

# *Double Bass Junior Recital*

## *Tchaikovsky*

*1. Lensky's Aria from Eugene Onegin*

*2. Variatton on a Rococo Theme, Op. 33*

*Pianist: Kerim Vergazou*

*2020*

*26 November*

*3:00 pm*

## *Fang Po-Yu*

26 November | Thursday

*Fang Po-Yu*

*Double Bass Recital*

Kerim Vergazov, *piano*

**PROGRAMME**

PETER ILYICH TCHAIKOVSKY  
Lensky's Aria from Eugene Onegin

PETER ILYICH TCHAIKOVSKY  
Variations on a Rococo Theme, Op. 33

## About The Performer

**Fang, Po-Yu** started learning the double bass in 2010. He joined the Kaohsiung Youth Symphony Orchestra (KYSO) in 2012. In 2015, he attended the Lan Yang International Double Bass Summer Camp, learning skills from Virtuoso Rotaru, Barbe and Youg-ho Fu. Po-Yu won second prize in the Lan Yang International Double Bass Competition and second prize in the National Student Competition of Music in Taiwan. In 2016, he attended the National Taiwan Symphony Orchestra Summer Camp and held a Recital in Kaohsiung on 29 June 2018. Po-Yu is currently a third-year student in the Yong Siew Toh Conservatory, under the tutelage of Guennadi Mouzyka.

## Programme Notes

### **PETER ILYICH TCHAIKOVSKY** **Lensky's Aria from Eugene Onegin**

Lensky's Aria from Eugene Onegin: Eugene Onegin is a famous opera by Tchaikovsky. The story is based on the samename novel by Alexander Pushkin. The story concerns a selfish hero, Eugene Onegin, who lives to regret his rejection of a young woman's love and his careless incitement of a fatal duel with his best friend. A young woman, named Tatyana, meets Onegin through her sister's fiancé, Lensky, and is strongly attracted to Onegin and pursue him crazily. However, Onegin does not care about her and tell her he is unworthy of her love.

A few days later, a ball is being given in honour of Tatyana, whose name day it is. Onegin is dancing with her. He grows irritated with a group of neighbours who gossip about him and Tatyana, and with Lensky, Onegin's friend, for persuading him to come to the ball. He decides to avenge himself by dancing and flirting with Olga who is Lensky's fiancée. Lensky is astounded and becomes extremely jealous. After a serious quarrel, Lensky challenges Onegin to a duel, which the latter is forced.

The scene switches to the bank of wooded stream Lensky is waiting for Onegin. Lensky reflects on his life, his fear of death and his love for Olga. Frankly, both Lensky and Onegin are reluctant to have a duel, but it is too late to stop. After the duel, Lensky dies.

Lensky's aria happens in the scene which he is waiting for Onegin to go ahead with a duel. He sings his full love for Olga and his fear of death. This tragical aria starts with sadness and fear. In the middle of the song, Lensky starts recalling the beautiful life he had ever. The emotion sooner became strong and



intense due to the love for Olga and the desire of having her. However, this aria ends in the minor key and fades away with grief.

## **PETER ILYICH TCHAIKOVSKY**

### **Variations on a Rococo Theme, Op. 33**

The Variation on a Rococo Theme The Variation on a Rococo Theme was written between December 1876 and March 1877. The style was inspired by Mozart. Tchaikovsky wrote this piece for and with help of Wilhelm Fitzenhagen, a German cellist and fellow-professor at Moscow Conservatory. Tchaikovsky had rarely been attracted by variation form. The variation for cello and orchestra, compared to the traditional form of the concerto, has the problem of lacking variety between variation. Thanks to his consummate craftsmanship, he avoided this problem.

The original form of this piece has 8 variations. However, before this 8-variation version came out, his friend, Fitzenhagen, changed the order of variation and deleted one of the variations. His premiere won big applause. The version by Fitzenhagen soon became the standard. Tchaikovsky was not satisfied with the modification Fitzenhagen made.

One of Fitzenhagen's students, Anatoliy Brandukov, described an incident eleven years later: "On one of my visits to Pyotr Ilyich [in 1889], I found him very upset, looking as though he was ill. When I asked: "What's the matter with you?" — Pyotr Ilyich, pointing to the writing desk, said: 'Fitzenhagen's been here. Look what he's done with my composition — everything's been changed!' When I asked what action he was going to take concerning this composition, Pyotr Ilyich replied: 'The Devil take it! Let it stand as it is!'" Fortunately, Tchaikovsky's version was found and republished for the first time in the 1950s. More musicians thus start performing and appreciate this original work. These two versions have a different musical idea inside, which is a gift for people nowadays as people can appreciate and enjoy them.

Both pieces are not written for double bass originally. The timbre of these pieces is not for a double bass definitely. However, with the mellow and beautiful sound of the double bass, it can be a chance to interpret both pieces differently. On the other hand, performers can show their virtuosity. it will not be less impressive than the original instrumentation.

*Programme notes by Fang Po-Yu.*