



Mi Maŵ Li Aŵng Presents

PIANO JUNIOR RECITAL

WORKS BY BEETHOVEN, RAVEL & BARTOK

1 December, 2025 | 1:00 PM

YST Concert Hall



YST

Yong Siew Toh
Conservatory
of Music



Biography: Mi Maw Li Awng

A third-year piano major at the Yong Siew Toh Conservatory of Music, National University of Singapore, Mi Maw Li Awng is the first piano student from Myanmar to study at YST. Under the tutelage of Associate Professor Ning An and other distinguished musicians at the conservatory, he continues to develop his artistry and musical vision.

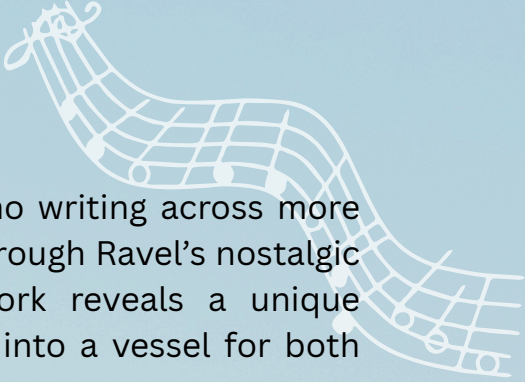
Growing up in a country where formal music education remains underdeveloped, Mi Maw Li Awng is passionate about sharing his knowledge and inspiring others through music. Deeply devoted to both performance and education, he hopes to contribute to the growth of Myanmar's music scene by bringing back the experience and insights he has gained at YST.

Repertoire List

32 variations in C minor, WoO 80
Ludwig van Beethoven

Pavane pour une infante défunte
Maurice Ravel

Suite, Op. 14
Béla Bartok



Program Note

Today's program explores three distinct visions of piano writing across more than a century — from Beethoven's fiery imagination, through Ravel's nostalgic elegance, to Bartók's rhythmic modernism. Each work reveals a unique perspective on how a composer transforms the piano into a vessel for both intellect and emotion.

Ludwig van Beethoven – 32 Variations in C minor, WoO 80

Composed in a single burst of inspiration in 1806, Beethoven's 32 Variations stand as one of his most dramatic and uncompromising keyboard works. Built upon a simple, eight-bar theme in C minor, Beethoven crafts an astonishing journey of relentless invention. Each variation transforms the theme through stormy rhythmic drive, contrapuntal intricacy, and emotional extremes — from defiant energy to moments of introspective calm. What begins as a Baroque-style ground bass evolves into a display of Beethoven's revolutionary spirit, foreshadowing the emotional turbulence of his later works.

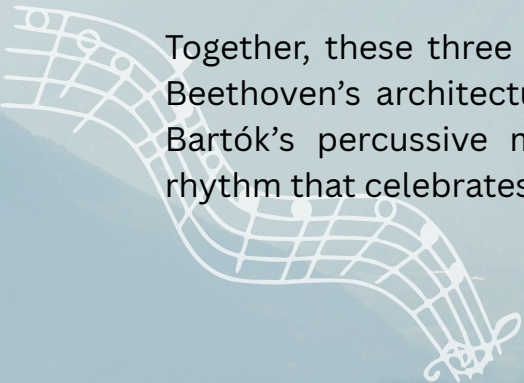
Maurice Ravel – Pavane pour une infante défunte

Ravel's Pavane for a Dead Princess, written in 1899, is not a lament but a reverie. The composer himself described it as “an evocation of a pavane that a little princess might have danced at the Spanish court.” Beneath its serene surface lies a delicate tension between nostalgia and restraint — Ravel's hallmark blend of classical poise and Impressionist color. The slow, dignified dance unfolds with a luminous simplicity, its melody floating as if suspended in time, inviting listeners into a dream of beauty tinged with gentle melancholy.

Béla Bartók – Suite, Op. 14

Composed in 1916, Bartók's Suite, Op. 14 captures the essence of his mature style: rhythmic vitality, folk-inspired motives, and a daring harmonic language. Unlike his earlier folkloristic arrangements, this suite transforms the spirit of Hungarian peasant music into pure, original art. Across four concise movements — restless, lyrical, playful, and percussive — Bartók fuses precision with passion. The result is music that feels both ancient and modern, instinctive yet meticulously crafted.

Together, these three works trace a remarkable evolution of the piano: from Beethoven's architectural intensity to Ravel's refined lyricism, and finally to Bartók's percussive modernism — a journey through emotion, color, and rhythm that celebrates the endless possibilities of the instrument.



With heartfelt thanks to all who joined this
recital and supported my musical journey.

— Mi Maw Li Awng (BMus.3, piano)