

JUNIOR PIANO RECITAL

LIN SIN-YUE

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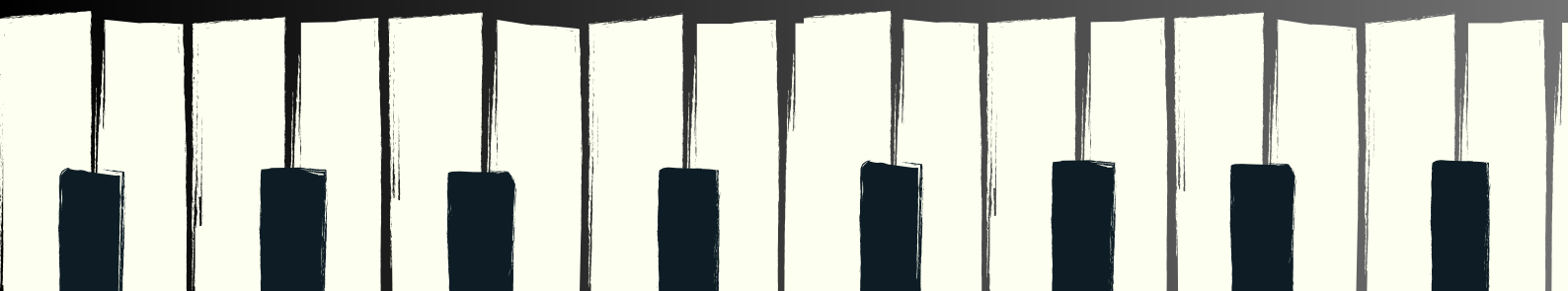
Concert Hall

Yong Siew Toh Conservatory of Music

Bach: Toccata in D Major, BWV 912

Carl Vine: Sonata No.1

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of Music



# PROGRAMME NOTES

## Johann Sebastian Bach: Toccata in D Major, BWV 912

Opens with an improvisatory prelude; it brings on a captivating Allegro that unfolds with rondo-like recurring passages. Modulatory excursions into the minor mode and similar journeys in the ensuing recitative-like Adagio prepare for the first fugue in F-sharp minor. This fugue offers a somewhat introspective exploration of that key with three expositions of the simultaneous subject/countersubject pair, seamlessly connected by two brief episodes. Following another dramatic declamatory transition, the final fugue gallops along in 6/16 meter much like a perpetual-motion gigue until its final arresting bars.

## Carl Vine: Piano Sonata No. I

Australian composer Carl Vine wrote his first Piano Sonata in 1990. It is dedicated to Michael Harvey and was commissioned by the Sydney Dance Company to accompany choreography.

The sonata is a two-movement work filled with breathless excitement and vivid imagery. Structured in a loose ABA form, the first movement opens with a slow, majestic introduction that is calm and reflective, establishing the harmonic landscape and descending gestures that permeate the entire work. The tempo gradually accelerates through intricate metric modulations and an accumulation of energy, leading to a brilliant climax in B major. This moment, rich in color and cinematic scope, radiates ecstatic intensity before the music gently subsides into an elegant, improvisatory section with delicate cross-rhythms.

The second movement demands exceptional virtuosity. Driven by a relentless rhythmic pulse, it begins with rapid parallel sixteenth notes that propel the music forward with unstoppable momentum. Thematic links to the first movement are clear, as Vine weaves contrapuntal motion within a homophonic texture, enriched by extreme dynamic contrasts across wide registers. Exuberant and dramatic, the music transitions into a slow, ethereal chorale characterized by chordal writing, an ostinato bass, complex cross-rhythms, and a hidden melodic line in the middle voice. The energy then rekindles in a double-tempo surge, building through extensive development and immense dynamic force across the full keyboard range. The sonata culminates in a final ffff outburst before withdrawing into calm, a distant echo of its opening, and comes to rest in quiet relief.