



GRANADOS

Goyescas

YOONIE HAN, PIANO



STEINWAY & SONS



Yoonie Han Praised for her “flowing tones, poetic phrasing and heavenly singing melodies” (Cincinnati Inquirer), South Korean pianist Yoonie Han has won top prizes in international competitions and high praise for her poetic performances in major concert halls in the U.S. and around the world.

In 2009, Ms. Han was honored with the Gawon Music Award as the “most brilliant pianist aged 17 to 31 of any nationality who possesses the most promising potential for global prominence.” She is the first-prize winner of the Washington International Piano Competition, the Fulbright Concerto Competition, the World Piano Competition, the Kosciuszko Chopin Competition, Juilliard’s Gina Bachauer Piano Competition, Juilliard’s Frederick Nordmann Piano Competition, Music Teachers’ National Association, and has garnered major prizes at many other international competitions. Following her 2001 grand-prize award in the Korea National Music Competition, the Korean Ministry of Culture named her its “most promising young artist.”

Having made her solo debut with the Seoul Philharmonic at Seoul Arts Center at age 13, Ms. Han has since performed with the Berlin Symphoniker, Buffalo Philharmonic, Helsinki Philharmonic, Houston Symphony, Banff Festival Orchestra and I Pomeriggi Musicali di Milano, among many others. She has performed at venues worldwide, including Lincoln Center, Carnegie Hall, Kennedy Center, The Frick Collection, Tanglewood, Berlin Philharmonie, Concertgebouw Amsterdam, Bergamo Festival, Kumho Arts Hall, and SeJong Performing Arts Center in Korea. Her performances have been broadcast on WQXR New York, NPR’s “Artist Showcases”, Chicago’s WFMT, and many other radio stations. Her debut Steinway label release, *Love and Longing*, was “Album of the Week” on WQXR.

Ms. Han received her Bachelor’s degree from the Curtis Institute of Music, her Master of Music degree from the Juilliard School, and her Doctorate at SUNY Stony Brook. She is currently a member of the Piano Performance and Chamber Music faculty at Bilkent University in Turkey.

Yoonie Han is the founder of the Gloriosa Piano Trio. She has collaborated with Canadian Brass, the Alexander String Quartet, the Attacca Quartet, the Aeolus Quartet, and many others. She has performed benefit concerts for the American Cancer Society, the Philippines Cancer Society, the Legal Aid Society, the American Friends of London Philharmonic, and New York Asian Week.

Yoonie Han is a Steinway Artist.

In 1911, Enrique Granados premiered *Goyescas*, a piano suite inspired by the works of the Spanish painter Francisco Goya. Granados expanded *Goyescas* into an opera in 1914, staged at the Metropolitan Opera in January 1916, while World War I raged in Europe. While journeying back to Spain after the successful premiere, his ship was torpedoed by the Germans. While attempting to rescue his wife from drowning, Granados fell into the rough seas and perished.

At the time of his death, Granados had composed one opera, four *zarzuelas* (a genre that alternates between spoken and sung scenes), several dozen piano pieces, as well as chamber works, tone poems, and songs.

In a letter to a fellow composer, Granados explained the inspiration he felt:


“I have concentrated my entire personality in *Goyescas*. I fell in love with the psychology of Goya and his palette; with his ladylike Maja; his aristocratic Majo; with him and Duchess of Alba, his quarrels, his loves and flatteries. That rosy whiteness of the cheeks contrasted with lace and black velvet with jet, those supple-waisted figures with mother-of-pearl and jasmine-like hands resting on black tissue have dazzled me.”

The terms *majo* and *maja* refer to people of lower social classes who distinguished themselves with elaborate fashion and bohemian attitude. The Duchess of Alba and her husband, in contrast, were the richest couple in the Kingdom of Spain. The Duchess was one of Goya’s favorite portrait subjects. The exact nature of their relationship is unclear: there were rumors, never substantiated, that they were lovers.

Goyescas tells a tragic tale of doomed lovers. Its six movements come across as a unified whole, cyclic in its use of operatic motives. In the era when Goya was painting, Spain was still a major world power. But Granados’s most productive years closely followed Spain’s defeat in the Spanish–American War and its loss of the remnants of its colonial empire, such as Cuba and the Philippines. If Goya captured the glory of Spain in painting, Granados was retrieving that lost glory, and infusing it into his music.

Goyescas consists of six individual pieces. The piano suite has the subtitle “Los majos enamorados” (The Majos in Love).

The first, playful *Los requiebros* is a *jota*, a song and dance form from Aragon. It is danced and sung accompanied by castanets. In Granada’s *jota* there are brilliant changes of color and tempo suggesting the compliments and flattery that two rivals bestow on the woman they both love.

A woman with dark hair pulled back, wearing a black sleeveless dress with a low back and large colorful earrings, is seated on a black piano bench. She is looking over her shoulder towards the camera. The piano is a dark grand piano with its lid open. The background is a warm, reddish-brown wall.

The second movement, “Coloquio en la reja” (Conversation in the Window), the *majo* pursues love from the *maja*. The theme comes from a Granados song titled “El amor del majo” (The majo’s love). These same passages will be repeated in “El amor y la muerte” (Love and Death), which changes in mood from nostalgia to passionate tragedy. The third movement, “Fandango del candil” (Fandango by Candlelight), is a capricious and passionate dance, suffused with nocturnal revelry.

In the fourth movement, “Quejas, ó la maja y el ruiseñor” (The Maiden and the Nightingale), the heartbroken *maja* is alone on a balcony with a nightingale. It is one of the few Granados works to incorporate a genuine folk song, “Le spectre disparaît pinçant les cordes de sa guitare” (The Ghost Disappears, Plucking the Strings of His Guitar).

Sound and visual imitations of flamenco guitar, songs and dances are reflected in *Goyescas* as dynamic inflection, tempo fluctuation, suspensions, ornaments, and specific express markings. They contribute to the charm, deception, flirtation, coyness, seductiveness, sensuality, and elegance of the musical language Granados used in *Goyescas*, his masterpiece.

Goyescas

was recorded at Steinway Hall, New York City:
Spirio recording made November 13 and December 10, 2015
and February 2, 2016; audio recording made November 1, 2016.

Producer: Jon Feidner | Engineer: Lauren Sturm

Mixing and Mastering: Daniel Shores

Editing: Kazumi Umeda

Equipment: Pyramix using Merging Technologies Horus Converters;
mixed and mastered through Merging Technologies Horus Converter

Executive Producers: Eric Feidner, Jon Feidner

Microphones: AEA N8, Schoeps MC6/MK2

Design: Cover to Cover Design, Anilda Carrasquillo

Photos of Yoonie Han: Jonathan Barkat

Spirio Record Piano: Steinway Model B #567568 (New York)

Spirio Playback Piano: Steinway Model D #597590 (New York)

Piano Technician: Lauren Sturm

Performances captured using Steinway's exclusive Spirio® technology;
audio recording made using Spirio® piano in playback mode.

A woman with dark hair, wearing a vibrant red, one-shoulder, floor-length gown with a draped waist and a colorful necklace, stands next to a black grand piano. She is looking towards the left of the frame. The background is dark and textured.

Goyescas

ENRIQUE GRANADOS (1867–1916)

YOONIE HAN, PIANO

Inspired by the art of 18th c. painter Francisco Goya, *Goyescas* is perhaps the greatest work of Enrique Granados. Yoonie Han, a specialist in this repertoire, is a brilliant advocate for this evocative Suite that captures the art and musical styles of Spain.

GOYESCAS, Op. 11

- 1 I Los requiebros 8:56
- 2 II Coloquio en la reja 12:22
- 3 III El fandango del candil 6:45
- 4 IV Quejas, ó la maja y el ruiseñor 6:50
- 5 V El amor y la muerte (Balada) 12:28
- 6 VI Epílogo (Serenata del espectro) 7:47

Playing time 55:11



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