

B a c h

B e e t h o v e n

G r i e g

*Khui Weing*

3:40 p.m.  
5th May 2025  
@Concert Hall

Senior Recital  
Dr. Cherie Khor, piano

Yong Siew Toh Conservatory of Music

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| programme | 001 |

# PROGRAMME

*J.S. BACH*

*Violin Sonata No. 1 in g minor, BMV 1001*

*LUDWIG VAN BEETHOVEN*

*Romance No. 2 in F major, op.50*

*INTERMISSION*

*10 mins*

*EDVARD GRIEG*

*Violin Sonata in c minor, op.45*



# HOI KHAI-WEING



*Khai-Weing is a devoted and enthusiastic violinist hailing from Malaysia currently pursuing her fourth-year undergraduate studies with Assoc. Prof Zuo Jun in the Yong Siew Toh Conservatory of Music. She was also recently selected as an exchange student at the Royal Danish Academy of Music (RDAM), under Professor Eszter Haffner.*

*She is extremely passionate about chamber music and has since founded a semi-professional chamber group (named Espoir Quartet) together with her batchmates Edgar Lucena, Sim Yein and Lee Wei-Fan. They have then since represented the YST Conservatory of Music in many events such as the 20th Anniversary YST Gala Dinner and A Tribute to Ho Teck Hua (NUS Provost Farewell Event). The group has also played for masterclasses held by The Miro Quartet, Mr Curt Thompson, Ms Kam Ning and Mr Richard Harwood to name a few. The group intends to push themselves to break glass ceilings and participate in more musical events.*

*As a soloist, she made her solo debut at 18 together with the Selangor Symphony Orchestra, performing the 1st movement of Wieniawski’s Violin Concerto. She has also acclaimed prizes from competitions such as the Silver Award in the Young Artiste Category of the Singapore Raffles International Music Festival and 1st Prize at the Euroasia Strings Competition in Kuala Lumpur.*

*Her love for orchestral repertoire stemmed from the acceptance into the Malaysian Philharmonic Youth Orchestra at the age of 13 after stringent auditions and has held positions such as concertmistress and second violin principal. At 20, she was also successful in attaining a substitute musician role in the Malaysian Philharmonic Orchestra till present.*

# J.S.BACH

## VIOLIN SONATA NO. 1, BMV1001

Johann Sebastian Bach's Violin Sonata No. 1 in G Minor, BWV 1001, is one of the six sonatas and partitas he composed for unaccompanied violin. These works, written during Bach's time as Kapellmeister at Köthen (around 1720), showcased his unparalleled mastery of counterpoint, structure, and expressive depth. Though originally composed with a basso continuo part, modern performances often omit this accompaniment, emphasizing the violin's voice as a solitary, expressive instrument.

Bach often derived his inspiration for his pieces from biblical texts. This piece is no exception, and it is believed to be about the birth of Jesus Christ.

The sonata follows the traditional baroque sonata da chiesa format, with four movements:

### Adagio

The first movement opens with a deeply emotional Adagio, characterized by its slow, somber character. The violin sings a long, lyrical line with great sensitivity, unfolding with a sense of spiritual depth. The movement's minimal harmonic motion, punctuated by long-held notes, draws the listener into a meditative space.

### Fuga (Allegro)

The second movement, a fugue, contrasts sharply with the preceding Adagio. It is energetic and virtuosic, showcasing Bach's skillful use of counterpoint. The violin weaves a complex interplay of themes, with the main subject being stated and then developed in various voices, building tension and excitement as it unfolds.

### Siciliana (Adagio)

The third movement presents a gentle, dance-like Siciliana, a baroque style that evokes the rhythmic pattern of a pastoral lullaby. The flowing, graceful theme features a sense of ornamentation, offering a reflective and lyrical contrast to the previous movement's intensity. The overall atmosphere is one of calm and contemplation.

### Presto

The final movement, a lively Presto, brings the sonata to an exuberant conclusion. With rapid, staccato passages and rhythmic drive, the movement contrasts the earlier reflective moments, leaving the audience with a sense of joy and triumph. The technical demands on the performer are high, requiring both precision and agility, but the result is a thrilling and dynamic finish.

# LUDWIG VAN BEETHOVEN

## ROMANCE IN F MAJOR, OP.50

*Ludwig van Beethoven's Romance in F Major, Op. 50 was composed in 1806. It is a delicate and expressive work that demonstrates the composer's ability to convey emotional depth within a seemingly simple framework. Often considered one of the most lyrical pieces in the violin repertoire, the Romance combines the elegance of the classical period with Beethoven's evolving sense of expressivity and individuality.*

*Written in a style reminiscent of the Classical-era "romances" (a genre associated with composers like Mozart), this piece is framed by two contrasting sections: a lyrical, song-like theme, followed by a more animated middle section, and a return to the opening theme. The work's structure is relatively straightforward, but its beauty lies in its rich thematic development and subtle harmonic shifts.*

*The piece opens with a sweeping, lyrical theme in the violin, immediately setting a warm, romantic atmosphere. The melody, marked "Andante cantabile," is gentle and graceful, allowing the violin to sing with an expressive freedom. The simple, yet highly effective orchestral (or piano) accompaniment provides a supportive backdrop, enhancing the sense of intimacy and introspection in the music.*

*As the Romance unfolds, Beethoven introduces a contrasting middle section that adds a slight sense of tension and urgency, before returning to the peaceful and lyrical first theme. The subtle ebb and flow between these contrasting moods gives the piece a sense of narrative depth, though the overall tone remains tender and reflective.*

# EDVARD GRIEG

## VIOLIN SONATA IN C MINOR, OP.45

Edvard Grieg’s Violin Sonata No. 3 in C Minor, Op. 45, composed in 1887, is a work that reflects the composer’s mature style, blending Norwegian folk elements with Romantic expressiveness. It is the last of his three violin sonatas and is often considered the most ambitious and dramatic of the three, marked by its depth of emotion, intricate interplay between violin and piano, and rich thematic development. The piece was dedicated to the painter Lenbach, who was working on portraits of Grieg and his wife.

The sonata is structured in three movements:

### Allegro energico

The first movement opens with an intense, energetic theme in the violin, immediately establishing a sense of drama. The movement is marked by bold, sweeping gestures and rich harmonic color, with the violin and piano engaging in a dynamic conversation. The piano plays a more prominent role in this movement than in the previous sonatas, often providing counterpoint and dramatic flourishes. The movement’s energy is tempered by moments of lyrical beauty, creating a striking balance between intensity and elegance.

### Adagio

The second movement is a lyrical and deeply expressive Adagio. In contrast to the first movement’s drive, the Adagio offers a moment of calm reflection. The violin sings a hauntingly beautiful theme, and the piano provides a delicate, almost orchestral accompaniment. There is a sense of yearning and melancholy in the music, with both instruments weaving together to create a serene, introspective atmosphere. Contrasting to this beautiful melody, Grieg uses a cheeky Nordic dance tune as his second theme.

### Allegro molto

The final movement brings the sonata to a lively and vigorous conclusion. In a spirited, almost folk-like dance, the music alternates between lighthearted energy and moments of dramatic intensity. The violin and piano share the thematic material, engaging in playful dialogue, with the piano occasionally providing bold interjections. The movement concludes with a brilliant flourish, bringing the work to a satisfying and exuberant close.

THANK YOU  
FOR COMING!