

VIOLIN JUNIOR RECITAL

# BRAHMS VIOLIN CONCERTO

NOV  
25  
2021

13:40  
YST  
CONCERT  
HALL

THANATAT  
SRIARANYAKUL  
CHERIE KHOR, PIANO



YST  
Yong Siew Toh  
Conservatory  
of Music

25 November 2021 | THURSDAY

# *Thanatat Sriaranyakul*

## *Violin Recital*

Cherie Khor, *piano*

### ***Programme***

#### **BRAHMS**

Violin Concerto in D Major, Op. 77

I. Allegro non troppo

II. Adagio

III. Allegro giocoso, ma non troppo vivace – Poco più presto

## ***About The Performer***

**Thanatat** was born in 2000 in Bangkok, Thailand. He began his musical journey at the age of 6 on piano, switching to Violin at the age of 8. He has studied Violin with several teachers in Thailand including Ms. Sreewan Wathawathana, Dr. Akkrawat Srinarong, Mr. Sittichai Pengcharoen, Ms. Bing Han, and Dr. Paris Paraschoudis. He has been selected for a music scholarship in every school which attended from 2011 to the present. He graduated from the Young Artist Music Program at College of Music, Mahidol University in 2018. He is currently studying bachelor's degree at Yong Siew Toh Conservatory of Music, National University of Singapore, in Assoc Prof Zuo Jun's Studio. He had been a member of the Thailand Youth Orchestra and Sunrise String Orchestra. He is the first Violin of the Yimpyamp String Quartet, and he is the concertmaster of the Pre-College YAMP Orchestra and Jam Sai YAMP Strings orchestra. He had performed as a soloist with Sunrise String Orchestra and Royal Bangkok Symphony Orchestra. He was selected to attend several violin workshops, masterclasses and gave many performances during studying at YAMP. He earned numerous awards on Violin and String Ensemble Competition such as: - Silver Medal Prize from SET Youth Musician Competition 2012 - 1st Prize winner from ACT Music Competition in 2010 and 2013 - Gold Medal Prize from Ministry of the Private Education Competition 2015 - 1st place with Sunrise String Orchestra from 10th Summa Cum Laude International Youth Music Competition at Wiener Musikverein, Vienna, Austria in 2016 - 1st Prize winner from the International Music Competition "Salzburg" Grand Prize Virtuoso 2017 - 1st Prize with Yimpyamp String Quartet from YAMP Vienna All-Stars Chamber Music Competition 2017 - 1st Prize winner with Yimpyamp String Quartet from "New York Golden Classical Music Awards" International Music Competition 2018 - 2nd Prize with Jam-Sai YAMP Strings from Princess Galyani Vadhana International Ensemble Competition 2018 - 2nd Prize of the RBSO Violin Competition 2018 - Gold Medal Prize from SET Youth Musician Competition 2018 - Gold Prize from The 2nd Virtual Virtuoso Competition 2021 in Open Division.

## ***Programme Notes***

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The friendship between Johannes Brahms and musician Joseph Joachim affected the trajectory of both men's lives. Brahms was inspired by Joachim's outstanding musicianship to compose his lone concerto for that instrument. Because Brahms only possessed a rudimentary understanding of the violin's possibilities, Joachim's technical knowledge was crucial to the concerto's composition. The two musicians collaborated on one of the four great German concertos (the others being Mendelssohn's E Minor Concerto, Beethoven's Violin Concerto, and Max Bruch's G Minor Concerto), which Joachim later dubbed "one of the four great German concertos."

Brahms returned to the lakeside town of Pörtlach on Lake Wörth in southern Austria, near the Italian border, a year after completing his Second Symphony, and spent the summer writing his Violin Concerto. "The melodies fly so dense here that you have to be careful not to walk on one," Brahms remarked in a letter to critic Eduard Hanslick.



Brahms intended Opus 77 to be a true symphonic concerto, rather than a showy composition designed to showcase the soloist's virtuosity with the orchestra consigned to mere accompaniment. Brahms' Violin Concerto, composed for Joachim's exceptional talent, provides daunting challenges to any soloist, even without conventional solo pyrotechnics.

The concerto's unconventional format and manner drew scathing criticism when it was first performed. Perhaps the most famous is conductor Hans von Bülow's statement that Brahms wrote a concerto against the violin, to which violinist Bronislaw Huberman replied, "It's a concerto for violin against the orchestra - and the violin wins!"

The Allegro non troppo is a true orchestral-soloist partnership. The sluggish orchestral introduction holds the seeds for the majority of the movement's future motifs. Before delivering the vast warmth of the main theme and its antithesis, a wistful, searching melody, the soloist enters with dramatic flair, almost cadenza-like in style. This piece, in general, contrasts Brahms' laser-like intensity with calmer moments, and it concludes with a cadenza by Joachim.

Despite Brahms's dismissive description of the second movement as "a lousy Adagio," it is the most popular of the three movements among listeners. The main theme is presented by a

solo oboe and is one of eternal serenity. "Le hautbois offers, le violon disposes," as a French critic put it (The oboe proposes, the violin disposes). The violinist repeats and expands on the motif, sketching delicate sound arabesques.

Brahms provides drama and fire in the Allegro giocoso. The primary theme highlights Joachim's outstanding ability with double stops (sounding two notes at the same time) and other violin techniques, however, as with the preceding piece, the violin and orchestra combine their combined abilities to produce an irresistible sound.

*Programme notes by Thanatat Sriranyakul.*