

H W A Y O U N G

J O O

C e l l o

J u n i o r

R e c i t a l

Piano | Liu Jia

R. Schumann

C. Debussy

A. Piazzolla



22 November 2021 | 3:30pm

Conservatory Concert Hall

Yong Siew Toh Conservatory of Music



22 November 2021 | MONDAY

# *Joo Hwayoung*

## *Cello Recital*

Liu Jia, *piano*

### **Programme**

#### **SCHUMANN**

*Fantasiestücke*, Op. 73

I. Zart und mit Ausdruck

II. Lebhaft, leicht

III. Rasch und mit Feuer

#### **DEBUSSY**

Cello Sonata in D Minor, L. 135

I. Prologue. Lent

II. Sérénade. Modérément animé

III. Finale. Animé

#### **PIAZZOLLA**

*Ave Maria* (Tanti Anni Prima)

## **About The Performer**

**Joo Hwayoung** is a Korean cellist who was born in November 2001. She started playing cello at the age of 8. She has graduated from Yewon School and after that, she was admitted to Seoul Arts High School. However, she passed High School Graduation Equivalency Examination in May 2018. And she started her university life at Yong Siew Toh Conservatory of Music from 2019. She won top prizes in many competitions such as Eum Youn Music Competition, Korean Youth Music Competition and Korea Herald Music Competition. Also, she won Seoul Youth Chamber Music Competition and Artsylvia Foundation Chamber Music Audition. She has performed as a cellist of Piano Quartet in Chamber Music Society of Lincoln Center The 35th Annual Young Musicians Concert at Alice Tully Hall, Lincoln Center. She is currently a Year 3 student at Yong Siew Toh Conservatory of Music, studying with Prof. Li-Wei Qin.

## **Programme Notes**

### **SCHUMANN**

*Fantasiestücke, Op. 73*

I. Zart und mit Ausdruck

II. Lebhaft, leicht

III. Rasch und mit Feuer

R.Schumann Fantasiestücke Op.73 – Schumann wrote these three fantasies during a happy period in his career and published them later in 1849. He wrote them in Dresden, in February 1849. The Clarinet was his original inspiration, and he called the works "Soiréestücke" (Night Pieces) before changing the name to Fantasiestücke and stated that they could also be played on violin or cello. While Schumann's fantasy writing features contrasting mood shifts, these three pieces are also highly unified and meant to be played as a complete group. They are moving from darkness to light, from inward reflection to extroverted exuberance. Each is in the A-B-A song form typical of Romantic miniatures, creating a sequence of nested patterns here, culminating in a swelling coda with Schumann urging "faster" twice.

### **DEBUSSY**

Cello Sonata in D Minor, L. 135

I. Prologue. Lent

II. Sérénade. Modérément animé

III. Finale. Animé

C.Debussy Cello Sonata - The Sonata for Cello and Piano, originally subtitled "Pierrot is angry at the moon," has a modern-day commedia dell'arte sensibility - a raw, heart-on-sleeve, dark humor. The Cello Sonata is the most unrefined, emotionally exposed of the three sonatas - maybe even of all Debussy's works. The piece was written in 1915. It was the first of a planned set of six sonatas for various instrumental combinations of which Debussy only completed three. The first movement establishes a singing theme in the cello, which alternates between exuberant eruptions and quiet moans. The second movement's counterpoint among three voices is almost jazz-like, with the piano playing both as a melodic partner for the cello and as a plucky, bluesy accompaniment, the bowed cello in its upper register sharing the melody with piano, and the cello's lowest notes, played pizzicato in an elastic syncopation that takes on the role of an upright jazz bass. This movement has a lunar

quality to it: time stops and starts, melodic and harmonic themes shift from deep darkness to starlit dances. An exultant duet between cello and piano spills from the serenade's final quiet statement. The opening ascending sequence for the cello introduces a dance motif, which is integrated into the mix for a rondo-like re-examination of the work's previous themes.

## **PIAZZOLLA**

*Ave Maria* (Tanti Anni Prima)

A. Piazzolla *Ave Maria* - *Ave Maria* (Tanti anni prima – Many years ago) is one of two hauntingly beautiful tunes drawn from Ástor Piazzolla's score for the 1984 Marco Bellocchio film *Enrico IV* (Henry IV) based on the eponymous play by Luigi Pirandello with the same title, starring Marcello Mastroianni and Claudia Cardinale. The song is known as *Ave Maria*, a later name given to it by Piazzolla's Italian agent, Aldo Pagani, most likely for commercial purposes. One must agree that the new name fits, the *Ave Maria* does bring to mind a church organ during a meditative moment. *Ave Maria* is divided into two sections, both of which have smooth, broad melodic lines that demonstrate the composer's lyrically sensitive side. More passion and character are required in the second part, particularly to color with the modern, more discordant chords. Although originally for oboe and piano, the version for cello and piano is among the more frequently performed.

*Programme notes by Joo Hwayoung.*