

J. S. Bach | L. V. Beethoven

KIM MIKANG

CELLO RECITAL

PIANIST LIU JIA



24 April 2022 | SUNDAY

Kim Mikang Cello Recital

Liu Jia, *piano*

Programme

J.S BACH

Cello Suite No. 5 in C minor, BWV1011

I. Prelude

II. Allemande

III. Courante

IV. Sarabande

V. Gavotte I / II

VI. Gigue

– Intermission 10 mins –

BEETHOVEN

Cello Sonata No. 4 in C major, Op. 102, No. 1

I. Andante – Allegro vivace

II. Adagio – Tempo d' Andante-
attacca – Allegro vivace

Programme Notes

JOHANN SEBASTIAN BACH (1685 - 1750) Cello Suite No.5 in C minor, BWV1011

In <Cello Suite No. 5>, a Scordatura is used, which tunes strings differently from the standard tuning. It is designed to lower the highest A line by one note and tune it to the G note. The reason is to efficiently play the basic tone of this song called C minor. Today, however, they are more often played with the usual tuning system. Suite 5 shows a strong French influence in the overall development of the piece.

I. Prelude 4/4, 3/8

In the 16th century, it was used in conjunction with other songs, such as <Prelude and Fugue>. While the dance pieces are standardized, the prelude is free and improvised, and the elements of toccata and cadenza are also added to present the character of the entire suite. The 5th Prelude identified by Pablo Casals also has a 'Tempestuous' specificity, and the character of

this prelude expresses and guides the overall mood and character of each suite. The prelude, based on the French overture style, is characterized by the appearance of a fast passage following a solemn and slow intro, which creates a contrast.

II. Allemande 4/4

It is a German-style dance song with a Moderato. Relatively strong and fast. It is a dance song that originated in Germany in the early 15th century and has a long history. It is usually in 4/4, or 2/4 time, and the speed is usually between allegro and moderato, which are moderately fast. From about 1620, it was placed at the forefront of the suite, and its characteristics as a dance piece gradually faded.

III. Courante 3/2

It is an old French dance form. It is developed based on a powerful and lively theme, and the first and second half adopt the same rhythm pattern. Its etymology is derived from the meaning of 'running' or 'quickly'.

IV. Sarabande 3/4

This is an old Spanish dance song that is very slow, solemn, and elegant. It is the most solemn and dignified song, with a slow triple time, usually weighted in the second beat.

V. Gavotte I / II 4/4, 2/2

It is a variant of the word 'Gavots', which refers to the mountain people of the French provinces. It originated from a dance song that started in the province and became a court dance song.

VI. Gigue 3/8

It is a form of dance that originated in England. It's a fast and upbeat song. It is a fast dance song that has been popular in England since the 16th century. In France, it developed with punctuation rhythms, wide disjunct and fugue elements. In Italy, it developed based on fast bridge passage and harmonious structures.

LUDWIG VAN BEETHOVEN (1770 - 1827)

Cello Sonata No. 4 in C major, Op. 102, No. 1

<Beethoven Cello Sonata No. 4> is the first of two cello sonatas Op.102 completed by Beethoven in 1815. The piece is characterized by the free form of the late Beethoven period and is dedicated to his close friend and supporter, Countess Anna Maria Erdödy.

The Beethoven cello sonata, which consists of five sonatas, including the early cello sonatas No. 1 and No. 2 written under the influence of Haydn and Mozart, the lyrical and meditative immortal masterpiece No. 3, Fantasia-style Sonata No.4 played from beginning to end without stopping, and the classical Sonata No. 5 in typical three movement form of Sonata. All these five sonatas are beautiful masterpieces.

This piece was composed for the cellist *Joseph Linke* of the String Quartet, *Schuppanzigh*. No. 4 was recorded in the draft as 'Free Sonata for Piano and Cello' and was completed in 1815. In particular, the cello melody in the 2nd movement 'Adagio-Tempo d'Andante' has a

deep and rich tone to the cello, creating a majestic yet cozy and comfortable feeling.

Beethoven's five cello sonatas were composed throughout his life, including the early stage, maturity period, and late period when his creation was somewhat sluggish. Therefore, these 5 cello sonatas are also very valuable as historical sources that can guess the changes in his creation.

This song is characterized by an original composition that breaks away from the typical sonata form. In fact, even in his previous three cello sonatas, it does not appear that Beethoven aimed to complete the typical sonata form. Rather, a pattern that starts with the introduction of a slow movement and changes to a fast tempo was taken as the basis of the movement form, and the free structure that seemed to be faithful to highlighting the independence and melody of the cello was outstanding. Such a characteristic is more conspicuous in 〈 Cello Sonata No. 4 〉 . Although the two Allegro vivace has a sonata form composition, considering that it was developed from the previous slow introduction

(Andante, Adagio), others think that it is a combination of fantasia and sonata form.

1-1 -Andante 6/8

1-2 -Allegro vivace 2/2

As in the first movement of <Cello Sonata No. 3>, it is introduced in a slow tempo in the form of a cello playing the theme melody alone and followed by a piano. Thereafter, the cello and piano play a fast theme in unison, heightening the mood of the movement.

2-1 -Adagio-Tempo d' Andante-attacca 4/4

2-2 -Allegro vivace 2/4

It is characterized by a dynamic performance of the cello and piano mimicking a short motive like a Fugato, passing through the slower part of the Adagio.

Programme notes by Kim Mikang.