

Friday 3 May 2024, 8.40 PM
YST Concert Hall

Alyssa Goh

VIOLIN SENIOR RECITAL

with Dr Cherie Khor



Featuring works by:
Mozart | Paganini | Wieniawski |
Fauré | Beach



Programme

Alyssa Goh, Violin | Dr Cherie Khor, Piano

Wolfgang Amadeus Mozart (1756-1791)

Violin Sonata No.18 in G major, K. 301

I. Allegro con spirito

II. Allegro

Niccolò Paganini (1782-1840)

24 Caprices for Solo Violin, Op.1

No.9 in E major: Allegretto (The Hunt)

Henryk Wieniawski (1835-1880)

Polonaise de concert, Op.4

--- INTERMISSION (10 MINUTES) ---

Amy Beach (1867-1944)

Romance for Violin and Piano, Op.23

Gabriel Fauré (1845-1924)

Sonata No.1 in A major for Violin and Piano, Op.13

I. Allegro molto

II. Andante

III. Scherzo: Allegro vivo

IV. Finale: Allegro quasi presto





About the Performer

Alyssa Goh is currently a fourth-year undergraduate at the Yong Siew Toh Conservatory of Music (YST), under the tutelage of Associate Professor Zuo Jun.

Alyssa began learning the violin under Ms Sylvia Khoo at the age of 3 and obtained her Licentiate of Trinity College, London (LTCL) Diploma and Fellow of Trinity College, London (FTCL) Diploma qualifications by age 15. The same year, she was selected for the YST Young Artist Programme, and was subsequently granted early admission into the Bachelor of Music (BMus) programme the following year.

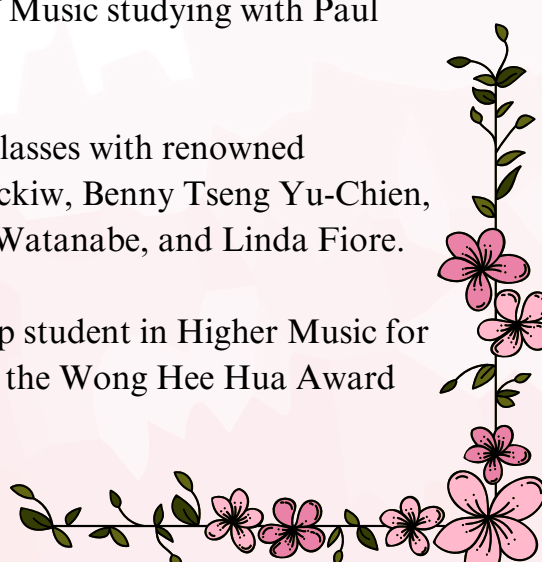
As a soloist, Alyssa has garnered numerous accolades, including winning the Singapore National Youth Orchestra's (SNYO) Concerto Competition in 2019, where she performed the Mendelssohn Violin Concerto alongside the orchestra at the Esplanade Concert Hall. In 2021, she won the 2nd prize in the Senior Category of the National Piano and Violin Competition, and was invited to perform the competition's set piece in the "Childhood Games through Music" concert, as part of the Light to Night Festival 2022. Just last year, she was invited to perform as a soloist with the Singapore Symphony Orchestra (SSO) in a series of community concerts.

Beyond her soloistic endeavours, Alyssa is an avid orchestral musician. She has served as the concertmistress of the SNYO and the YST Conservatory Orchestra. She has also performed with other symphonic orchestras such as Re:Sound, the Metropolitan Festival Orchestra, the Singapore Lyric Opera Orchestra, the Red Dot Baroque, the Wayfarer Sinfonietta, and the Orchestra of the Music Makers.

As a YST undergraduate, Alyssa was placed on the dean's list in the academic year 2022/23, and was selected to represent YST at the LEAD! Project in Helsinki, Finland and the Chofu International Music Festival in Tokyo, Japan in 2022. She was granted the Steven Baxter Memorial Scholarship and the Goh Soon Tioe Leadership Award in 2023, where she spent her summer at the Meadowmount School of Music studying with Paul Kantor and I-Hao Lee.

Continuously developing her craft, Alyssa has taken masterclasses with renowned violinists such as Vadim Gluzman, Eszter Haffner, Stefan Jackiw, Benny Tseng Yu-Chien, Nam Yun Kim, Ani Schnarch, Itzhak Rashkovsky, Eugene Watanabe, and Linda Fiore.

An alumni of the Methodist Girls' School, Alyssa was the top student in Higher Music for two consecutive years in 2018 & 2019, and was also awarded the Wong Hee Hua Award for outstanding musical contributions to her alma mater.



Wolfgang Amadeus Mozart (1756-1791)

Violin Sonata No. 18 in G major, K. 301

I. Allegro con spirito

II. Allegro

Mozart composed seven sonatas for the piano and violin (K. 296 and K. 301-306) during his travels to Mannheim and Paris from 1777 to 1778. These sonatas are now referred to as his Mannheim-Paris Sonatas.

The *Sonata in G major, K. 301* was composed in February 1778 in Mannheim, the creative centre of the day. It reflects Mozart's transition to a more mature style, marking his progression from adolescence to adulthood. Unlike his earlier piano-violin sonatas where the piano took precedence, this sonata showcases a balanced partnership between both instruments, granting the solo violin greater independence.

Inspired by the structure of Johann Christian Bach's sonatas, this sonata comprises only two movements. The *Allegro con spirito* follows a classical sonata form. It opens with a lyrical G major melody, with a characteristic appoggiatura figure giving it its tenderness. The piano introduces a livelier second theme in the dominant key, characterised by syncopated rhythms. The development section explores subsidiary material, before leading to the recapitulation of both themes.

The *finale (Allegro)*, structured in ternary form, is equally animated, and is interjected with a somewhat ominous interlude in G minor.

Though rooted in classical form, this sonata has rare moments of sombreness and melancholy, hinting at Mozart's evolving composition style.

Niccolò Paganini (1782-1840)

24 Caprices for Solo Violin, Op.1 *No.9 in E major: Allegretto (The Hunt)*



(Niccolò Paganini)

Paganini, hailed as the foremost violinist of the Romantic era, captivated European audiences with his charisma and virtuosic skill. He commanded ticket prices up to five times the standard rate and cultivated a devoted fan base akin to a cult.

Heinrich Heine, the esteemed German poet, described Paganini's appearance as if he had "risen from the underworld". Rumours of a diabolical pact circulated due to his satanic image and superhuman playing.

Known for his flamboyance, Paganini allegedly filed his violin strings before performances to ensure they would break, enhancing the spectacle as he continued playing on fewer or sometimes only one string.

Paganini's 24 Caprices for Solo Violin, published in Milan in 1820, was his sole violin publication in his lifetime, showcasing his unparalleled mastery of the instrument. These caprices push the limits of violin technique, exploring various technical feats such as staccato bowing, extensive string crossing, and double stops, while occasionally containing moments of lyricism.

Nicknamed "*The Hunt*", *Caprice No. 9* adopts a rondo form, with a flute-like theme on the highest strings answered by hunting horn imitations on the lower strings. It evolves into complex variations in quadruple stops, scalar passages, and ricochet, showcasing the full range of the violin.

To this day, the 24 caprices remain essential in violinists' repertoire. They have also served as inspiration and themes for works by Schumann, Liszt, Brahms, Rachmaninov, Lutoslawski, and many others.

Henryk Wieniawski (1835-1880)

Polonaise de concert, Op.4

The *Polonaise Brillante (Polonaise de concert), Op.4* is the first of Henryk Wieniawski's two polonaises and highlights his early talent. It was written in two versions for violin with piano accompaniment and for violin and orchestra.

This piece was dedicated to Wieniawski's mentor, violin virtuoso Karol Lipiński, who served as concertmaster of the Dresden Opera.

Wieniawski gained admittance to the Paris Conservatory at the tender age of eight. Despite his young age, he displayed remarkable potential, graduating as a violinist three years later. In 1848, at age thirteen, he began sketching the Polonaise Brillante, despite lacking knowledge in principles of counterpoint and harmony.

In 1849, Wieniawski returned to Paris to refine his compositional skills. It was during this period of growth and learning that the Polonaise took shape, reaching its final form in 1850, before being published three years later.

Characterised by a stately Polish dance rhythm in triple metre, the Polonaise features an energetic and dynamic 8-bar theme followed by a more melodious middle section, demonstrating technical prowess such as leaps, double stops, and upbow staccatos. The piece concludes with a shortened reprise and a virtuosic cadenza.

Popular during Wieniawski's lifetime, the Polonaise remains an enthralling showpiece for performers and continues to mesmerise audiences today.

~ *Intermission (10 Minutes)* ~

Amy Beach (1867-1944)

Romance for Violin and Piano, Op.23



Amy Beach autographed this photograph to Powell "with the deepest admiration, Boston, Ap. 15, 1901," the day after Powell's triumphant performance of the Tchaikovsky violin concerto with the Boston Symphony Orchestra; inscribed with the opening measures of the *Romance*.
Maud Powell Society Archive

Amy Marcy Cheney Beach, born into a musical family, displayed exceptional talent from a young age. By one, she could sing forty songs accurately, and at two, she improvised counter-melodies. At three, she taught herself to read, and by four, she composed piano waltzes mentally. She began formal piano training with her mother at the age of six.

In 1875, her family moved to Chelsea, Massachusetts, choosing local training over European conservatories. Despite this, Beach's hunger for knowledge led her to independently pursue harmony, counterpoint, and orchestration extensively. At sixteen, she debuted in concerts and later performed piano concertos with orchestras like the Boston Symphony.

Marriage at eighteen to a Boston surgeon led Beach to adopt the name Mrs. H.H.A Beach. Her husband made her promise that she cease teaching piano, perform only two charity concerts annually, and prioritise composition, all to maintain his social standing as a doctor.

The *Romance for Violin and Piano, Op.23* was composed in 1893. It was dedicated to Maud Powell, a renowned violinist and advocate for women in music. It premiered at the Women's Musical Congress during the World's Columbian Exposition, and received such acclaim that it was performed twice.

After her husband's death in 1910, Beach resumed professional performances, touring Europe and America, coaching young musicians, and serving on boards at schools and musical organisations. Despite her lasting impact in musical history, her works still await full integration into modern concert halls.

Gabriel Fauré (1845-1924)

Sonata No.1 in A major for Violin and Piano, Op.13

I. Allegro molto

II. Andante

III. Scherzo: Allegro vivo

IV. Finale: Allegro quasi presto



(Garden at Sainte-Adresse)

(Cont.)

Gabriel Fauré, known primarily as a choirmaster and teacher, was only able to find time to compose during the summer. His *Sonata No.1 in A major, Op.13*, was conceived during the summer of 1875 in Sainte-Adresse (pictured) and finalised in 1876. As Fauré was “not known in Germany and the market was overflowing with works of this sort”, the publishing company Breitkopf & Härtel agreed to publish the sonata only if Fauré relinquished his royalties.

The sonata was premiered by Marie Tayau, a rising young violinist, with Fauré at the piano in January 1877. It received enthusiastic acclaim, prompting an encore of its third movement.

Camille Saint-Saëns, Fauré’s mentor, lauded the sonata’s innovation, saying, “It has everything to tempt a gourmet: new forms, excellent modulations, unusual tone colours, and the use of unexpected rhythms. And a magic floats above everything, encompassing the whole work, causing the crowd of usual listeners to accept the unimagined audacity as something quite normal. With this work Monsieur Fauré takes his place among the masters.”

This sonata challenges pianists with intricate passages and virtuosic demands, reflecting Fauré’s skill and showcasing his playing abilities. The *Allegro molto* opens with a piano introduction of the main theme with rippling figurations, giving the movement a sense of uneasiness in a sweeping sonata form. The *Andante* is introverted and reflective. With its broad 9/8 metre, it suggests both a languid waltz and a relaxed barcarolle. Beginning solemnly in D minor, it transitions to a more optimistic second theme in F major, before concluding in D major. Counterpoint is used as both themes intertwine between the violin and piano, creating a rich musical texture throughout the movement. The *Scherzo: Allegro vivo* juxtaposes rhythmic playfulness with moments of melancholy in the trio, and the *Finale: Allegro quasi presto* weaves together the emotional tapestry of the preceding movements, reflecting Fauré’s signature sweet nostalgia and occasional bursts of romantic passion.

Fauré’s music, though not solely exemplified by this sonata, acts as a bridge from the Romantic era to 20th-century modernism. Despite his significant contributions, fame came relatively late in his career, around the age of thirty-one when he composed this sonata, marking a turning point for him. This sonata remains one of his most significant chamber works, cherished for its elegance and romantic fervour.

Acknowledgements



Alyssa regards it an immense God-given honour and privilege to be able to share her love for music with tonight's audience. She sincerely thanks each and every one of her audience members for being here today.

She would like to extend her heartfelt appreciation to Professor Zuo Jun for guiding her for the past five years, as well as to all her teachers and mentors who have provided invaluable insights to help her throughout her musical journey.

Alyssa is especially grateful to Dr Cherie Khor for her tireless dedication to their rehearsals in preparation for this recital, and for her continuous guidance and encouragement over the years.

Lastly, she would like to thank her family and friends for their endless support, motivation, and love.

To God be the glory! ❤️