



YST
Yong Siew Toh
Conservatory
of Music

CHERYL PANDORA

SENIOR RECITAL



J. Haydn

Piano Sonata in Eb Major, Hob XVI: 52

F. Liszt

Après une lecture du Dante: Fantasia quasi Sonata, S. 161, No. 7

F. Chopin

Nocturne Op. 48 No. 2

A. Ginastera

Piano Sonata No. 1

30th April 2024 | 14.45 SGT

YST Concert Hall

30 April 2024 | Tuesday 14.45 SGT
Cheryl Pandora

Programme

HAYDN

Piano Sonata in Eb Major, Hob XVI: 52

- I. Allegro
- II. Adagio
- III. Presto

LISZT

Après une lecture du Dante: Fantasia quasi Sonata, S. 161, No. 7

INTERMISSION

CHOPIN

Nocturne Op. 48 No. 2

GINASTERA

Piano Sonata No. 1

- I. Allegro Marcato
- II. Presto Misterioso
- III. Adagio Molto Appassionato
- IV. Ruvido ed Ostinato



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. Feirist, 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, Anna Geniushene, Armen Babakhanian and many more.

During her years of study, she has taken part in numerous piano competitions and walked away with many top awards nationally and internationally. Her latest achievement includes winning the 1st prize of Yong Siew Toh Conservatory of Music Concerto Competition in 2022 and was rewarded to perform with OMM Camp orchestra in Singapore. In addition, She has also performed in a great number of prestigious international venues such as Carnegie Hall (New York), Esplanade Hall (Singapore), Sydney Conservatorium of Music, etc.

In 2020, Cheryl received a full-coverage scholarship from Yong Siew Toh Conservatory of Music and she is currently in her last year of Bachelor of Music program where she studied with Dr. Thomas Hecht, Dr. Khoo Hui Ling and most recently with Professor Ning An. Other than solo piano, she also enjoys playing collaborative works such as chamber music, piano duo, and vocal or instrumental accompaniment.

PROGRAMME NOTES

Haydn Piano Sonata in Eb Major, Hob XVI: 52 was the last piano sonata he composed. Written in 1794, it is dedicated to a remarkable and outstanding piano virtuoso, Therese Jansen. As such, it is widely considered his greatest due to its masterfully crafted complexity, brilliance and innovative musical language.

I. Allegro

The first movement opens with a majestic theme presented with full-voiced chords and recurring dotted rhythm, which is also the prominent feature of this sonata. This movement is characterized by punchy arpeggiated chords, strong rhythmic character and brilliant running figurations. The second theme which is also developed from the initial dotted rhythm figure, takes on a light-hearted and whimsical quality with its higher register, offering a stark contrast to the exuberance first theme. Haydn also explores intricate contrapuntal textures, suspensions and bold harmonic twists.

II. Adagio

The second movement is written in a distant key of E Major. The highly unusual tonal relationship from E flat major to E major makes the opening of this movement sound like the entrance into another world. Revisiting the dotted rhythm motif, Haydn unfolds a poignant melody imbued with emotional depth and expressive nuance, providing a moment of introspection and serene beauty. Throughout the movement, Haydn employs improvisatory compositional approaches including using single repeated notes to increase speed, wide arpeggios and decorated motives.

III. Presto

The final movement brings this sonata to a thrilling conclusion, brimming with lively burst of spirited energy and rhythmic drive. Haydn showcases his wit and humor through this movement with its unusual phrasings, use of fermatas, dynamic suspense, and perpetual motion passages culminating in a triumphant finish to this grand composition.

Liszt *Après une lecture du Dante: Fantasia quasi Sonata*, S. 161, No. 7

The Dante Sonata was originally a two-movement piece entitled "Fragment after Dante" which he premiered in Vienna in 1839. He later revised the work into his second volume of "Années de Pèlerinage" (Years of Pilgrimage), giving it a new title derived from Victor Hugo's poem "Après une lecture de Dante". Although Liszt did not offer specific sections from where he drew inspiration, but the

structure and content suggest a vivid narrative from Dante Alighieri's famous epic poem, *The Divine Comedy*. *The Divine Comedy* describes the journey of a Christian's afterlife going through Inferno (Hell), Purgatorio (Purgatory) and Paradiso (Paradise).

This one-movement sonata is written in D minor which is commonly associated with death. It opens up with a tritone often referred to as "diabolus in musical" the Devil's chord, depicting the gates of Hell. The chromatic first theme depicts the wailing of tortured souls Dante witnessed in Hell. Liszt captured the idea of despair and torment well with the restless thunderous octaves, rapid scales and tritones. The music then transitions from the Inferno into Purgatory, where the souls undergo purification before entering. Shifting to F-sharp major, the music became much more reflective. Despite the suffering, there remains a sense of hope. And towards the end of the piece, we catch a glimpse of Paradise, where there is love, happiness, and ecstasy

Chopin Nocturne Op. 48 No. 2

Chopin Nocturne Op. 48 is a set of two Nocturnes written in 1841. Both of these pieces are dedicated to his friend, Mlle. Laure Duperré. The second Nocturne in particular is a profound and deeply moving composition, showcasing rich harmonic resonance and hauntingly beautiful melodies. Chopin uses simple and melancholy melody in the beginning. But in the middle section, the music brings a change in mood and composition materials. This section is built with chordal and cascading arpeggios. Chopin once noted that the middle section was like a recitative. The last section of this Nocturne returns to the opening theme but renewed with much more poignancy and intensity. This composition remains a timeless masterpiece of the piano repertoire, captivating the listeners with its beauty and emotional depth.

Ginastera Piano Sonata 1

Alberto Ginastera (1916-1983) emerged as a prominent figure among South American composers in the 20th century. Born in Argentina, he was recognized for introducing a wide variety of Argentine folk dances and rhythms into Western European Classical Traditions. His stylistic traits are divided into 3 periods: "Objective Nationalism" (1934-1948), "Subjective Nationalism" (1948-1958) and "Neo-Expressionism" (1958-1983). This piano sonata is described as Ginastera's "Subjective Nationalist". In this period, he is still using Argentine folk elements but with a more abstract approach. Ginastera also uses polytonality and twelve-tone techniques.

I. Allegro Marcato

The first movement dramatically opens with lively dance-driven rhythmic chordal fugurations. Ginastera incorporates elements from the Argentinean rhythms, particularly the syncopated patterns of the traditional malambo dance. The rhythmic vitality and energy can be heard throughout the first movement, even in the more lyrical theme. It is also characterized by large leaps, emphasizing the extremes of the piano range.

II. Presto Misterioso

This movement contrasts sharply with the opening movement. Here, Ginastera uses twelve tone row to explore an ominous atmosphere with relentless rhythmic drive effect marked pianissimo. It is dark, agitated and mysterious. This rapid, fleeting gesture and busy angst of unique texture punctuated by moments of stillness and suspense attract the listener's attention right from the beginning.

III. Adagio Molto Appassionato

The Adagio movement begins with sparse and ascending motive ringing tones from the twelve-tone technique. This effect creates vibrant harmonic sonorities. Additionally, this movement also unfolds alternating moments of tender lyricism to dramatic passionate outbursts.

IV. Ruvido ed Ostinato

This final movement returns to the intense driven energy and strong rhythmic figure of the opening movement, creating a sense of exhilarating momentum. It is filled with percussive angular melodies, bold octaves, and driving syncopation. Fully embodies the malambo dance, the relentless ostinato pattern drives and builds tension throughout the end, forges its way to a very powerful ending.