

Senior Recital

*Edenia Maureen*

YST Concert Hall | 9 May 2025 5.40 PM



Works by  
Mozart  
Schumann  
Kapustin



# Biography



Edenia Maureen is a 22-year-old pianist from Indonesia, currently a fourth-year undergraduate student at the Yong Siew Toh Conservatory of Music, National University of Singapore, under the tutelage of Prof. Ning An. Prior to 2023, she studied under the guidance of Dr. Thomas Hecht and Mr. Lim Yan.

Edenia Maureen's recent accomplishments include winning 1st prize in the YST Piano Concerto Competition, which earned her the opportunity to perform Rachmaninoff's Piano Concerto No. 1 with the YST Orchestra in 2024. She is also the first-place winner of

the 2019 Indonesia International Piano Competition, which led to her solo recital debut in Jakarta in December 2023.

Her musical journey began at the age of 4, under the tutelage of Ms. Brigifine and Ms. Irine Soesanto. Since then, Edenia Maureen has been an active participant in numerous local, national, and international competitions and concerts. In 2024, she took part in the Rebecca Penneys Piano Festival, where she received individual lessons and participated in masterclasses with distinguished teachers, along with performance opportunities.

Throughout her studies, Edenia Maureen has had the privilege of working with renowned pianists in masterclasses, including Eliso Virsaladze, Wei Danwen, Michel D'Alberto, Aaron Shorr, Vanessa Lataarche, Stephen Hough, Christopher Guzman, Erik Tawaststjerna, and many more.

Apart from solo performances, Edenia Maureen is passionate about collaborative piano, actively engaging in piano duos, chamber music, vocal and instrumental accompaniment, and orchestral collaborations. Her passion for music inspires her to strive for excellence as she enriches her skills as a musician.

# Programme

## **Wolfgang Amadeus Mozart**

Sonata in F Major, K.533

I. Allegro

II. Andante

III. Rondo. Allegretto

## **Robert Schumann**

Carnaval, Op. 9

## **Nikolai Kapustin**

Variations, Op. 41

# Sonata in F Major, K<sup>533</sup>

Wolfgang Amadeus Mozart

Mozart's **Piano Sonata in F Major, K. 533**, composed in 1788, was created during a period when the composer was at the peak of his success, producing iconic works like Symphony No. 40 and Don Giovanni. However, Mozart was struggling with financial strain and personal difficulties, which may be reflected in the contrasting emotions of this sonata. Despite being less frequently performed than some of his other works, this sonata is a beautifully crafted piece, with blending charm, elegance, and emotional depth.

The first movement, **Allegro**, is lively and bright, characterized by its forward momentum. It features a contrapuntal texture, with both hands engaged in dialogue. Mozart expands upon the first theme and explores different harmonic territories in the development section through a journey of tension building in minor keys before returning to the original theme, providing an uplifting and joyful resolution.

The second movement, **Andante**, offers a stark contrast, being more somber and introspective. It begins with a simple yet expressive melody, evoking quiet reflection. As the theme unfolds, subtle variations and harmonic shifts introduce a gentle sense of melancholy. Despite the more subdued tone, the dialogue between the hands, reminiscent of the first movement, continues, further enriching the musical texture.

The third movement, **Rondo: Allegretto**, was originally composed by Mozart as a stand-alone piece in 1786. He later combined it with the first two movements and his revised version of Rondo K. 494 to create a substantial conclusion to the sonata. This movement returns to the brightness of F major and is filled with energetic rhythmic patterns. In rondo form, the lively theme reappears with renewed energy each time, on top of a stable and swinging left-hand accompaniment. While the development section introduces some harmonic surprises, the movement returns to its playful and spirited theme.

# Carnaval, Op. 9

Robert Schumann

Schumann's **Carnaval, Op. 9**, composed in 1834-1835, is dedicated to violinist Karol Lipiński. This piece is a lively collection of 21 short pieces, each representing a different character or scene from a carnival. These pieces reflect Schumann's personal feelings, his love for Clara Schumann, and his admiration for other figures. It also includes references to characters from *commedia dell'arte*, an Italian form of improvisational theater.

The cycle begins with the **'Préambule'**, which introduces a main theme that recurs throughout the piece, setting a festive carnival atmosphere. Next comes **'Pierrot'**, a sad clown from Italian comedy, whose melancholy is expressed through the music's slow and wistful character. **'Arlequinn'** (Harlequin), also derived from a character of Italian comedy, is full of playful, fast rhythms, capturing the light-hearted and mischievous spirit. The elegant 'Valse Noble' evokes the charm of a grand ballroom dance.

In **'Eusebius'** and **'Florestan'**, Schumann portrays two sides of his own personality: Eusebius is introspective and dreamy, while Florestan is passionate and fiery. **'Coquette'** follows, representing a flirtatious young woman with playful and teasing melodies. This is answered by **'Replique'**, a musical reply to 'Coquette'.

**'Papillons'** (meaning "butterflies") features fast, bright rhythms that paint a picture of butterflies' flight. **'A.S.C.H. S.C.H.A. (Lettres Dansantes)'** is a pattern of notes based on Clara Schumann's birth town, symbolizing Schumann's love for Clara. The next movements are depictions of real people in Schumann's life, like 'Chiarina', 'Chopin', and 'Estrella'. **'Chiarina'** is a tribute to Clara Schumann, shown through bold, dramatic music that expresses her powerful figure as a woman and artist. **'Chopin'** is a lyrical and expressive piece with flowing lines, expressing Schumann's admiration for Frederic Chopin. **'Estrella'** represents Ernestine von Fricken, Schumann's brief romantic engagement before he became involved with Clara, representing a brief yet significant chapter in his life.

# Carnaval, Op. 9

Robert Schumann

**'Reconnaissance'** (meaning "recognition") suggests a moment of reunion, involving its challenging repeated notes in the inner voices. **'Pantalon et Columbine'** is a lighthearted and humorous piece, inspired by the commedia dell'arte characters of the old man, Pantalone, and his young lover, Columbine.

The **'Valse Allemande - Paganini'** begins with a dreamy German waltz and transitions into exciting, virtuosic music inspired by Paganini, the famous violinist known for his technical brilliance. **'Aveu'** (meaning "confession") has a more intimate, emotional tone, expressing a passionate declaration. **'Promenade'** portrays a leisurely walk, leading into **'Pause'**, which recalls the opening theme of 'Préambule', bringing the piece toward its conclusion.

The final movement, **'Marche des Davidsbündler contre les Philistins'** (March of the Davidsbündler Against the Philistines), concludes the work with a bold statement. The Davidsbündler, representing Schumann's artistic ideals, march against the Philistines, who stand for mediocrity and conservative thinking. The march is powerful and triumphant, symbolizing the victory of creativity and true art over the forces of tradition.

# Variations, Op. 41

Nikolai Kapustin

Nikolai Kapustin (1937–2020) was a Ukrainian composer and pianist of Russian-Jewish descent, celebrated for his innovative fusion of classical and jazz traditions. His works seamlessly combine the structural discipline of classical music with the spontaneity and rhythm of jazz, creating a sound that is both sophisticated and exhilarating. **Variations Op. 41**, composed in 1984 and published a year later, represents this unique blend, establishing Kapustin as one of the foremost composers to integrate these two genres.

This set of variations is built around a lively and playful theme, which Kapustin develops through a continuous, uninterrupted flow. While the piece follows the classical format of theme and variations, Kapustin approaches this structure with a distinct jazz sensibility. The composer infuses the variations with improvisatory elements, swing rhythms, and complex harmonic progressions, blending elements of jazz with traditional classical forms in an innovative way.

The work is marked "medium swing," reflecting the jazz feel and groove that pervades the piece. Many of the variations feature dynamic ostinato patterns in the left hand, which provide a stable foundation for the more free-spirited and improvisatory right hand. This interplay between the hands creates a captivating rhythmic drive, as well as supported by its lively syncopations and vibrant piano textures.

There is a slow variation that stands out as the most contrasting moment in the work, offering a momentary break from the rhythmic intensity of the surrounding variations, leading to the final variation which is full of energy and exuberant. The absence of extensive performance markings in the score invites the pianist to apply their own interpretive freedom into the work, allowing for a degree of "improvisation" that enhances the jazz influence and the performer's personal expression.

Through **Variations Op. 41**, Kapustin showcases his exceptional ability to merge classical and jazz elements into a cohesive whole. The piece is an evidence to his skill as both a composer and a pianist, requiring both technical ability and a deep understanding of rhythmic and harmonic nuances.