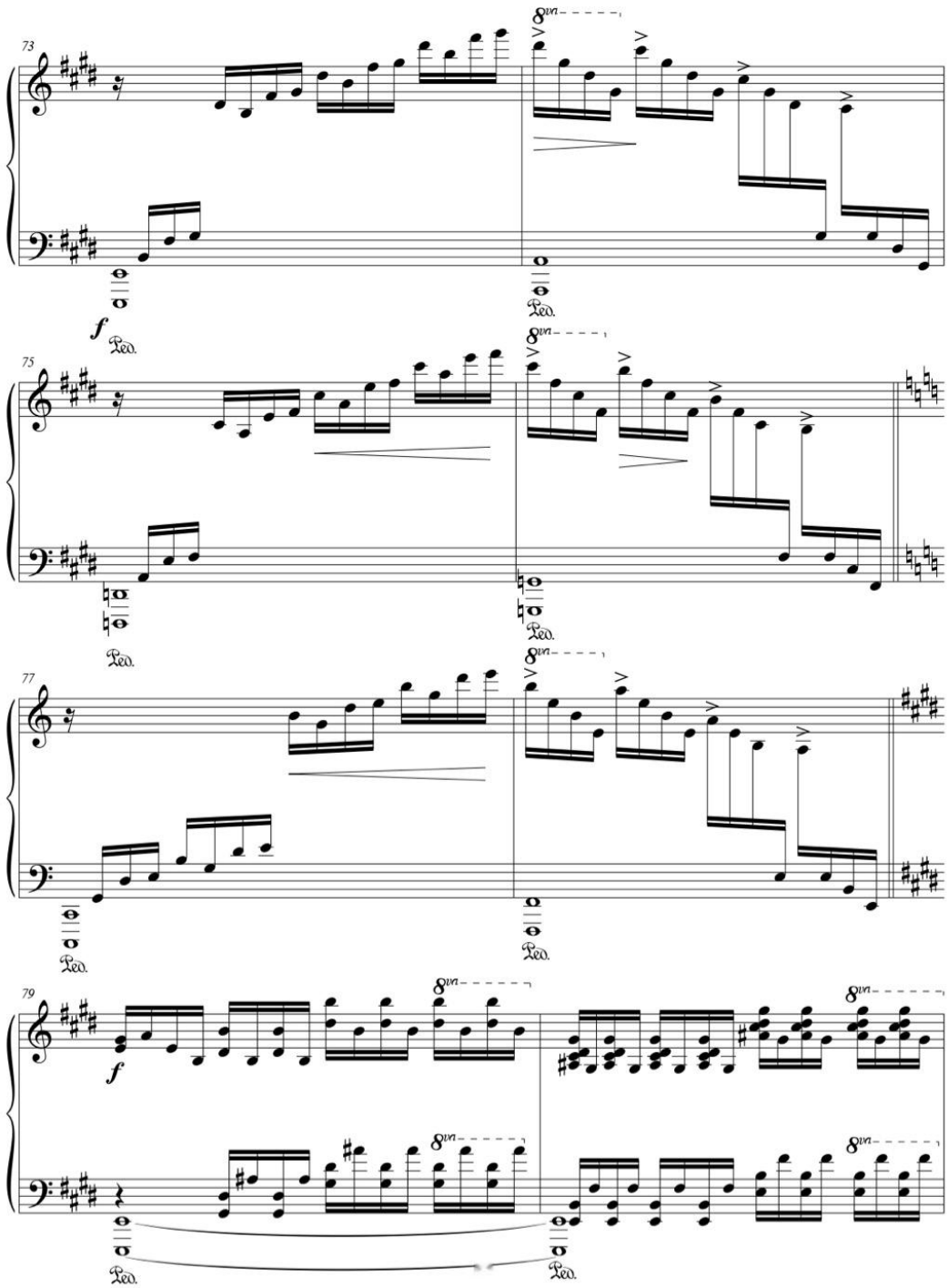
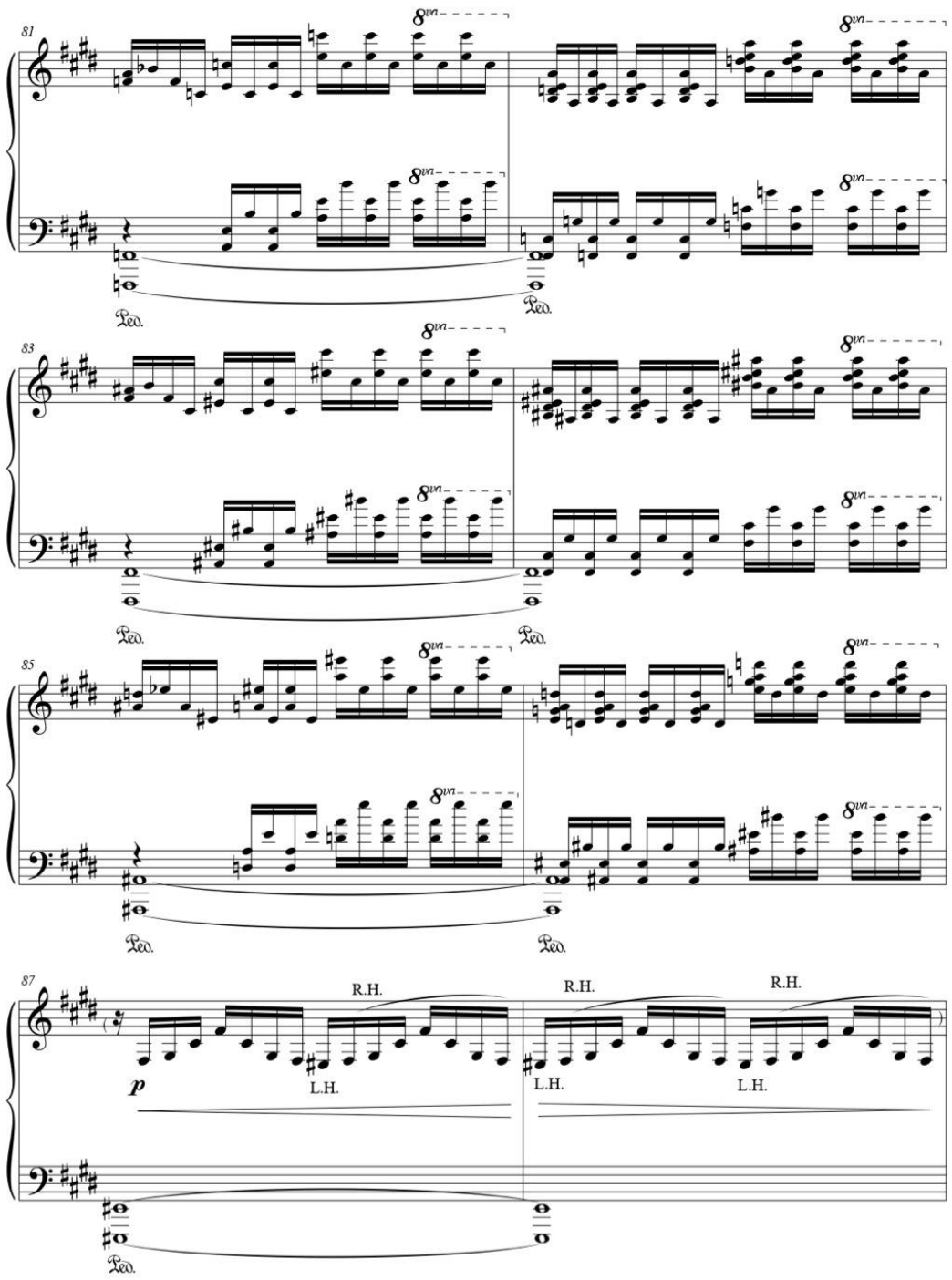
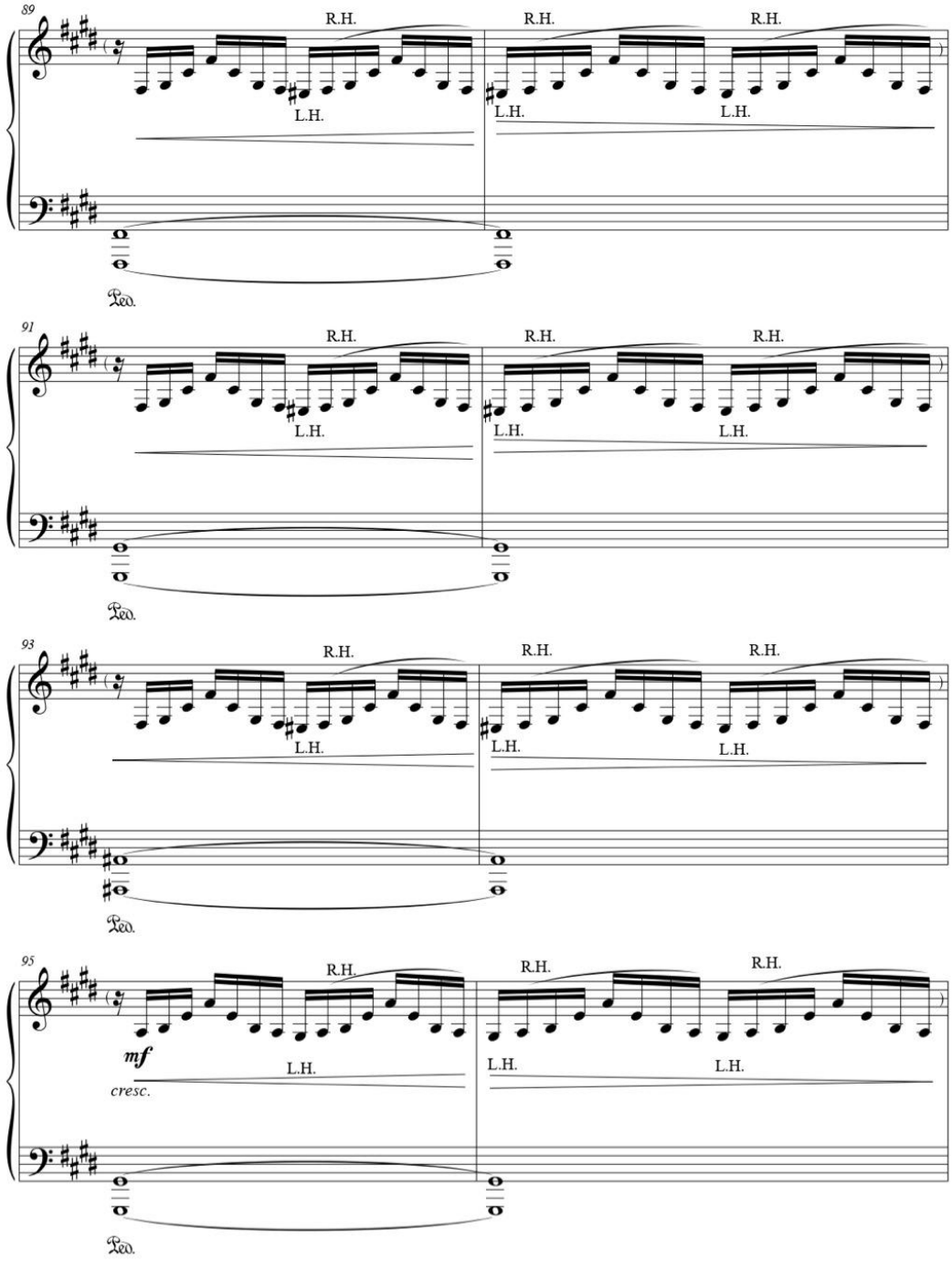
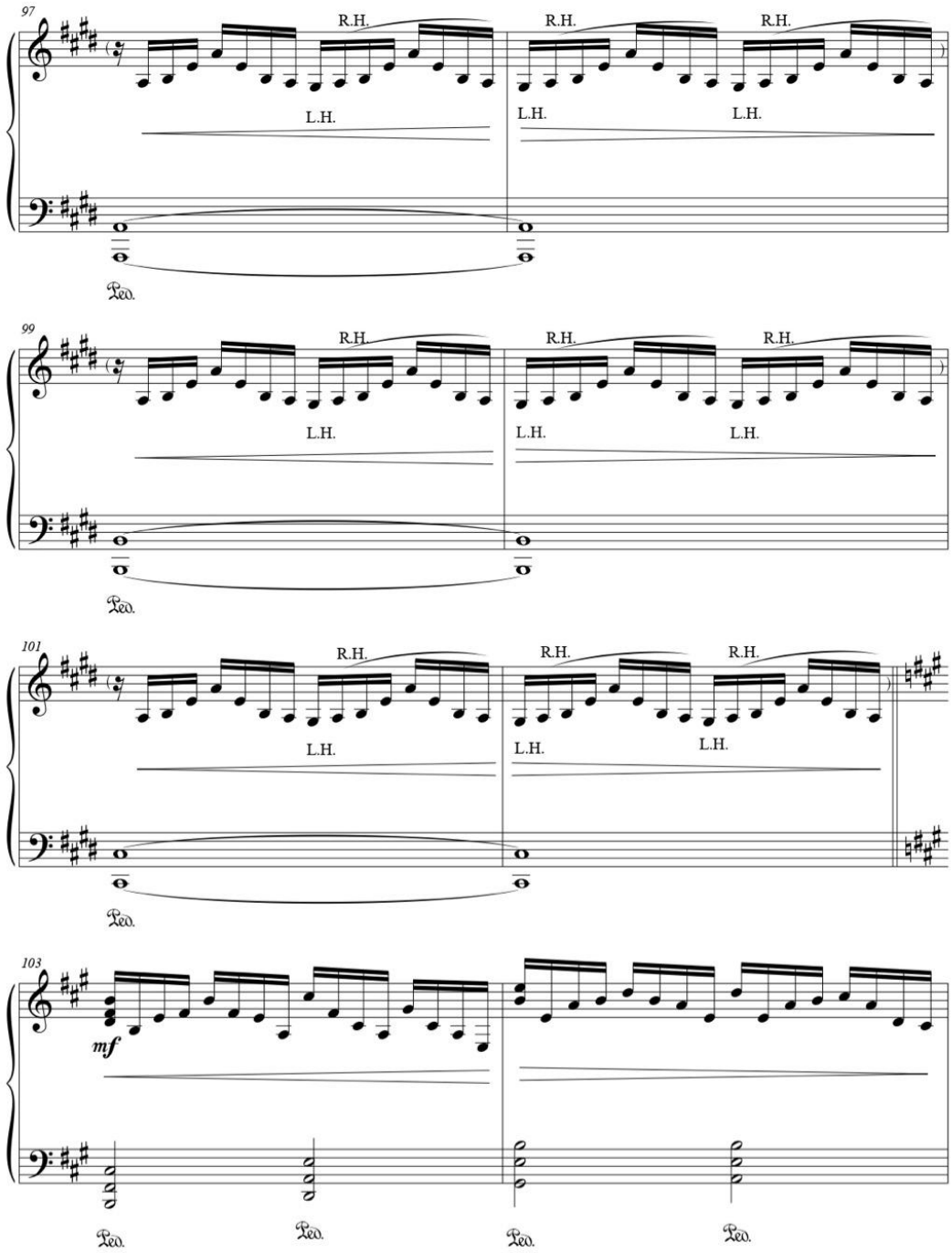
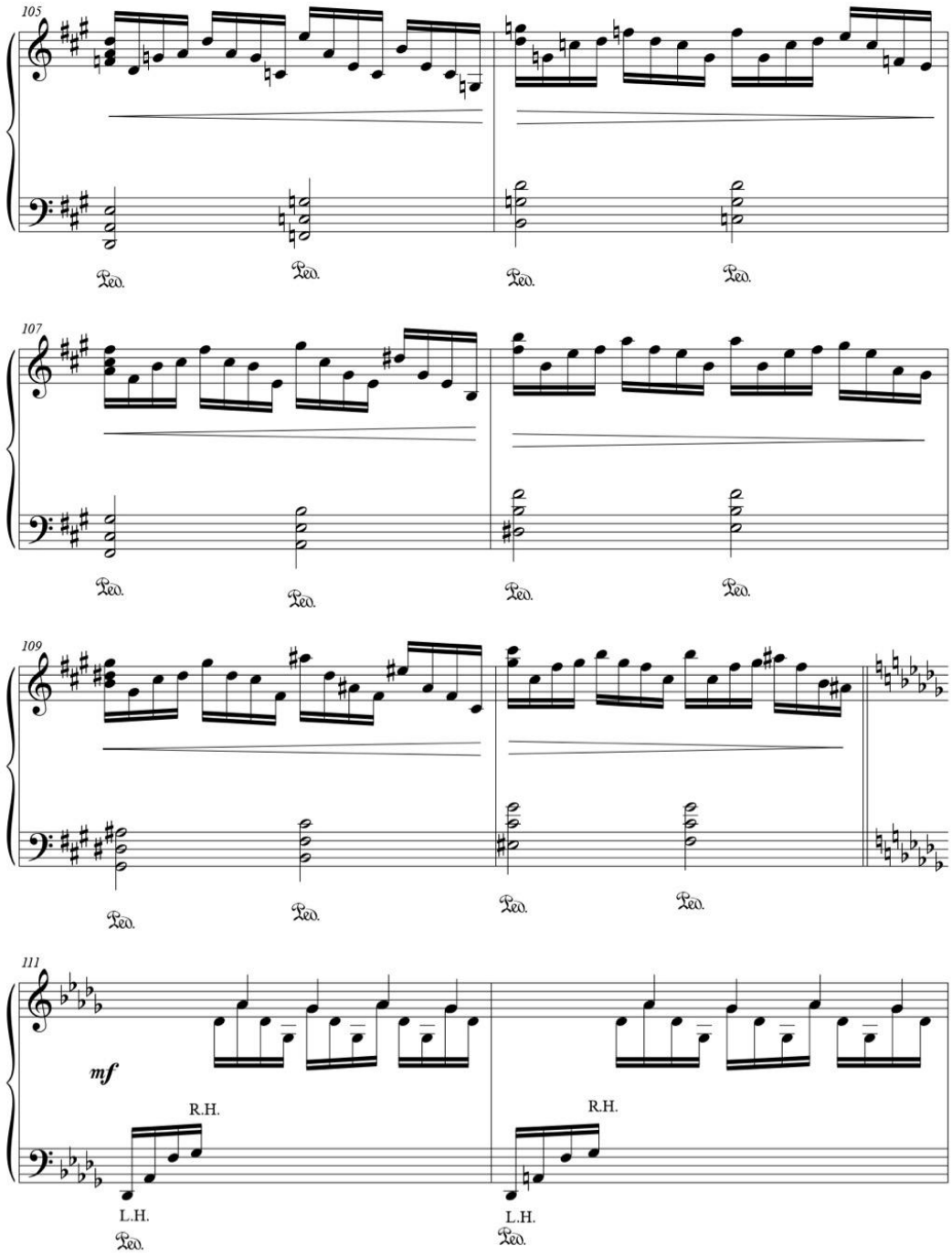
mf
Ped.
71
Ped.

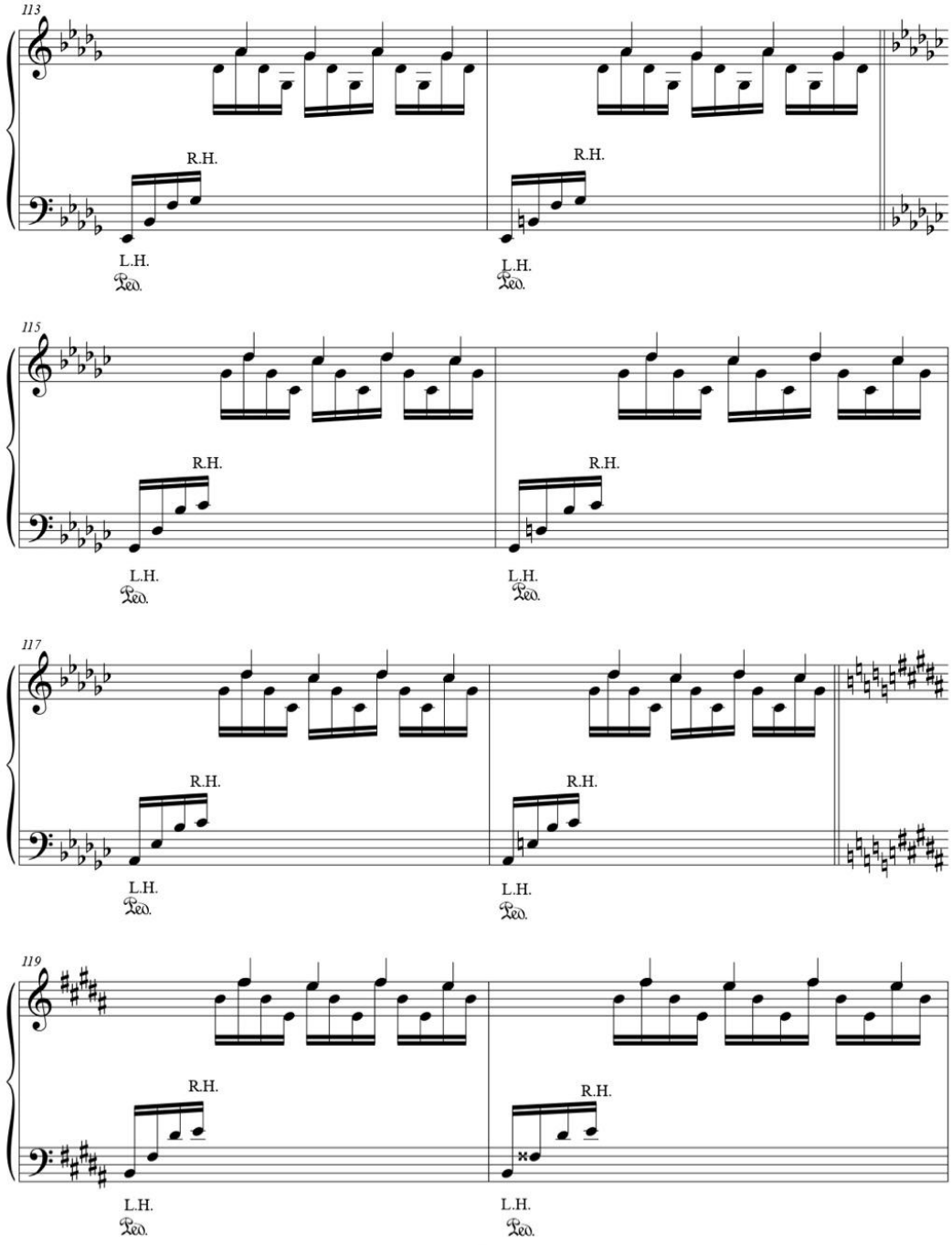

73
8va
f
Ped.
75
77
79

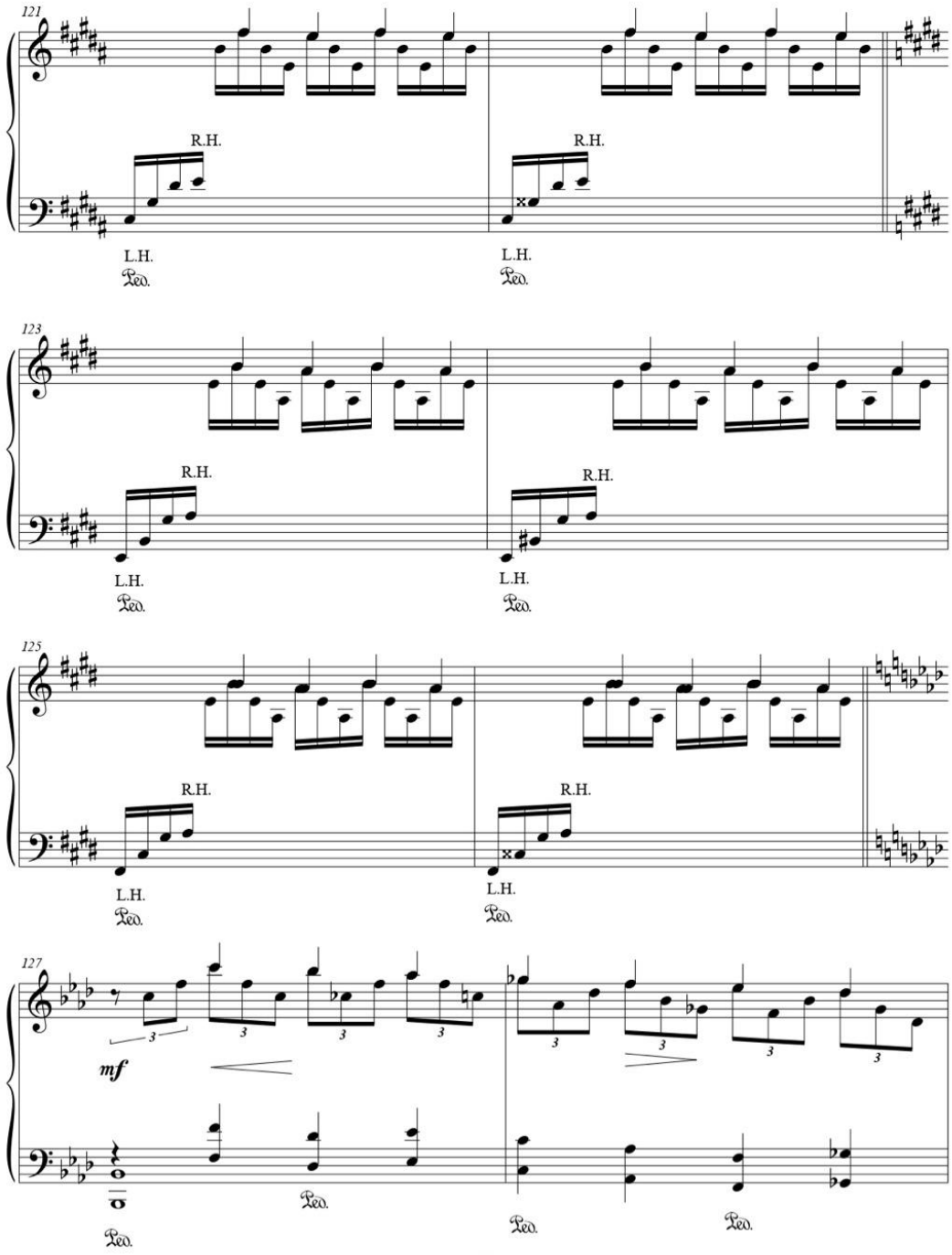

81
8va
Ped.
83
85
87
R.H.
L.H.
p

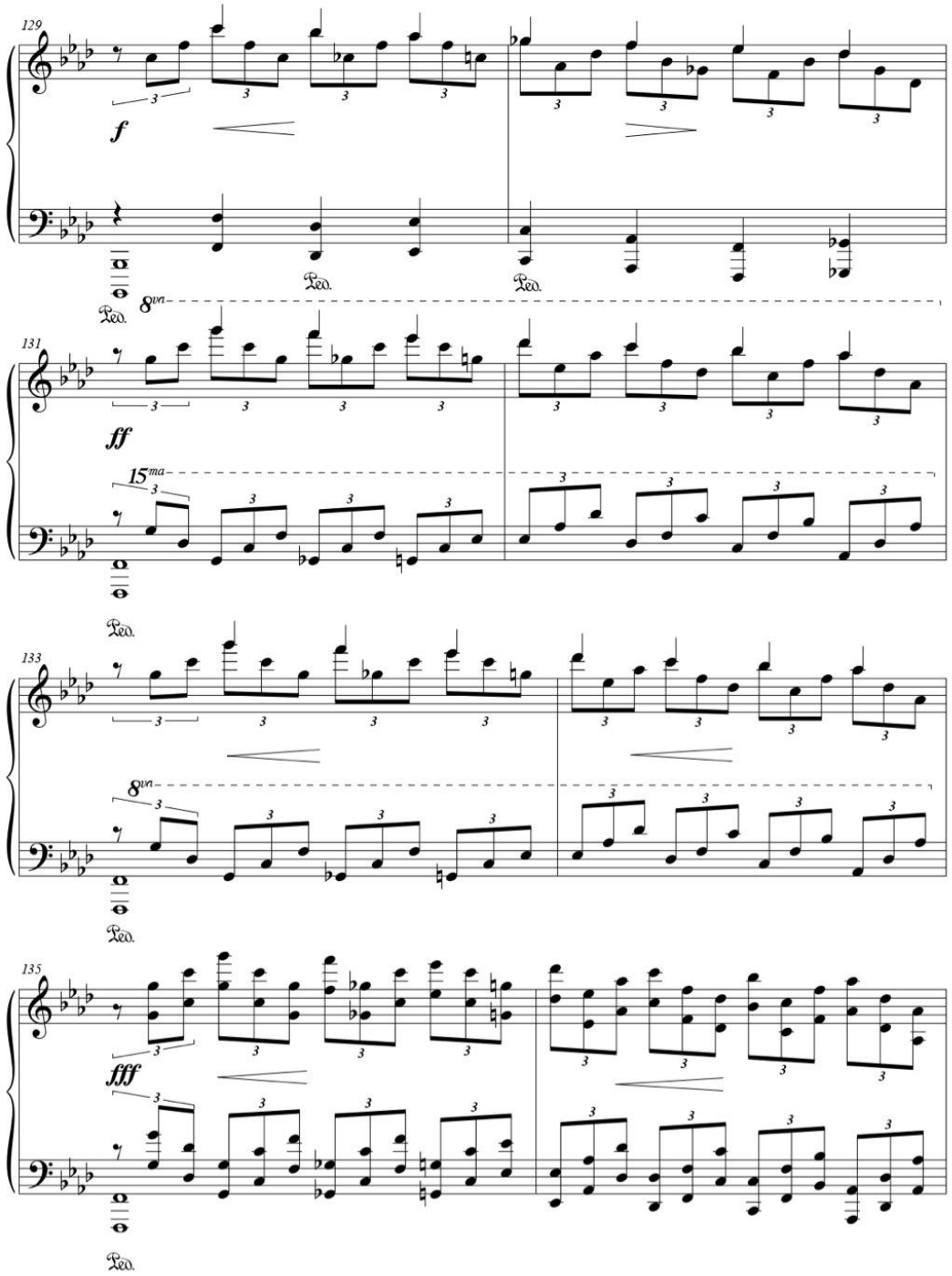

89
R.H.
R.H.
R.H.
L.H.
L.H.
L.H.
Ped.
91
R.H.
R.H.
R.H.
L.H.
L.H.
L.H.
Ped.
93
R.H.
R.H.
R.H.
L.H.
L.H.
L.H.
Ped.
95
R.H.
R.H.
R.H.
mf
cresc.
L.H.
L.H.
L.H.
Ped.

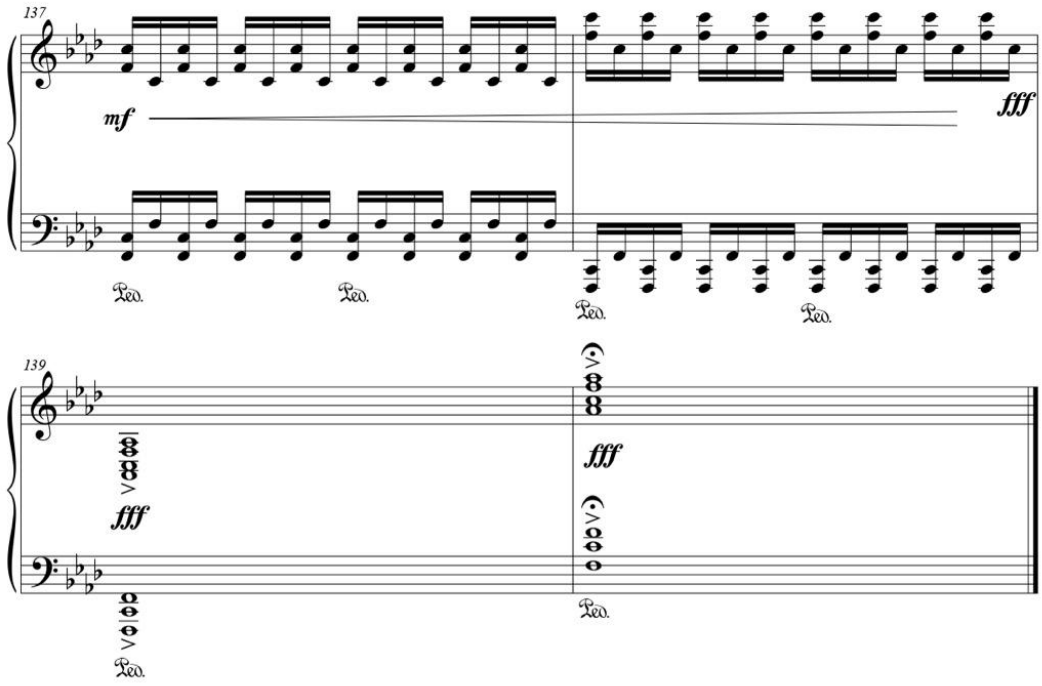

97
R.H.
R.H.
R.H.
L.H.
L.H.
L.H.
Ped.
99
R.H.
R.H.
R.H.
L.H.
L.H.
L.H.
Ped.
101
R.H.
R.H.
R.H.
L.H.
L.H.
L.H.
Ped.
103
mf
Ped.
Ped.
Ped.
Ped.


105
Ped.
Ped.
Ped.
Ped.
107
Ped.
Ped.
Ped.
Ped.
109
Ped.
Ped.
Ped.
Ped.
111
mf
R.H.
L.H.
Ped.
R.H.
L.H.
Ped.


113
R.H.
L.H.
Ped.
R.H.
L.H.
Ped.
115
R.H.
L.H.
Ped.
R.H.
L.H.
Ped.
117
R.H.
L.H.
Ped.
R.H.
L.H.
Ped.
119
R.H.
L.H.
Ped.
R.H.
L.H.
Ped.


121
R.H.
L.H.
Ped.
123
125
127
mf


129
f
Ped.
Ped.
Ped.
8va
131
ff
15ma
Ped.
133
8va
Ped.
135
fff
Ped.


137
mf
fff
Ped.
Ped.
Ped.
Ped.
139
fff
fff
Ped.
Ped.

Conclusion

The piece is rather difficult in performance technique. The composer provided two versions: a full length version of around nine minutes performance time (1a) and a mini version of around five minutes for salon concert scenario. The structure of the piece is basically three part, and complicated harmony style is used throughout. Piece locates somewhere between classical and modern new age piano tradition.