

CHI-YUN LIU

Viola Senior Recital



4 / 27

Wed. 3:00 pm
YST Concert Hall

York Bowen. Bela Bartok.

Yong Siew Toh
Conservatory
of Music



27 April 2022 | WEDNESDAY

Liu Chi-Yun Viola Recital

Liu Jia, *piano*

Programme

BELA BARTOK

Viola Concerto

I. Moderato

II. Adagio religioso

III. Allegro vivace

– Intermission 5 mins –

YORK BOWEN

Sonata for Viola and Piano No. 1 in C Minor,
Op. 18

I. Allegro moderato

II. Poco lento e cantabile

III. Finale (Presto)

About the Performer

Liu Chi-Yun was born in Taiwan. She is currently a fourth-year viola major student in the Yong Siew Toh Conservatory of Music, studying with professor Zhang Manchin. She started to learn the viola as a minor instrument from the age of 7. At 2014, she joined the Yuexiang Master International Music Camp and had master class with He Jun-Heng. At 2017, Chi-Yun changed the viola from minor instrument into major; and was accepted into the NTSO International Youth Orchestra Camp in the same year. She was the principal of the viola section and had master class with Hsiao Hui-Chu and Zhao Yi-Wen. She held her first joint concert at Kaohsiung City Music Hall in 2018.

Programme Notes

Bela Bartok Viola Concerto

This Viola Concerto was Bartok's last work which was asked by the famous violist William Primrose to write for him. However, Bartok only finished the viola part before his death and his student, Tibor Serly, completed the orchestral part following the manuscript by Bartok and was premiered in 1949. This was the first and most common version of Bela Bartok Viola Concerto.

This concerto represents the typical style of Bartok's late years; which is peaceful, quiet but serious and mysterious at the same time. The first movement is in a typical sonata form. It shows much sadness and pain but also portrays a purer and cleaner character. The most striking is the final Lento parlando, which is a passage of recitative linking the first and second movements. The second movement, Adagio religioso, is built from a simple, song-like tune. The first theme with the dignified melody makes a huge contrast with the second theme which is vow-like melody. The third

section borrowed the theme from the first movement and linked to the next movement through an Allegretto passage of open-fourth chords. The third movement is exciting and full of energy, and it includes a Hungarian folk song, which makes the whole movement like a dance.

York Bowen Sonata for Viola and Piano No.1 in C minor, Op.18

Bowen was only 20 when he wrote this piece (1905). This sonata was premiered by Terits and Bowen at London's Aeolian Hall on 19 May 1905.

As the first sonata of Bowen's life, it sets the pattern of the 'well-made' work using the traditional exposition repeat which he followed all his life. The wide-spanning first movement, with the busy and idiomatic piano part and the singing melody, drama and distinctive passagework of the viola part, clearly announces a composer who has arrived. The first subject opens with a questioning dotted motif, which at first questioning and soon becomes dramatic and challenging. The

second subject is lyrical and expensive. The music finally comes to a climax before the affecting final 9 bars, when the opening theme returns, all passion spent and the music ends on a dying fall.

The slow second movement is *molto espressivo* at the outset and soon *appassionato*, which is basically ternary in shape, with the middle range of the viola which can sing enthusiastically over rippling piano figurations. The third movement starts with a powerful introduction before launching into the first theme which bears some resemblance to the main theme from the first movement. This movement closes with rapid figurations punctuated with a final statement of the opening theme of the third movement.

Programme notes by Liu Chi-Yun.