

Licentiate of Trinity College London (LTCL) Recital

YEUNG, Yuk Cho (Ref: 104073)

Piano

5th October 2018 (Fri) 9:00am

Programme

Ernő Dohnányi

Four Rhapsodies No. 3, Op. 11 6'00"

Gabriel Fauré

Nocturne No. 6 in D flat major, Op. 63 8'30"

Franz Joseph Haydn

Sonata in C, No. 60, Hob. XVI/50 16'00"

I. Allegro

II. Adagio

III. Allegro molto

Fazil Say

Paganini Jazz Op. 5E 8'00"

Total Time: 38'30"

Four Rhapsodies No. 3, Op. 11

Ernő Dohnányi
(1877-1960)

The Hungarian composer Dohnányi composed the rhapsody in 1901 in Vienna. The Four Rhapsodies are similar to a sonata with 4 movements, with the third one similar to the scherzo, which is the only one in major key (C major), and is fast (marked Vivace), humorous and energetic, with a warm lyrical theme in the middle sections.

This rhapsody basically follows the ABACB form with an introduction and a coda. The piece starts with a brilliant opening phrase with two question-and-answers. The second answer in the mediant key leads to the A section, which contains elements of humour, such as accented notes and chromatic scales played on the high and low register like a conversation. The B section is a warm and less vigorous theme, in the dominant key, with a more tonal melody featuring the use of octaves, accompanied by passionate triplet arpeggios.

The section A then appears again in the dominant key, where it develops through a passage contains the accented four notes fragment, chromatic scales (and also in thirds), and enters the C section. The theme of C section, the long notes on top of the ostinato accompaniment, is based on the first theme of the first rhapsody (Op 11 No 1). The theme develops and reaches the climax at a series of ascending chromatic octaves.

The section B returns, this time in the tonic key. It is followed by a coda with an abruptly loud sonorous end.

(241 words)

Nocturne No. 6 in D flat major, Op. 63

Gabriel Fauré
(1845-1924)

Fauré is a French composer, whose nocturnes and barcarolles are the more well-known ones among his piano works. He wrote 13 nocturnes, where the sixth one is written in 1894, after a six-year period without piano compositions. This nocturne in D flat major is regarded as one of the best in the series, and as the work that shows his unique style of music, away from Chopin's shadow.

The nocturne starts with an emotional mood. With the accompaniment in form of triplets, the melody of the first theme falling on the second note of a triplet instead of on the half note.

The second theme is in the enharmonic equivalent minor (C# minor), still in triple meter but on quavers instead of triplets. It also features the use of syncopation in the accompaniments. It builds up to the re-occurrence of the end of the first theme. A brief passage with light and delicate arpeggiated notes leads to the third theme, which is a contemplative dream-like melody, accompanied by broken chords.

Elements of the second theme follows and it builds up more intensely to a reappearance of the third theme, and further to the climax through fleeing ascending scales from the bass, and combination of semi-quavers and triplets. The ascending diminishing scales mark the end of the climax. The first theme returns after a long pause. After a final highlight melody with a descending chromatic bass, the nocturne ends peacefully.

(239 words)

Sonata in C, No. 60, Hob. XVI/50

Joseph Haydn

(1732-1809)

I. Allegro

II. Adagio

III. Allegro molto

The Sonata in C, No. 60, written in 1794, is dedicated to Therese Jansen Bartolozzi who is a virtuoso English pianist. Haydn writes this piece with more advanced techniques and uses the pedals in the pianoforte which is new at his time. This piece is considered as one of the greatest sonatas written by Haydn.

The sonata is in three movements. The first movement, in sonata form, has its exposition starting with a "curious" theme beginning with the tonic going down the tonic triad, with a tonic counterpoint throughout. The second theme is in the dominant key and consists of scales and counter-melodies. The development section starts in the dominant minor with scales on the top and the theme in minor in the bass. There is a theme played in "open pedal" which is where Haydn experiments with the new pedals in the pianoforte. Another "open pedal" theme appears again during the recapitulation.

The slow lyrical second movement is in the subdominant key (F major). It is in ternary form, with an expressive opening melody. The first section changes to the dominant key and ends through a series of descending major scales. The B section starts in C minor and ends with a downward arpeggio of the dominant seventh of the tonic key. As the A section reappears, it remains in the tonic key throughout with an altered passage in the minor key.

The third movement, in the tonic key, is lively in triple meter and has a hint of humour. The melody is often interrupted by a fermata in the intermediate phrases.

(263 words)

Paganini Jazz Op. 5e

Fazil Say
(1970-)

Fazil Say is a Turkish pianist and composer. The Caprice No. 24 in A minor written by Niccolò Paganini is a very famous work for solo violin. And Say has transformed it into a theme-and-variation piece in jazz virtuoso style, originally used as an encore work in 1988. The variations are edited and expanded between 1988 and 1995.

There are six variations (not counting the three extra variations) written in different jazz styles. The theme uses powerful octaves and with syncopations towards the end of the first two sub-phrases, a short jazz harmony near the end leads to the first variation.

The first variation is fast and light. The theme is accompanied by staccato quavers. Elements of the blue scale and walking bass can be found towards the end.

The next variation is like a dialogue between the melody and the bass notes. In the second half there are some repeated short octaves interpolated by bass power chords.

The third rumba variation has the theme syncopated where the bass takes the beats in octaves. The second half softens and slows down towards the end, leading to the next variation, which is a slow improvisational one with broken chord arpeggios. It becomes more agitated in the middle, and then gradually relaxes afterwards.

The fifth variation is in the new age style. It is the only one in major key, and is in a soothing mood. It returns to minor key near the end.

The last variation is a fast swing. It begins with powerful bass and syncopated chords. The theme develops through the walking bass with triplets and tremolos, followed by a descending blue scale. A series of powerful and brilliant chords gives a climactic end to the variation.

(296 words)

