

Junior Recital

CHAI ZI QING



PERFORMING:

BACH
FRENCH OVERTURE IN B MINOR, BWV 831
I. OVERTURE

RACHMANINOFF
PRELUDES OP. 32 NO. 4, 5 & 6

BRAHMS
4 KLAVIERSTÜCKE, OP. 119

26. 11. 2024 | 10:40AM
YST CONCERT HALL



PROGRAMME NOTES

JOHANN SEBASTIAN BACH (1685-1750)

French Overture in B minor, BWV 831

I. Overture

Bach's French Overture is part of his Clavier- Übung II, which was published in 1735 alongside the Italian Concerto. The overture starts with a slow, majestic section featuring dotted rhythms, giving it a regal, ceremonial feel. It's stately and filled with ornamentation, typical of French overtures, creating a grand atmosphere. This is followed by a lively fugue that unfolds with energetic, interwoven lines, building intensity as it progresses. The fast section contrasts sharply with the slow opening, providing a sense of drive and complexity.

SERGEI RACHMANINOFF (1873-1943)

Preludes Op. 32

IV. Allegro con brio

The Prelude Op. 32 No. 4 in E minor strongly evokes his choral symphony The Bells, Op. 35. Though The Bells was published three years later, its main theme was composed alongside the Prelude. The vivid portrayal of bell sounds and the dramatic alternation of rhythmic thirds conjure a tense, almost foreboding atmosphere, reminiscent of a grand, national opera scene.

V. Moderato

The Prelude Op. 32 No. 5 in G major features a delicate melody in the high register, floating above a soft, murmuring accompaniment in the mid-range. The five-against-three rhythm between the hands creates a blurred, dreamlike effect.

VI. Allegro appassionato

The Prelude Op. 32 No. 6 in F minor opens with a bold, stormy theme in the lower register, creating a sense of urgency and tension. Its relentless momentum and emotional intensity make it one of the more striking preludes in the Op. 32 set.

JOHANNES BRAHMS (1833-1897)

4 Klavierstücke, Op.119

I. Intermezzo in B minor

This piece begins with slow, descending arpeggios that create various harmonic possibilities and unexpected resolutions. Brahms told Clara Schumann it was “teeming with dissonances,” with each note feeling like a slowing down to savor its melancholy. The middle section adds rhythmic tension with its shifting pulse between hands.

II. Intermezzo in E minor

This piece opens with a nervous stutter of echoing repeated notes, where rhythmic patterns cleverly shift against the meter and harmony. The middle section introduces a gentle waltz with clearer rhythm, but this melody is deceptively just a variation of the opening theme, dressed in a more lilting style.

III. Intermezzo in C major

This piece has such a cheerful, almost playful character, with its dance-like melody comfortably placed in the mid-range and consistently played by the right-hand thumb. This light-hearted theme is further enlivened by occasional thrilling cascades of arpeggios, which add an element of excitement to the piece.

IV. Rhapsody in E-flat major

The rhapsody starts with a bold march in irregular 5-bar phrases. The middle section contrasts tense triplet figures in C minor with a light, salon-like A flat major theme. It ends with gypsy-style coda that surprisingly resolves in E flat minor.