



YST

Yong Siew Toh
Conservatory
of Music

LIN GUAN-RU

SENIOR RECITAL

23 APRIL 2021 5:30PM
YST CONCERT HALL

Programme:

MOZART: SONATA IN C MAJOR, K. 303
FOR PIANO AND VIOLIN

FAURÉ: VIOLIN SONATA NO. 1 IN A MAJOR

DVOŘÁK: ROMANCE IN F MINOR, OP. 11

WAXMAN: CARMEN FANTASY

CHERIE KHOR, PUALINA LIM - PIANO



About the Performer

Guan-Ru started playing the violin since aged four, until now she has been playing the violin for 17 years. In Taiwan, she entered the music school at the age of 8 where she learned both the violin and piano at that time with the former being her major. When she was 12 years old, she entered The Affiliated Senior High School of National Taiwan Normal University (HSNU). During school time, she has participated in many competitions and she won most of them. When she was 15, she started participating in various music festivals and music camp, including the prestigious first Singapore Violin Festival in year 2016. Now, she is currently studying at Yong Siew Toh Conservatory of Music and under Professor Zuo Jun studio. Over the many years, she has taken lessons under James Buswell, Victor Danchenko, Takahashi Shimizu, Violmos Szabadi Tong Wei Dong, Alexander Bartha and Shlomo Mintz.

Programme Notes

WOLFGANG AMADEUS MOZART

Sonata in C major, K. 303 for Piano And Violin

In 1778, W. Mozart composed 6 sonatas during the tour to Mannheim and Paris and was inspired by a successful opera composed by Joseph Schuster. This sonata does not have a complete structure of sonata form, but the first movement uses contrasting tempo to make it structural. In this sonata, the contrasting tempi and the constant modulations of the theme, creates the exciting and agitated feeling for the listeners. After the unstable first movement, Mozart applies a minuet form to the second movement, which begins with a lyrical melody on the piano followed by the melody on the violin part, bringing a sense of momentum to establish the energy of this piece.

GABRIEL FAURÉ

Violin Sonata No. 1 in A major

G. Fauré was a French composer, organist, and pianist, who was born in 1845. He is recognized today as one of the great masters of French music. French composers approached music more as a sonorous form than as an expression. In this sonata, we can explore clear, bright patterns of tones and colours. Also, the music sounds lyrical and has a dancelike feeling. Faure composed this piece in 1876 and dedicated this piece to a violinist, Paul Viardot; who premiered this piece with Fauré himself on the piano part. In this sonata, the piano part is really demanding. At the beginning of the first movement, a beautiful main theme starts from the piano part alone. The melody line in the piano part supports the violinist

throughout this whole movement. He used a lot of broken octaves and sixteenth notes to create a sense of tension in the piece, but the sweet, powerful, and exciting moments can still be found out within the first movement.

The second movement creates the mood of romantic, dreamy. In the second movement, the piano presents a repetitive and rhythmic pattern to make an introduction and have a dialogue with the violin. The tension increases with every layer, with the piano supporting constantly in one line and build up to a climax with the violin part.

A lively, straightforward Scherzo begins at the third movement. The syncopation and rhythmic pattern explore a fun and attractive melody within this whole movement.

The last movement, Andante quasi presto, brings out the yearning feeling. To me, the last movement is really different from the previous movements and it contains a feeling of thoughtfulness and profoundness. The conversation between the piano and the violin is also more important in this movement and it seems like it is about to tell us something is going to happen. The tension between the violin and the piano then increases until the Coda, which starts in a calm, sweet motion and increasingly builds up to the glorious ending after.

Intermission (5mins)

ANTONÍN DVOŘÁK Romance in F minor, Op. 11

A. Dvořák composed the Romance in F minor based on the materials from the second movement of his String Quartet No. 5 in F minor. This single-movement instrumental composition is abnormal in some ways and whose origins are shrouded in mystery. The date of the manuscripts didn't exist. However, the Romance has a relation to a different work whose date of composition we do know, String Quartet No. 5 in F minor. The romance has something to do with the second movement of this quartet. In this Romance, a long and elegant melody on the piano part begins as an introduction. And followed by a violin part which comes from the principal theme of the quartet movement and creates a sense of dignity, but beautiful tune. After a short transitional bridge, it then connects to the new and beautiful theme which leads into the entry of the new key, E major. This passage makes me feel sweet and warm. For me, in this romance, we can explore many different feelings in the piece and we can also somehow feel a sense of Czech folk music and also the Classic-Romantic style of Brahms. For example, the feeling of desire and the pure and charming sound from those passages.

FRANZ WAXMAN
Carmen Fantasy

F. Waxman is a German-born composer, and he devoted his life to film music. The piece, Carmen Fantasy, was composed based on the various themes from Bizet's opera and was composed for the movie called Humoresque. The soundcheck of the recording for this music was originally played by Isaac Stern, but Waxman later on revised and expanded the work in light of the request from Jascha Heifetz for his radio program. Nowadays, this virtuoso piece has been played in many concerts because of its stunning technical demands. It has also been transformed into a variety of arrangements.

Programme notes by Lin Guan-Ru.