

Rafel Tamadji

YST
Yong Siew Toh
Conservatory
of Music

PIANO JUNIOR RECITAL

BRAHMS

Drei Intermezzi op. 117

GRANADOS

Goyescas No. 7 'El Pelele

SCRIABIN

Sonata No. 5 in F-sharp Major, Op. 53

23 November 2021 | 2pm

YST Concert Hall

Livestream

23 November 2021 | TUESDAY

Gregorius Rafel
Mikael Tamadji
Piano Recital

Programme

BRAHMS

Drei Intermezzi, Op. 117

I. Intermezzo in E-flat Major

II. Intermezzo in B-flat Minor

III. Intermezzo in C-sharp Minor

GRANADOS

Goyescas, Op. 11 No. 7 (“El Pelele”)

SCRIABIN

Piano Sonata No. 5 in F-sharp Major, Op. 53

About The Performer

Born in Jakarta, **Rafel** began piano lessons at the age of four. He has been actively participating in concerts such as International Junior Original Concert, performing his own works, as well as Child Aid Asia concerts. Rafel also won numerous awards, including first price in National Yamaha Piano Competition, “Premier Champion” in Blüthner-National Piano Competition, first place in La Pianista Piano Competition, and third price in Yong Siew Toh Conservatory of Music Concerto Competition. Rafel is now a third year student of YST under the tutelage Dr Thomas Aquinas Hecht.

Programme Notes

BRAHMS

Drei Intermezzi, Op. 117

I. Intermezzo in E-flat Major

II. Intermezzo in B-flat Minor

III. Intermezzo in C-sharp Minor

Johannes Brahms wrote this set of pieces in 1892. The three Intermezzi Op. 117 are collectively the last Brahms wrote for solo piano, and are among his very last compositions in the autumn of his career. The first intermezzo is prefaced by words from a Scottish lullaby, “Lady Anne Bothwell’s Lament,” which begins:

“Baloo, my babe,

lie still and sleep;

It grieves me sore

to see thee weep.”

The piece starts with a very endearing melody surrounded by a gently rocking accompaniment. The middle section introduces a new sound world to the listeners as the music becomes lamentable. The second Intermezzo consists of a reoccurring melancholic tune that is embedded in garlands of accompanying arpeggios. The mood is wistful, pensive, “composed in Brahms’s rainy-weather mood”; although there are signs of short-lived hope in the middle section. If the second was Brahms in his “rainy-weather mood,” the third is surely Brahms at his bluest. Brahms called this Intermezzo “the lullaby of all my griefs.”

GRANADOS

Goyescas, Op. 11 No. 7 (“El Pelele”)

This collection of pieces was inspired by Granados’ fascination for the works of the artist, Goya. Granados expressed in one of his letters how he “would like to combine the sentimental, the amorous, the passionate, the dramatic, and the tragic, as Goya did” in 1896. Several years later, between 1909 and 1914, Granados wrote a set of piano pieces collectively titled *Goyescas*, which means Goya-esque or Goya-like. *Goyescas* represents a rapprochement of different styles which can be found throughout his music, and is notable also for its infusion of Scarlattian

ornamentation, especially in this piece. El Pelele is one of Goya's tapestry cartoon works which illustrates a life-size straw man that is tossed up in the air by young women, using a blanket that they held at the corners as a kind of trampoline. This piece overflows with giddy exuberance with its Spanish dance rhythms and also features flirtatious melodies that I imagine is being sung by the young women.

SCRIABIN

Piano Sonata No. 5 in F-sharp Major, Op. 53

Scriabin completed Sonata No. 5 in 1907 and published it with this bit of his verse at the head of the score:

"I bring you to life, oh mysterious forces.
Sunk in the dark depths
of the creative spirit
in the timid beginnings of life,
I bring you courage!"

The basic idea of this poem is "to permit the freedom of unconstrained action" and "dissolve the entire world into ecstasy." This sonata is one of his programmatic works that are heavily influenced by his belief in theosophy and interests in the mystical forces. Delicate harmonies, largely built with intervals of fourths, rather than the more traditional thirds, culminate in a kind of outburst throughout the piece. What Scriabin seems to have wanted to achieve was the expression of emotion in a constant state of flux along with (or by means of) a constant change in tonality, rhythm, meter, and tempo. Often the music sounds like it is in a state of confusion, like drifting in the air. As the poem suggests, the piece also has its more enticing melodies accompanied with very suggestive harmonies that keep on reoccurring, like a constant temptation. The emotional range extends from "irate fury" to "voluptuary ecstasy" and "from the languor of weariness to the hyperactivity of delirium".

Programme notes by Gregorius Rafel Mikael Tamadji.