

27 April 2022 | WEDNESDAY

Chiu Yi-Ru Viola Recital

Liu Jia, *piano*

Programme

SCHUMANN

Fantasiestücke, Op. 73

– Intermission 15 mins –

WILLIAM WALTON

Viola Concerto

I. Andante comodo

II. Vivo, e molto preciso

III. Allegro moderato

Programme Notes

In February 1849, Robert Schumann composed his Fantasia for clarinet and piano in two days. A few days later, Clara Schumann and Dresden clarinetist John Gottlieb Cott premiered the works. Schumann initially chose the title *Soirée Pieces* for his works, eventually deciding to publish them as *Fantasy Pieces*, thus emphasizing their poetic nature. These connotations are also at the heart of clarinetist Elisabeth Eichenberg's interpretive notes, with particular reference to the contemporary aesthetics of the clarinet sound. This edition builds on the first edition published in 1849, with subsequent corrections to Schumann's personal copy. The surviving compositional manuscripts served as an important corrective.

As Lionel Tetis said in his "Me and My Viola", conductor Thomas Beecham suggested that Walton compose a viola concerto for him (Tetis). Walton asked Tetis to recommend others for the show, and Tetis suggested Paul Hindemitt, so he was the one who premiered in London in 1929. Walton's style is characterized by romantic melodies, large

intervals and strong harmonies, strong rhythmic pulses and considerable melancholy, all of which can be clearly heard in the first movement of the Viola Concerto. The concerto is divided into three movements: Andante comodo, Vivo con molto preciso, Allegro moderato. Throughout the work, Walton uses mainly the minor key, which gives it an overall melancholy mood, albeit with jaunts in the happy major key.

Programme notes by Chiu Yi-Ru.