

25 November | Wednesday

Kuok Ray Chie

Violin Recital

Kerim Vergazov, *piano*

PROGRAMME

CAMILLE SAINT-SAËNS

Violin Concerto No. 3 in B Minor, Op. 61

I. Allegro non troppo

II. Andantino quasi allegretto

III. Molto moderato e maestoso

About The Performer

Kuok Ray Chie is a Singaporean violinist currently studying at Yong Siew Toh Conservatory of Music. Since young, she moved frequently across the country and gained much performing experience in orchestras and chamber groups along the way. As a musician, she seeks to approach and understand new pieces like new people. In hopes to provide a voice for the music to express its' heart and sentiment in an effective, captivating manner.

Programme Notes

Saint Saens, Violin Concerto No. 3 in B minor Op. 61

Camille Saint-Saens (9 October 1835 – 16 December 1921) wrote this French romantic piece in March of 1880. It was later premiered in October 1880 with Pablo De Sarasate playing solo violin.

Critiques confess Saint Saens' expertise in writing tasteful music, but say it simply 'superficially elegant' and lacks depth. I however completely disagree and feel like Saint Saens is terribly misunderstood. I believe 'depth' is not determined by how 'complex' a piece of art appears to be and great 'depth' can be found in the experience of simplicity. Much sentiment is hidden in simplicity of life, and can be found when you make effort to understand it. And my purpose today, is to express and convey the passion, the hidden spirit of Saint Saen with this performance.

The first movement, *Allegro non troppo* comes in strong with a five-note motive, which arrives to a higher note each time the motive comes back to play. Plenty of conviction and confidence here. This section is then followed by a deeper more emotional passage which would be considered the B section. AB section repeats itself, with the movement ending with separated chords. There are occasional tension created every time the main theme comes back, But in the end, certainty is always found.

Andantino, a beautiful conversation between solo violin and piano accompaniment. There is a certain lilt in this movement that is like a waltz. The lilt and repetition almost gives us a sense of bliss and aloofness in the journey, keeping us guessing what is the beauty Saint Saens is observing while experiencing that bliss and dissociation. The main lyrical theme repeats itself throughout the entire piece and it gives the violin an opportunity to sing soaringly. The movement ends with artificial harmonics as accompaniment, sound emanating the flute. An innocent, dreamy way to end the movement.

This concerto ends with this upbeat, dance-like third movement. The movement starts off with plenty of drama, a very Spanish-like cadenza from

the violin. However when tutti comes in, the mood very immediately turns buoyant and radiant. The cadenza comes in again, but this time with a variation of upbow staccatos. This movement feels much more lighthearted compared to the first. Dramatic, but an underlying emotion of joy and fulfilment. As if after much searching and conviction, he finds beauty that ends up softening his heart. I hope now you can see, how the frequent use of repetitions in this entire concerto brings us steps further into a story told.

Programme notes by Kuok Ray Chie.