



Yong Siew Toh
Conservatory
of Music

YST

LIN YU-CHEN

Violin

Senior Recital

PIANIST: CHERIE KHOR

April 22, 2021 | 2:40PM

YST Concert Hall

Livestream on
YST YouTube channel

C. DEBUSSY: VIOLIN SONATA IN G MINOR
C. DEBUSSY: CLAIR DE LUNE FOR VIOLIN (ARR. F. KREISLER)
H. WIENIAWSKI: SOUVENIR DE MOSCOU, OP. 6
J. BRAHMS: VIOLIN SONATA NO. 3 IN D MINOR, OP. 108



Programme Notes

C. Debussy: Sonata in G minor for Violin and Piano

- I. Allegro vivo
- II. Intermède: Fantasque et léger
- III. Finale: Très animé

Towards the end of Debussy's life and with knowing that the end was not far, he planned to write a series of six sonatas for various instruments. However, he lived to complete only three, of which the Cello Sonata, the Sonata for flute, viola, and harp, and therefore the Violin sonata.

Debussy was extremely depressed by the war. This was not just by the stalemate, but also the slaughter. Moreover, he was discouraged by the degenerative effect that had on people, particularly his friends.

With his illness more painful day by day, he found progress exceptionally difficult. The Violin Sonata took him even longer than the other two sonatas which extended from early 1916 to April 1917. It was his last completed work and first performed on May 5, 1917, which is also his last concert in Paris.

The Sonata is all around in G major and minor, the **first movement** tightly in minor. Themes, keys, tempos are not remaining established for long, especially in the middle of the movement when a certain dreaminess invades the predominantly vigorous pulse. As the end approaches, a more magnetic tonic was played on the violin's open G and the piece ends abruptly on it.

The **second movement**, the Intermède is all caprice and impulse. In the beginning, the harmony seems a little uncertain. There is an impish mood, with unexpected sentimental moments of ironic passion. G minor smoothly gives way to a peaceful, wispy G major.

The Finale, the **third movement**, gives the piano a magnificent opening which the violin responds to with the first movement's theme. This is its only appearance in the movement, though apart from some wild figuration at the end. Interrupted by a kind of drunken waltz in the middle, the main impulse is from a constant surge of notes. The final build-up indeed reflects Debussy's determination not to let his energies sag, despite he was bodily weak at that time.

C. Debussy: Clair de Lune

(From "Suite Bergamasque", Arr. for Violin and Piano by F. Kreisler)

Clair de lune, (English: Moonlight) the third segment in Suite Bergamasque, originally is a four-movement composition for piano by Claude Debussy. The movement "Clair de lune" provides an elegant contrast to the lively second and fourth movements of the suite. One of Debussy's early works is the most readily recognizable segment of his

works. The title of the movement is from a folk song that was a conventional accompaniment of scenes of the love-sick Pierrot in the French pantomime.

As one of Debussy's greatest hits, *Clair de lune* has been arranged for everything from orchestra to individual instruments. The arrangement by Fritz Kreisler was popularized by many greatest musicians.

H. Wieniawski: *Souvenir de Moscou*, Op. 6

Between 1851 and 1853 Henryk Wieniawski was in Russia, giving concert after concert. During the period, he had already turned his attention to composition. He had composed a *Grand caprice fantastique* in 1847 and also an *Allegro de Sonate* the following year in collaboration with his brother. By 1853, he had written over ten compositions for violin and piano and violin and orchestra. **Souvenir de Moscou**, one of them, originally written for violin and orchestra, was composed in 1853. Starting with a flourish, the work gives the violin space to show off the virtuosity before the lyrical melody in the middle of the piece is heard. After that, the violin provides an ornamented running accompaniment to the theme, in which harmonics are blended. This then enters into a rapid and very Russian dance. The melody in artificial harmonics and goes into a brilliant conclusion.

J. Brahms: Violin Sonata No. 3 in D minor, Op.108

- I. Allegro
- II. Adagio
- III. Un poco presto e con sentimento
- IV. Presto agitato

Brahms wrote three violin sonatas between 1879 and 1887 in his life and all of them are for Joseph Joachim, who is a Hungarian violinist. In 1853, Brahms and Joachim first met while Brahms was on tour in Hanover. At that time, both of them were in their early 20s and Brahms was still an unknown composer, yet Joachim was already a rising star. Hence, Joachim had introduced him to Robert and Clara Schumann by the time Brahms wrote the D-minor Sonata. Since that, the power couple would deeply affect Brahms' musical and personal life.

The D-minor Sonata, Op. 108 is the only one in four movements of the three sonatas. Moreover, it is more agitated than the previous two. The **first movement**, Allegro follows the traditional sonata form. In the beginning, the violin plays a lyrical melody and the piano enters high and dramatic. Afterward, the violin's music becomes smooth and the piano echoes calmly. The instruments gradually loosen up and start over. As the end approaches, there is a final restating of the theme across three octaves as well as a cadence on D major which leads directly into the second movement.

With piano accompanying throughout, a calm, narrative violin melody starts in the **second movement**. On top of that, the melody will be repeated with itself up an octave and with more strength. The violin and the piano gently repeat a chord together at the cadence.

The **third movement**, Un poco presto e con sentimento is a short movement. Unlike the second movement which the violin plays the melody, the piano plays a halting, disquieted theme with the violin's accompany. Then, violin and piano twist in and out of minor mode, and the violin interrupts the tense line and rhapsodizes for a moment. The piano returns with the main theme, and the movement abruptly ends with two short chords.

The **fourth movement**, Presto agitato, furiously fast runs consume the movement. There is barely slowing in this movement. The frenzied tarantella has piano and violin whipping each other up and vying for attention, bringing each other to new heights. In the end, it arrives with lots of buildup leading to a thundering cadence.

Programme notes by Lin Yu-Chen.