

EPÍLOGO

a violin recital by
EDGAR LUCENA

YST
Yong Siew Toh
Conservatory
of Music



Works by
Mozart, Ysaÿe
and Brahms

Pianist
Ge Xiaozhe

6 MAY, 2025

2:00 pm
YST Concert Hall



“*Epílogo marks the closing chapter of a journey filled with learning, challenges, and transformation—both as a musician and as a person. Every piece in this program carries echoes of the growth I have experienced here, and with this music, I bid farewell to a place that has shaped me in countless ways. This is my way of saying goodbye, with gratitude, through sound*”.

- EDGAR LUCENA

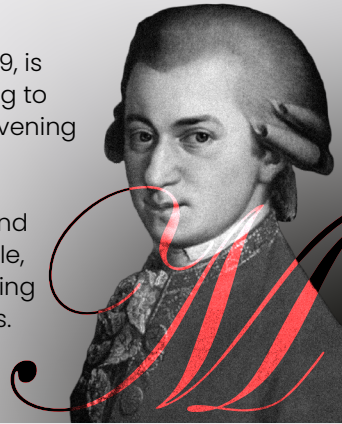
PROGRAM

- **Wolfgang Amadeus Mozart (1756–1791)**
Violin Sonata No. 18 in G Major, K. 379
I. Adagio – Allegro
II. Andantino cantabile
- **Eugène Ysaÿe (1858–1931)**
Sonata for Solo Violin No. 3 in D Minor,
Op. 27, "Ballade"
- - INTERMISSION -
- **Johannes Brahms (1833–1897)**
Violin Sonata No. 3 in D Minor, Op. 108
I. Allegro
II. Adagio
III. Un poco presto e con sentimento
IV. Presto agitato

WOLFGANG AMADEUS MOZART (1756–1791)

VIOLIN SONATA NO. 18 IN G MAJOR, K. 379

Composed in 1781, Mozart's Violin Sonata in G Major, K. 379, is a work of remarkable spontaneity and lyricism. According to Mozart's own letters, the sonata was written in a single evening for a concert the following day. The piece opens with an expressive Adagio, where the violin and piano exchange deeply lyrical lines before launching into the dramatic and agile Allegro. The second movement, Andantino cantabile, takes the form of a graceful theme and variations, allowing both instruments to explore different expressive nuances. This sonata embodies Mozart's ability to balance emotional depth with elegance and virtuosity.



EUGÈNE YSAÏE (1858–1931)

SONATA FOR SOLO VIOLIN NO. 3 IN D MINOR, OP. 27, "BALLADE"

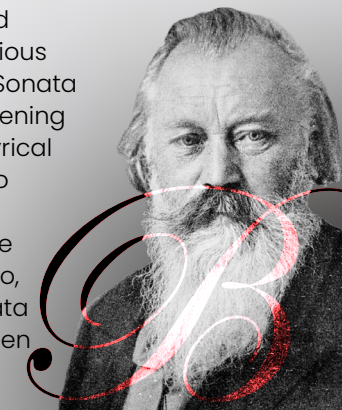
Ysaÿe's Ballade, composed in 1923, is a cornerstone of the solo violin repertoire, blending the fiery virtuosity of Paganini with the expressive depth of late Romanticism. Dedicated to the violinist George Enescu, this single-movement work unfolds as a dramatic monologue, alternating between haunting introspection and explosive virtuosity. The piece begins with a searching, improvisatory introduction, gradually building tension before launching into an impassioned, relentless moto perpetuo. Ysaÿe's deep understanding of the violin's expressive potential shines through, making this sonata as much a display of technical brilliance as it is a profound musical statement.



JOHANNES BRAHMS (1833–1897)

VIOLIN SONATA NO. 3 IN D MINOR, OP. 108

Brahms' final violin sonata, composed between 1886 and 1888, is his most dramatic and expansive. Unlike his previous two violin sonatas, which carry a sense of intimacy, the Sonata No. 3 in D Minor is almost symphonic in its scope. The opening Allegro is stormy and restless, setting the stage for the lyrical yet intense Adagio, where the violin soars over rich piano harmonies. The third movement, Un poco presto e con sentimento, serves as a fleeting and mysterious interlude before the sonata reaches its climax in the Presto agitato, a movement of relentless energy and passion. This sonata captures Brahms at his most expressive, weaving between tenderness and turmoil with masterful craftsmanship.



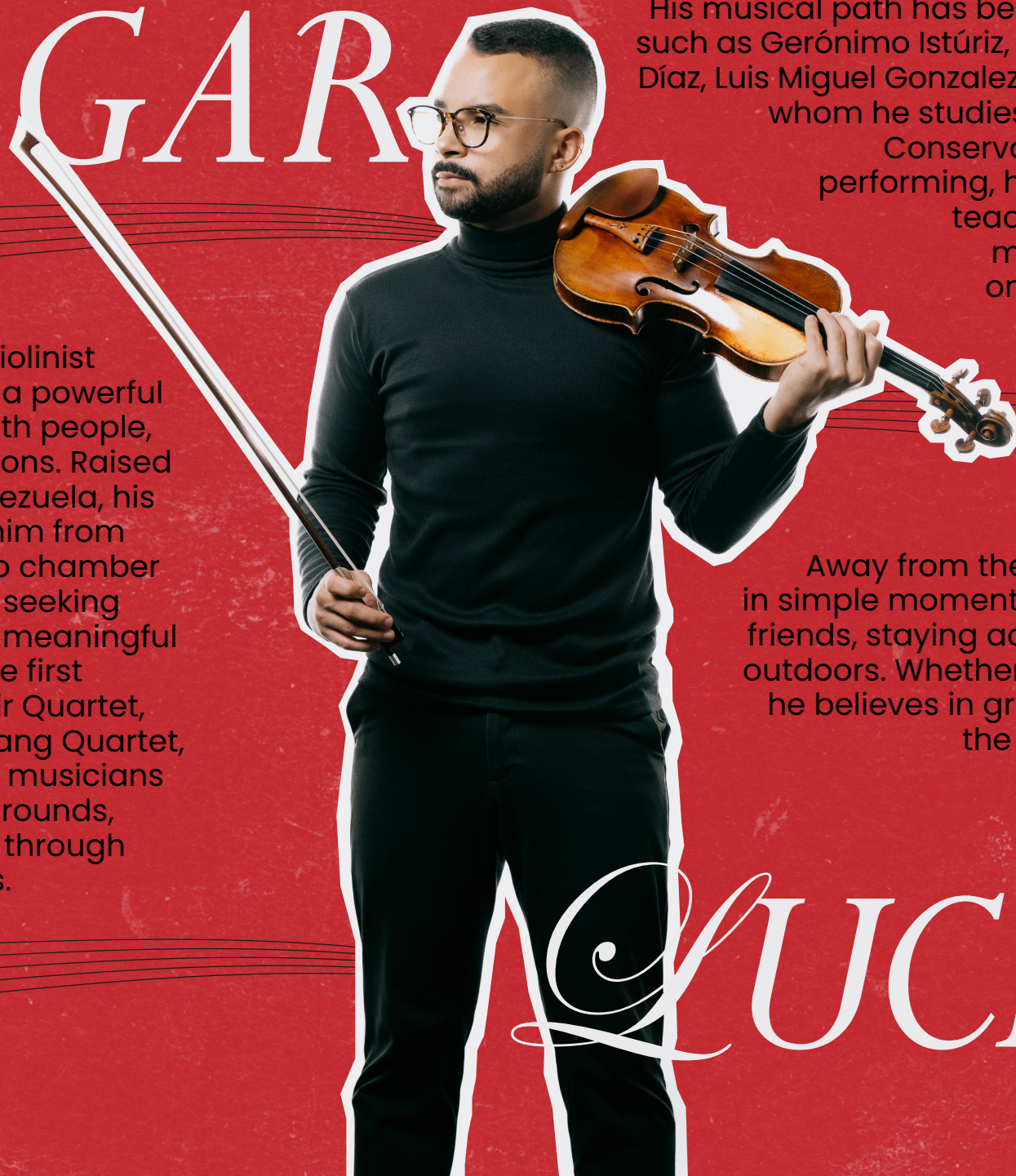
EDGAR

Edgar Lucena is a violinist who sees music as a powerful way to connect—with people, cultures, and emotions. Raised in El Sistema in Venezuela, his journey has taken him from orchestral stages to chamber ensembles, always seeking artistic growth and meaningful collaboration. As the first violinist of the Espoir Quartet, mentored by the T'ang Quartet, he works alongside musicians from diverse backgrounds, shaping his artistry through shared experiences.

His musical path has been guided by mentors such as Gerónimo Istúriz, Sergio Celis, Francisco Díaz, Luis Miguel Gonzalez and Qian Zhou, under whom he studies at the Yong Siew Toh Conservatory of Music. Beyond performing, he is passionate about teaching, coaching young musicians, and passing on what he has learned.

Away from the violin, Edgar finds joy in simple moments—sharing meals with friends, staying active, and enjoying the outdoors. Whether through music or life, he believes in growth, connection, and the beauty of the journey.

LUCENA



JE MIAOZHE

Xiaozhe is currently a faculty accompanist of Yong Siew Toh Conservatory of Music, working with Prof. Qian Zhou. His teacher includes Prof. Dan Zhaoyi, Melvyn Tan and Dr. Thomas Hecht. He works with many renowned musicians through recitals and masterclasses, such as Shlomo Mintz, Boris Kuschnir, Midori Goto, Victor Danchenko, Pierre Amoyal, Vadim Repin, Cho-Liang Lin, Nam-Yun Kim and Takashi Shimizu.

Xiaozhe performs also as a pianist in various festivals and competitions, such as Singapore Violin Festival, Liang Zhu Violin Festival, Hangzhou, HKIVS Shlomo Mintz International Violin Competition, Singapore International Violin Competition, giving Lecture-Performances of 10 Beethoven violin sonatas with Petru Munteanu, performing Lecture-Concert series of Prokofiev violin works with Qian Zhou in multiple cities.

As a soloist, Xiaozhe performs alongside with many orchestra such as Singapore Symphony Orchestra, Kid's philharmonic Singapore, Shenzhen Symphony Orchestra, Guiyang Symphony Orchestra, etc.



*“THERE IS
NO TOP.
THERE ARE
ALWAYS
FURTHER
HEIGHTS
TO REACH”.*

- JASCHA HEIFETZ



ACKNOWLEDGMENTS

To God, for always guiding me, even when the path is unclear. Your presence shapes my journey in ways I may not always understand at first, but always trust.

To my parents, for your unwavering love, sacrifice, and belief in me. You gave me the foundation—education, values, and support—that has brought me here. No matter the distance, my heart remains with you.

To my love, Jase. You have been one of the greatest gifts of this past year. Your support, patience, and understanding through my endless hours of practice mean more to me than words can express. Sharing this journey with you has been a blessing.

To my friends—whether in Singapore, Venezuela, Peru, or anywhere else in the world. Your love and faith in me have carried me through moments when I couldn't find the strength myself. Even if you don't realize it, you have been my light.

To YST, my dear studio mates, and all the incredible people I've met and learned from here, thank you so much. This place has been more than just a school—it has been a home of growth, discovery, and unforgettable memories. The opportunities I've had here and the lessons I've learned will stay with me forever.

And last but not least, to my dear Professor Qian Zhou. There is a clear before and after in my journey because of you. Studying with you has been one of the greatest honors of my life—not just as a musician, but as a person. Every lesson, every piece of advice, every conversation has shaped me in ways beyond music. I will carry your wisdom with me always, and for that, I am endlessly grateful.

