

26 April | Saturday

Yein Sim Cello Senior Recital

Liu Jia, Piano

Liu You-Yu, Cello

Programme

Witold Lutosławski (1913 - 1994)

Sacher Variation

Antonín Dvořák (1841 - 1904)

4 Romantic Pieces, Op. 75, B. 150 (Arr. for Cello & Piano)

No. 1. Allegro moderato

No. 2. Allegro maestoso

No. 3. Allegro appassionato

No. 4. Larghetto

Johannes Brahms (1833 - 1897)

Sonata for Cello and Piano No. 1 in e minor, Op. 38

I. Allegro non troppo

II. Allegretto quasi Menuetto

III. Allegro

J. B. Barrière (1707 - 1747)

Sonata for Two Cellos No. 10 in G major

III. Allegro prestissimo

About The Performer

Yein Sim is a cellist from South Korea. She graduated from Kaywon High School of Arts and is currently studying at the Yong Siew Toh Conservatory of Music in Singapore under the guidance of Li-Wei Qin.

She is a dedicated and driven undergraduate student with a passion for music, particularly in the realm of cello performance. With a strong academic record and a deep commitment to both personal and professional growth, Yein strives to make meaningful contributions to the world of music.

Throughout her academic journey, Yein has demonstrated exceptional critical thinking skills and a keen ability to navigate complex musical challenges. Her love for the cello is evident in her performances, which are characterized by precision, expressiveness, and technical mastery.

Beyond her solo pursuits, Yein is actively involved in chamber music and is a member of the **Espoir Quartet**, an ensemble she formed with fellow students from her university. These collaborative experiences have not only enriched her musicianship but also provided valuable opportunities for artistic expression and teamwork.

Yein is eager to further develop her skills as a cellist and pursue a career in music performance. With her strong musical background, unwavering dedication, and lifelong commitment to learning, she is well-prepared to succeed in the competitive world of professional music.

Programme Notes

Witold Lutosławski (1913 - 1994)

Sacher Variation

Lutosławski, one of Poland's most influential 20th-century composers, was known for his unique blend of controlled aleatoricism and expressive lyricism.

Sacher Variation was composed in 1975 as part of a tribute to Swiss conductor Paul Sacher. The work is based on a musical cryptogram spelling "SACHER" (E-flat, A, C, B, E, D), which serves as the foundation for its intricate and virtuosic writing.

This solo cello piece requires extreme precision, featuring sudden dynamic shifts, harmonics, and rapid figurations. The performer must navigate abrupt changes in character, from moments of quiet intensity to sudden bursts of energy, making it both a technical and expressive challenge. The use of extended techniques and fragmented motifs creates a sense of unpredictability, demanding a high level of interpretative insight.

Antonín Dvořák (1841 – 1904)

4 Romantic Pieces, Op. 75, B. 150 (Arr. for Cello & Piano)

Dvořák composed these four miniatures in 1887 for violin and piano, initially intended for amateur musicians to enjoy at home. Despite their modest origins, these pieces reflect his signature warmth, melodic richness, and folk influences. In the cello adaptation, the expressive range is expanded, allowing for a deeper exploration of lyricism and dynamic contrast.

No. 1. Allegro moderato

The first piece presents a gentle, flowing melody, with the cello singing over a supportive piano accompaniment. The lyrical nature of the theme allows for expressive phrasing and subtle rubato, evoking a sense of nostalgia.

No. 2. Allegro maestoso

A bold and stately character emerges in the second piece, with strong rhythmic gestures and dramatic contrasts. The cello's soaring lines and the piano's powerful harmonies create a regal and heroic atmosphere.

No. 3. Allegro appassionato

Passionate and fiery, this movement is driven by an intense rhythmic energy. The rapid exchanges between cello and piano, combined with dramatic dynamic shifts, heighten the sense of urgency and excitement.

No. 4. Larghetto

The final piece offers a moment of introspection, featuring a heartfelt and expressive melody. The interplay between the cello's long, singing lines and the delicate piano harmonies creates an atmosphere of tenderness and longing, closing the set with a sense of quiet resolution.

Johannes Brahms (1833 - 1897)

Sonata for Cello and Piano No. 1 in E minor, Op. 38

Brahms' first cello sonata, composed between 1862 and 1865, reflects his deep admiration for J.S. Bach, with fugue-like structures woven into the composition. The work is serious and introspective, highlighting the cello's rich, singing quality and its intimate relationship with the piano. Brahms skillfully balances lyricism with structural complexity, demanding both technical control and deep musical understanding from the performers.

I. Allegro non troppo

The first movement is filled with a sense of longing and depth. The cello's opening theme is melancholic yet noble, while the piano's accompaniment provides a complex harmonic foundation. Brahms' intricate counterpoint and motivic development give the movement a powerful sense of direction. The interplay between instruments is both conversational and dramatic, requiring careful attention to phrasing and balance.

II. Allegretto quasi Menuetto

A contrast to the dramatic first movement, this minuet-like section is both graceful and slightly enigmatic. The rhythmic shifts and subtle interplay between instruments create a refined and understated elegance. The trio section introduces a contrasting mood, with its more flowing, songlike character.

III. Allegro

The final movement takes inspiration from Bach's *The Art of Fugue*, with a lively and intricate fugato. The energetic exchanges and technical demands make this an exhilarating conclusion, requiring precision and a keen sense of phrasing from both performers. The movement builds in intensity, culminating in a powerful and triumphant ending.

J. B. Barrière (1873-1943)

Sonata for Two Cellos No. 10 in G major

J. B. Barrière was a French composer and cellist, born in the 18th century, known for his mastery in creating elegant and technically demanding works for the cello. His music blends virtuosic writing with refined classical style, and he is celebrated for his ability to exploit the cello's full range of expressive and technical possibilities. Barrière's compositions often feature intricate counterpoint, highlighting his deep understanding of the instrument. As a performer and composer, he contributed significantly to the cello repertoire, leaving a legacy of both solo and chamber works.

III. Allegro prestissimo

The third movement, *Allegro prestissimo*, from Barrière's *Sonata for Two Cellos No. 10*, is characterized by its vibrant tempo and lively energy. This fast-paced movement presents an exciting and dynamic dialogue between the two cellos, with each instrument having independent, yet complementary roles. The interaction between the two parts is marked by quick, brilliant passages, requiring precision and synchronization from the performers.

The movement demands high technical skill, with both cellists needing to navigate rapid, intricate passages while maintaining a cohesive musical conversation. Barrière's use of the *Allegro prestissimo* tempo challenges the performers to maintain clarity and articulation, while also ensuring that the movement's vivacious energy is sustained throughout.

In interpreting this movement, the performers must strike a balance between technical accuracy and expressive dynamism, ensuring that the vigorous pace does not overshadow the natural flow of the musical dialogue.