

Tseng Chieh-An

VIOLIN SENIOR RECITAL

BEETHOVEN | CHAUSSON | WIENIAWSKI



2021.20:00

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CONCERT HALL

PIANIST | GE XIAOZHE



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Yong Siew Toh
Conservatory
of Music



Tseng Chieh-An Violin Senior Recital

2021.22.04 20:00 Yong Siew Toh Conservatory Concert Hall

Pianist: Ge Xiao Zhe

Program

Ludwig van Beethoven: Violin Sonata no. 10 in G major, op. 96

~intermission~

Ernest Chausson: Poème, Op. 25

Henryk Wieniawski: Variations on an Original Theme Op 15

~end~

Biography

Tseng Chieh-An, born in Taiwan in 1999, began studying the violin at age 6. She is currently a 4th year student of Prof. Qian Zhou at Yong Siew Toh conservatory of Music with full scholarship.

She is the first prize winner of New Tang Dynasty Television competition for young musician in 2015 , and the first prize winner of concerto competition in Yong Siew Toh Conservatory of music in 2019. She had performed Mendelssohn violin concerto in E minor with the conservatory orchestra in August 2019. She is also the prizewinner of the 2nd Sylvia shu-te lee Violin Competition, and the finalist of Singapore violin festival competition of 2019. She was awarded the highest prize of Singapore violin festival competition 2020.

She had performed throughout Taiwan, Singapore, Japan, Austria, Hungary and Israel. She participated in the Singapore violin festival 2016, 2017, 2018 and 2019. She is the participant of Salzburg Morartuem summer academy in 2015. In July of 2018, she went to Keshet Eilon international string summer master course in Israel, in which she performed in several concerts and masterclass. She is the participant of the festival academy Budapest in 2019, and was invited to perform at the Chofu international music festival in Japan the same year.

Program notes

Ludwig van Beethoven: Violin Sonata no. 10 in G major, op. 96

The Sonata No. 10 in G Major, op. 96 was written in 1812 and was dedicated to Beethoven's patron Archduke Rudolph, who premiered it, together with the violinist Pierre Rode. There was a gap of ten years between Beethoven's ninth sonata (the Kreutzer) and the tenth. Unlike most of his violin sonatas, the tenth sonata contains four movements-

1. *Allegro moderato* (in G major)
2. *Adagio espressivo* (in E-flat major)
3. *Scherzo: Allegro - Trio* (in G minor, *Trio* in E-flat major, ends in G major)
4. *Poco allegretto* (in G major)

Whereas the biggest difference between his tenth sonata and its predecessor is not about the form, but about the characteristic. Instead of being dramatic and heroic, this sonata is more intimate, calmer, gentler in sonorities, and deeper in melodic lines. This sonata starts with a whispering trill played by violin and then responded by piano before anything developed, which is very unique in his sonatas. This trill is the beginning and a metaphor of the spring-like dialogue between violin and piano. Violinist Abram Loft described the second movement of this sonata as "the players are as close to paradise as one can approach in this world." There is no pause between second and third movement, which makes the contrast of these two different characters very unique. The fourth movement contains seven variations and a short coda on an energetic theme. The theme of this movement has a folk-song quality, with good humor throughout the piece. What is special about the ending is that Beethoven chose to change the tempo from allegro to poco adagio before going into the presto, as if he was reluctant to say farewell to his last violin sonata.

Ernest Chausson: *Poème*, Op. 25

Poème Op. 25, is a composition for violin and orchestra written by Ernest Chausson in 1896, and was premiered by Eugène Ysaÿe, to whom it is dedicated. It is a single-movement work based on “The Song of Triumphant Love,” a short story by the Russian novelist, Ivan Turgenev.

Here is a short glimpse of the magical violin part (from a program note written by the violinist Nicholas DiEugenio):

“He ordered the Malay to bring him his Indian violin. It resembled present-day ones, except that instead of four strings it had three, the top of it was covered in bluish snakeskin and the delicate reed bow had a semi-circular appearance, and on the end of it glittered a pointed diamond.”

“First of all, Muzio played several melancholy—as he called them—folk songs, strange and even savage to Italian ears; the sound of the metallic strings was mournful and feeble. But when Muzio began the final song, the very sound suddenly grew stronger and quivered resonantly and powerfully; a passionate melody poured out from beneath the broad sweeps of the bow, poured out in beautiful sinuous coils like that very snake whose skin covered the top of the violin; and the melody burned with such fire, was radiant with such triumphant joy, that both Fabio and Valeria were pieced to their very hearts and tears came into their eyes; and Muzio, with his head bent forward, pressed over the violin, his cheeks grown pale and his brows drawn together in one straight line, seemed even more concentrated and solemn—and the diamond on the end of the violin bow shed sparkling rays as it moved, as if it had also been ignited by the fire of the wondrous song . . .”

Poème does not follow any composition form, but it is very moody, melancholic, fancy and imaginative.

Henryk Wieniawski: Variations on an Original Theme Op 15

The Variations on an Original Theme, Op. 15, were composed in 1854 and published the same year by Breitkopf and Hartel in Leipzig. It is a technically demanding piece, just like other works by Wieniawski, it required the performer to play difficult techniques such as staccato, left hand pizzicato, harmonics, octaves and chords with freedom. There is a 3-minute introduction in minor key before going to the theme in major key. This section reappears after the variations and is followed by a finale in the form of a brilliant waltz ending in a brilliant coda.