

CHEN HUI

Violin recital

Pianist Cherie Khor



28th April | 7.15pm

YST concert hall

Mozart | Bach | Brahms

26 April 2022 | TUESDAY

Chen Hui Violin Recital

Hu Qiuzi, *oboe*

Cherie Khor, *piano*

Programme

MOZART

Violin Sonata in B-flat Major, KV. 454

I. Largo

II. Andante

III. Allegretto

Concerto for Violin and Oboe in C Minor,
BWV. 1060

II. Adagio

– Intermission 10 mins –

BRAHMS

Violin Sonata No. 3 in D Minor, Op. 108

I. Allegro

II. Adagio

III. Un Poco presto e con sentimento

IV. Presto agitato

Program Notes:

Wolfgang Amadeus Mozart (1756-1791)

Violin sonata in B-flat Major, K.454 (1784)

This Sonata for violin and piano in B-flat Major is from Mozart's mature compositional years, he may have been prolific, but he was also world-class procrastinator. His tendency to play fast and loose with deadlines with the Violin sonata in B-flat major, K.454. Which he wrote for an April 1784 concert with brilliant violinist Regina Strinasacchi at Vienna's Karntnerthor Theater. Legend has it that on the day of the concert, having barely gotten the violin part onto paper in time, Mozart sat down at the piano with a blank sheet. Yet, being Mozart he improvised harmonies and embellished the bare melody on stage.

K.454 is the first of the three large-scale masterpieces that form the crowning glory of Mozart's series of sonatas for piano and violin. It is one of his grandest works of the kind, and the only example from his high maturity to begin with a slow introduction.

The sonata is in three movements: uncommonly slow opening is notable for its careful balance of the two instruments. Perfect harmony with one others, once established, is maintained throughout the composition. The *Allegro* that follows is in clear contrast. Despite the fact that allegro itself contains a wealth of thematic idea, Mozart chooses to base its central development section on new material, taking as his starting-point to tiny staccato cadence-figure that rounds off the exposition. The staccato idea makes a return in the coda, before a series of brilliant piano arpeggios brings the piece to a close.

The second movement in E-flat Major, originally marked adagio but revised to *Andante* by Mozart, opens up an expressive violin melody which is then carried onwards by the piano. In the middle section, Mozart tricks the audience by turning it from Major to minor. A brief darker section gives way to the return of the opening theme imbued with a new rhythmic identity. The final movement *Allegretto*, rather than Allegro, is playful duet, which conveys Mozart's sense of fun and joy using a Rondo form spiced with sudden dynamic accents and accidentals, and concludes with magnificent sophistication.

J.S Bach (1685-1750)

Concerto in C minor for Oboe and violin ,BWV 1060

The concerto for Oboe and Violin is ,in a manner of speaking, an imagined concerto, though one imagined with a high degree of probability.BWV 1060 follows the standard Italian baroque concertos structure:three movements fast-slow-fast.

The second movement features an aria influenced melodic line. Beginning with the oboe, Bach fashions an elegant cantilena, drawn in contrapuntal texture as a duet for the soloists. Herein, the orchestra is continually held in the background, submissively producing soft pizzicato accompaniment. The closing features an extended oboe line leading to the closure.

JOHANNES BRAHMS(1833-1897)

Sonata for Piano and violin in D minor Op.108(1886-1888)

By the time Brahms wrote his Sonatas, his devotion to the classic works of Bach, Mozart and Beethoven had earned him a reputation as reactionary . His third and last sonata for violin &piano is a full four movements work, unlike the previous two. It was one that Brahms rarely used in his large-scale instrument works. A work of extreme concision and drama, it contrast starkly with the other two sonatas.The structures are lean and direct that, despite the “extra”movement, the sonata is no longer that others.

It opens with a lyrical theme of shimmering beauty played by the violin while the piano accompanies with syncopated rhythm creating a feeling of urgency.The syncopated rhythm or its variant persists throughout the movement.Also of interest is the development section where the ostinato ,on the piano continues for a very long time 46 bars.

The **Adagio**, second section is romantic ,nostalgic. Opening with lyrical aria for the violin, accompanied throughout by the piano.Then the violin melody goes through several modulations,becoming lively , deeply affecting falling intervals and passionately expressive outbursts thirds, arpeggios through D major.Ending with a recapitulation of the main theme.

In the third movement,**Un poco presto e con sentimento** the piano states the main theme, uneasy *scherzando* in F# minor, with the violin providing a simple accompaniment on minor third off-beats, but the minor avouring is undercut by ickering allusion to the major mode.its almost gypsyish volatility of mood. However, soon leads in into more hefty and passionate expressive terrain.

The Finale,Presto agitato, along with the 6/8 meter, are suggestive of *tarantella*.The structure is similar to the first movement, two contrasting subjects linked together by interludes of melodic fragments and modulations. offers fire and excitement ,and is the most symphonic of all the movements ,syncopations are again a characteristic element.The work builds up to a climatic,if somewhat tragic,ending in the home key of D minor.