



A JUNIOR RECITAL BY

JOELLE CHIAM, VIOLIN
KERIM VERGAZOV, PIANO

EUGÈNE YSAÏE

VIOLIN SONATA NO. 3 IN D MINOR, "BALLADE"

CLAUDE DEBUSSY

VIOLIN SONATA IN G MINOR, L. 140

NICOLÒ PAGANINI (ARR. KREISLER)

LA CAMPANELLA

25 November 2020 | Wednesday | 3pm
YST Concert Hall
Livestreamed on Youtube



YST

Yong Siew Toh
Conservatory
of Music

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Joelle Chiam Yan Ling

Violin Recital

Kerim Vergazov, *piano*

PROGRAMME

EUGÈNE YSAÏE

Violin Sonata in D Minor, Op. 27, No. 3, "Ballade"

CLAUDE DEBUSSY

Violin Sonata in G Minor, L. 140

I. Allegro vivo

II. Intermède. Fantasque et léger

III. Finale. Très animé

NICOLO PAGANINI arr. KREISLER

La Campanella

About The Performer

Joelle Chiam, 19, currently studies with Ang Chek Meng following her early admission in 2018 to the B.Mus programme at the Yong Siew Toh Conservatory of Music. Joelle's violin teachers also include Chua Lik Wuk, Tan Wee-Hsin, Lillian Wang and Alex Yi. She attended the Meadowmount School of Music during the summer of 2016 where she received instruction from Gerardo Ribeiro. She is grateful to have also studied with Almita Vamos, Ilya Kaler, Kam Ning, Gil Shaham, Igor Yuzefovich, Régis Pasquier, Stefan Milenkovich, and Siow Lee-Chin, among others. An avid performer, Joelle most recently performed in concerts as part of the Tang Tee Khoon Homegrown Series performing a selection of Mozart sonatas. Joelle participated in various violin competitions and festivals and was awarded the third prize at the Chamber Music Competition of the 3rd Singapore Performers' Festival 2010, a Silver Award for violin performance at the 4th Singapore Performers' Festival 2012 and a Platinum Award with scholarship for chamber music performance at the 7th Singapore Performers' Festival 2018. In the National Piano and Violin Competition 2017, she was one of five semi-finalists in the Violin (Senior) category. An active member of the Singapore National Youth Orchestra ("SNYO") from 2014 to 2019, Joelle performed as both Principal Second Violin and Concertmaster. She represented the SNYO and Singapore at the 34th Toyota Youth Orchestra Camp in Japan in March 2018. Joelle also served as Concertmaster with the Texas Festival Orchestra of the Round Top Institute in 2019. She has also auditioned for and has qualified as a freelance violinist with the Singapore Symphony Orchestra. Joelle has performed a wide repertoire of orchestral works under the baton of conductors including Leonard Tan, Jason Lai, Jonas Alber, Joshua Tan, Peter Stark, Masahiro Izaki, Kachun Wong, Andrew Litton, Christian Arming, Christoph Campestrini, Linus Lerner, Andres Franco, Benjamin Zander, Martin Fischer-Dieskau, at various venues including the Victoria Concert Hall, the Esplanade Concert Hall, the Petronas Philharmonic Hall, the Xinghai Concert Hall and the Hong Kong Cultural Centre. Joelle plays a 1924 *Gennaro De Luccia* generously loaned by the Rin Collection.

Eugène Ysaÿe (1858-1931) **Violin Sonata No. 3 in D minor, "Ballade"**

One of the most widely-performed works by violinists around the world, the *Ballade* is the third in Ysaÿe's Six Sonatas for solo violin. Since its composition, this set of sonatas has been established as a monument in the violin repertoire built upon the foundations of J.S. Bach's six unaccompanied Sonatas. A performance of Bach's Sonata No. 1 had inspired Ysaÿe to write this set of six, in which he intended to incorporate violin techniques that had developed in the 200 years since Bach's time. Each dedicated to a contemporary violinist of Ysaÿe's generation, the *Ballade* was written in dedication of Romanian violinist George Enescu.

The single-movement sonata draws the listener in with an emotionally tense introduction, **Lento molto sostenuto**, marked by Ysaÿe to be "in the manner of a recitative" and with the absence of barlines. The thus implied rhythms of speech together with clashing double-stops and longing falling intervals seem to depict something of strained prayers and cries from a troubled soul. This develops into a relatively measured and animated section but with a 5/4 time signature giving the music a sway of uncertainty. The wavering music bursts into the **Allegro giusto e con bravura**, where duplets and triplets swirl in an unrelenting dance. This dissolves into a mist of cascading figures, ebbing and flowing in and out of a state of fantasy, yet never out of reach of the persistent anguish from the recitative. Weaved into these twists and turns is an echo of the dance melody; this time with a hint of reprieve and hope. A time of tranquility then follows, but does not last long as it quickly builds into the final reinstatement of our recurring dance theme, escalating into a terse yet fiery finish.

Claude Debussy (1862-1918) **Violin Sonata in G minor, L. 140**

Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Debussy's musical talents became evident at a young age, and he was admitted to the Conservatoire de Paris at the age of 10. There, he was praised by one teacher for his "artistic temperament" but reprimanded by another for his carelessness -- this combination of innate talent with his free-spirited nature gave rise to his experimental compositional style. Debussy was drawn to many styles of music foreign to him, especially those with a harmonic freedom unorthodox in the typical Anglo-German style. Although intended to be part of a series of six sonatas for various instruments (dedicated to his wife, Emma), this sonata is the third of the series and Debussy's swansong. It was written in the shadow of the couple's alienation from many of their friends and family, his then-8-year-long battle with cancer, and the outbreak of World War I. In a letter to one of his closest friends, Debussy writes that he makes references in the sonata to *The Imp of the Perverse* by Edgar Allan Poe, a short story about the self-destructing impulse of human nature. Debussy himself premiered this sonata with violinist Gaston Poulet, but was bedridden shortly after and passed of his illness barely a year later.

The **Allegro vivo** opens relatively firmly in the key of G, presenting the melody in a tender but uneasy mood. This is swiftly transformed into swells of energy, and the two instruments decay into serene lilt, where the violin floats above the cyclic waves of the piano in an uninhibited idleness, evolving into a pensive chant. Turning a corner, we arrive back at the opening theme, this time propelled by traces of the waves heard earlier, and with a growing sense of terror. In a haunting dialogue, a return of the chant-like motif from the middle section makes a possible allude to comforting words from Debussy's wife in efforts to diminish his fear of nearing death. Bursts of energy kindle the second movement, marked **Intermède: Fantasque et léger** (whimsical and light). Despite these instructions, a sense of mocking satire perpetuates this movement, which Debussy affects with the percussive capabilities of both instruments, particularly the violin pizzicato, which had not yet become a common technique. The unpredictability of this movement's diversions between humor and struggle reflect the internal turmoil Debussy must have been feeling, but eventually comes to a close in surrender, marked "morendo", or "dying away". In the **Finale: Très animé**, Debussy brings us a nostalgic reference to the opening of the first movement above a twinkling piano accompaniment, before sweeping both instruments into a breathless sequence. This tumbles into a languid chromaticism, combined glissandos in the violin and the harmonies in the piano, possessing a strangely jazz-like sound. Fragments of contradictory moods interrupt each other in a final statement, barreling into a resounding G major ending that would have been triumphant if not for the panic it had emerged from. This last sprint appears to be an especially uncanny parallel to Poe's *The Imp of the Perverse*.



I walked vigorously -- faster -- still faster -- at length I ran. I felt a maddening desire to shriek aloud. Every succeeding wave of thought overwhelmed me with new terror [...] I became blind, and deaf, and giddy; and then some invisible fiend, I thought, struck me with his broad palm upon the back. The long imprisoned secret burst forth from my soul.

EDGAR ALLAN POE, *THE IMP OF THE PERVERSE*

Nicolò Paganini (1782-1840) (arr. Kreisler) La Campanella

We end this afternoon's thus far gravely-spirited recital with a whimsical, light-hearted note. This arrangement was taken from the third movement of Paganini's Violin Concerto No. 2 (nicknamed "*La Campanella*" in Italian or "*La Clochette*" in French, meaning "*The Bell*") which has also been transcribed for piano, most famously by Franz Liszt.

Paganini is known as being one of the most celebrated violin virtuosos in history, and his 24 Caprices for Solo Violin have since become one of the most monumental works for violinists of all time. *La Campanella* is a work brimming with carefree, flippant spirit, and yet still demands technical prowess from the performer. The opening theme is an obvious dance-like imitation of bells, upon which an array of variations are built. In these variations techniques of ricochet, harmonics, double stops, trills and plain dexterity are employed, all in the name of flamboyance.