

PIANO RECITAL

Chakrit Khanonvej



Wed

29/04

2026

2 : 00 PM

YST
CONCERT
HALL



Performing works by

Beethoven | Schumann | Kapustin

Programme

Sonata no.28 in A major, op. 101

L.van.Beethoven

I. Etwas lebhaft und mit der innigsten Empfindung.

Allegretto ma non troppo

II. Lebhaft. Marschmäßig. Vivace alla marcia

III. Langsam und sehnsuchtsvoll.

Adagio, ma non troppo, con affetto

IV. Geschwind, doch nicht zu sehr, und mit Entschlossenheit

Sonata no.1 in F sharp minor, op.11

R. Schumann

I. Introduzione. Un poco Adagio - Allegro vivace

II. Aria

III. Scherzo e Intermezzo

IV. Finale. Allegro un poco maestoso

Variations op.41

N. Kapustin

Chakrit Khanonvej, Piano

Piano Sonata No. 28 in A major, Op. 101

Ludwig van Beethoven

Composed in 1816, Piano Sonata No. 28 in A major, Op. 101 marks the beginning of Beethoven's late style, where introspection and structural innovation come to the forefront. The work is dedicated to Dorothea von Ertmann, a pianist admired for her depth of expression.

The first movement unfolds with an intimate, lyrical character, marked "with the most heartfelt feeling," favouring continuity and inward reflection over traditional dramatic contrast.

In contrast, the second movement introduces a march-like rhythm of striking clarity and drive, whose character seems to resonate later in Robert Schumann's *Fantaisie in C major*, Op. 17.

The third and fourth movements form a continuous arc. The third movement, deeply yearning and introspective, unfolds as a suspended, searching introduction. From this stillness, the finale emerges with a recall of the opening movement's material, creating a strong sense of cyclic unity.

The fourth movement develops through canonic writing between the right and left hands, leading to a fugue section that is often regarded as one of Beethoven's most unpianistic and technically demanding, pushing the instrument beyond conventional idioms toward a more abstract, structural conception.

Grande Sonate in F-sharp minor, Op. 11

Robert Schumann

Piano Sonata No. 1 in F-sharp minor, Op. 11 is dedicated to Clara Wieck, signed “von Florestan und Eusebius”—the composer’s two contrasting alter egos, embodying his passionate and introspective sides.

The first movement opens with an *Introduzione* that presents a quotation from Schumann’s early song *An Anna*, a theme that later reappears in the second movement, binding the work cyclically. The ensuing *Allegro vivace* is marked by restless energy and vivid contrasts; its motifs have been associated with Clara’s *Scène fantastique – Le ballet des revenants* from *Quatre pièces caractéristiques*, Op. 5, reflecting the close artistic exchange between the two composers.

The second movement (*Aria*), praised by Franz Liszt as containing “one of the most perfect ideas,” directly quotes and transposes *An Anna* (originally in F major). This melody resonates beyond the sonata itself, as Clara also quotes it in her *Piano Concerto in A minor*, Op. 7.

Liszt further admired the *Scherzo* for its rhythmic vitality and harmonic ingenuity, and the finale for its striking originality. The sonata as a whole reveals Schumann’s distinctive fusion of poetic imagination, personal symbolism, and bold pianistic writing within a monumental form.

Variations, Op. 41

Nikolai Kapustin

Nikolai Kapustin's *Variations, Op. 41* exemplifies his distinctive compositional approach, in which classical forms are fused with the idiom of jazz. Built on a direct quotation from *The Rite of Spring* by Igor Stravinsky, the theme is presented essentially unchanged and transformed through a tightly organised set of variations.

Within this framework, one can find virtually every imaginable jazz influence: the writing recalls the style of Count Basie and Erroll Garner, while remaining firmly grounded in classical variation form. Despite its improvisatory surface, the work is highly controlled, with each variation unfolding seamlessly into the next.

The work culminates in a furious finale, widely regarded as one of Kapustin's most exciting compositions, where rhythmic drive, virtuosity, and structural clarity are brought to their peak.

From the bottom of my heart,

I am deeply grateful to the Yong Siew Toh Conservatory of Music for every opportunity, every experience, and every moment of growth over these past four years. This place has shaped not only my music, but who I am.

My deepest thanks and gratitude go to my mentor, **Professor Ning An**, who has always encouraged me, believed in me, and guided me with such generosity and care. Your constant support has given me confidence in moments of doubt, and your teaching has shaped both my playing and my thinking. You have not only led me as a musician, but shown me what it truly means to guide and inspire others. You are the kind of teacher I hope to become one day.

I would also like to thank my previous mentors; **Mr. Tiu, Dr. Nopanand, and Kru Oil** for guiding me from the very beginning and shaping me into the musician and person I am today. Everything I am now is built on what you have given me.

To all my friends and teachers, thank you for being such an unforgettable part of my life. I have always truly enjoyed making music together, especially through chamber music, where I found some of the most meaningful and joyful moments of these four years. The memories we've shared will stay with me forever. All of you will always be in my heart.

These four years have meant more to me than I can ever put into words. Every lesson, every performance, every challenge, and every moment of joy has become part of who I am.

And finally, to **my Mom**.

Thank you for everything. For your love, your sacrifices, and for believing in me even when I didn't believe in myself. Everything I have achieved begins with you.

I will carry all of this with me into my next journey, in every step and every endeavor ahead.

Cyolf
Chakrit Khanonvej