

Cheryl Pandora

JUNIOR RECITAL



Brahms
6 Klavierstücke, Op. 118

Scriabin
Sonata No. 4, Op. 30

Monday, 28 November 2022 | 18.00 PM
YST Concert Hall

28 November 2022 | MONDAY
18.00 PM

Programme

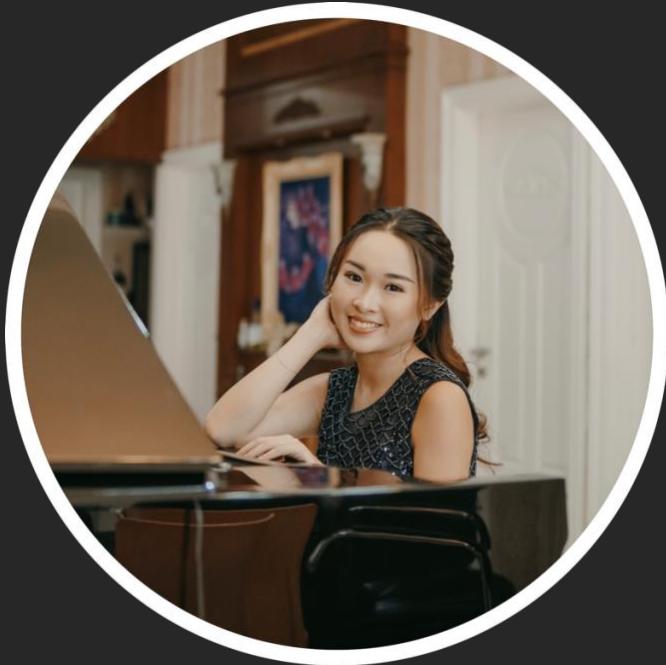
BRAHMS

6 Klavierstücke, Op. 118

- I. Intermezzo in A minor
- II. Intermezzo in A major
- III. Ballade in G minor
- IV. Intermezzo in F minor
- V. Romanze in F major
- VI. Intermezzo in Eb minor

SCRIABIN

Piano Sonata No. 4 in F-sharp major, Op. 30



Biography

An Indonesian born pianist, Cheryl Pandora started playing piano at the age of 4. Having come from a musical family, she has been passionate and determined to pursue a career as a pianist from a very young age. She started learning piano under the guidance of her mother, Ms. Feirst, and subsequently, with Dr. Johannes S. Nugroho since 2008.

Apart from her piano teachers, she was also active to participate in various piano masterclasses conducted by pianists around the world such as Prof. Akira Imai (Japan), Prof. Wei Wei Lee (Taiwan), Prof. Yung Jen Chen (Taiwan), Dr. Alistair Noble (Australia), Prof. Aaron Shorr (United Kingdom), Mr. Simon Ghraichy (French), Stephen Hough and many more. During her years of study, she has taken part in numerous piano competitions and walked away with many top awards. Her latest achievement includes winning the Yong Siew Toh Conservatory of Music Concerto Competition where she will be performing with the OMM orchestra this coming December together with her duo partner, Viona Natalie Sanjaya. In addition, She has also performed in a great number of prestigious international venues such as Carnegie Hall (New York), Esplanade Hall (Singapore), etc.

In 2020, Cheryl received a full scholarship from Yong Siew Toh Conservatory of Music and she is currently pursuing her Bachelor of Music program where she studied with Dr. Thomas Hecht and Dr. Khoo Hui Ling.

PROGRAMME NOTES

BRAHMS

6 Klavierstücke, Op. 118

Completed in 1893, this set of pieces are dedicated to Brahms' lifelong friend, Clara Schumann. The collection of pieces are intensely representative of the composer's late piano pieces. It was written 4 years before his death at the Austrian resort, Bad Ischl during the summer. At this point of time, Brahms was no longer the virtuosic pianist of his youth. The music shows his inner emotional world of reflection and introspection also known as his autumnal years. His attention has turned into music of intimate with lots of bittersweet memories, nostalgia, love and sorrow. Almost all of the pieces are written in an ABA form with a contrasting section in the middle.

I. Intermezzo in A minor, *Allegro non assai, ma molto appassionato*

Unlike most of Brahms' Intermezzi, this first piece is quite stormy and passionate. It is an explosive outburst of emotion with lots of surging accompaniment and expansive writing. As this piece convey the end of Brahms' musical career, the 4 descending notes motive really give the effect of inevitable fading and extinguishing.

II. Intermezzo in A major, *Andante teneramente*

This Intermezzo is one of the most tender, charming, and often-played composition of Brahms. It opens with a 3 simple note figure that keep reappearing in many different ways and voices throughout the piece. Although it is written in major key, Brahms manage to make it sounds very longing, nostalgic and reminiscing. In the middle section, the rhythm of three-against two and the canon really gives the effect of restlessness and struggle.

III. Ballade in G minor, *Allegro energico*

The piece provides contrast to all the other pieces with its bold and energetic spirit. The rhapsodic and heroic opening section marked by strong rhythmic vigour is contrasted with the lyrical and heart-warming melody in the middle section.

IV. Intermezzo in F minor, *Allegretto un poco agitato*

This piece built almost entirely on the principle of canon. The whole first section is made of a triplet figure imitating between hands that makes it sound very agitated and restless. By contrast, the middle section is much more poised and stable. But even so, this section is still unfolds with a canonic imitation until it returns to the first theme, where the music eventually reaches its climax.

V. Romanze in F major, *Andante*

Embedded with dense contrapuntal texture, this movement is full of tenderness, innocence and simplicity sounding almost like a lullaby. The contrasting middle section with the unexpected modulation to D Major brings so much joy and warmth to the piece. It consists of a moving melody lines over a persistent LH pattern and tonic pedal.

VI. Intermezzo in Eb minor, *Andante, largo e mesto*

The set closes with a very dark and mysterious atmosphere stated immediately right at the beginning of the piece with its bare single line melody line. It is written based on the Gregorian chant, Dies Irae commonly known as the “death motive”. The quiet and haunting sense of death fill the entire A section of the piece. As it enters the second section, the music suddenly obtain a heroic character, revealing its spirit of triumphant until the reappearance of the death motive, telling us that the death is inevitable.

SCRIABIN

Piano Sonata No. 4 in F-sharp major, Op. 30

The sonata was written in 1903, the year where Scriabin moved from Russia to Western Europe. It is also the year of him abandoning his wife and four children for another woman. During this period, Scriabin broke the new ground as he moved from the Romantic period to compose music that represents his most individual self. This piece marks the beginning of Scriabin's middle period due to the newly mystical sonorities and unusual use of harmony such as the Tristan chord in the first movement. It was one of the shortest piano sonata that he composed. It consists of two movements, *Andante* and *Prestissimo volando*. Upon completing the sonata, Scriabin himself wrote a poem about the piece. The first movement is mostly calm and delicate, giving the feeling of a certain coyness and almost erotic. It was about a voluptuous desire towards a beaming star. A mysterious star that gleams softly from a far away distance. The second movement was more about the journey to the stars, passing through many trembling rays with lots of buzzing and intense energy. There are a lot of pickups, flying gestures and upward motion in this movement representing the flight towards the star. The mood changes to a buoyant celebration and through many rapidly changing contexts, the music makes its way to the fiery and jubilant ending.

Programme notes by Cheryl Pandora