

27 April 2022 | WEDNESDAY

Koh Andren Piano Recital

Programme

BEETHOVEN

Piano Sonata No. 18 in E-flat Major, Op. 31

No. 3 (“The Hunt”)

I. Allegro

II. Scherzo: Allegretto vivace

III. Menuetto: Moderato e grazioso

IV. Presto con fuoco

RACHMANINOFF

Variations on a Theme of Corelli, Op. 42

Theme: Andante

Variation I: Poco più mosso

Variation II: L'istesso tempo

Variation III: Tempo di Menuetto

Variation IV: Andante

Variation V: Allegro (ma non tanto)

Variation VI: L'istesso tempo Variation

VII: Vivace Variation

VIII: Adagio misterioso

Variation IX: Un poco più mosso
Variation X: Allegro scherzando
Variation XI: Allegro vivace
Variation XII: L'istesso tempo
Variation XIII: Agitato
Intermezzo: A tempo rubato
Variation XIV: Andante (come prima)
Variation XV: L'istesso tempo
Variation XVI: Allegro vivace
Variation XVII: Meno mosso
Variation XVIII: Allegro con brio
Variation XIX: Più mosso. Agitato
Variation XX: Più mosso
Coda: Andante

– Intermission 10 mins –

BARTÓK

Piano Sonata, Sz. 80

I. Allegro moderato

II. Sostenuto e pesante

III. Allegro molto

About the Performer

Andren began playing the piano at the age of 3. He is currently a 4th year student at the Yong Siew Toh Conservatory under the tutelage of Prof. Thomas Hecht. Throughout his musical journey, he has participated in competitions and masterclasses. Most recently in 2021, he was awarded an honorable mention in the Conservatory Competition.

Programme Notes

BEETHOVEN

Piano Sonata No.18 in E-flat major, Op. 31 No. 3 (“The Hunt”)

I. Allegro

II. Scherzo: Allegretto vivace

III. Menuetto: Moderato e grazioso

IV. Presto con fuoco

The third and last of the set of Op.31 sonatas was written with four movements and the nickname that is associated with it was not actually given by the composer.

The first movement opens with a question, before humorously revealing what the key of

the piece is. Then, he repeats this gesture with a different character telling us the answer again perhaps to “double confirm” it.

The rhythmic idea of the opening will also be explored in the development section before returning to the recapitulation.

The second movement is in duple metre, unlike the usual triple metre Scherzo. Indeed, it is light-hearted and humorous with the sudden key changes and sforzandi.

The third movement is a lyrical minuet with trio. The minuet is repeated at the end which is uncommon for a minuet. It is interesting to note that Saint-Saëns composed a variation (“Variations on a theme of Beethoven, Op.35”) based on the trio of this movement.

The final movement springs right into a gallop, provided by the perpetual motion in the bass. The sound of horns (which may well be a signal of the implied hunt) can also be heard in the music.

RACHMANINOFF

Variations on a Theme of Corelli, Op. 42

Theme: Andante

Variation I: Poco più mosso

Variation II: L'istesso tempo

Variation III: Tempo di Menuetto

Variation IV: Andante

Variation V: Allegro (ma non tanto)

Variation VI: L'istesso tempo

Variation VII: Vivace

Variation VIII: Adagio misterioso

Variation IX: Un poco più mosso

Variation X: Allegro scherzando

Variation XI: Allegro vivace

Variation XII: L'istesso tempo

Variation XIII: Agitato

Intermezzo: A tempo rubato

Variation XIV: Andante (come prima)

Variation XV: L'istesso tempo

Variation XVI: Allegro vivace

Variation XVII: Meno mosso

Variation XVIII: Allegro con brio

Variation XIX: Più mosso. Agitato

Variation XX: Più mosso

Coda: Andante

The intriguing variation set, is the only solo piano work written after leaving Russia in 1917. The theme is based on a melody 'La Folia' used by Corelli. There are 20 variations, an intermezzo and a coda. The first set consist of Variation (1-13), are followed by the improvisatory intermezzo which breaks away from the rhythmic tension from before. In the second set (14-20), the theme now begins in the major key, providing a very contrasting mood from how the piece started. The Variations then builds up to an apocalyptic climax before concluding in the coda, which leaves the listener with a sense of quiet resolution.

BARTÓK

Piano Sonata, Sz. 80

- I. Allegro moderato
- II. Sostenuto e pesante
- III. Allegro molto

The Hungarian composer, Bela Bartók wrote his Piano Sonata in 1926, a year which was also known as his 'Piano year' where other piano works such as his First piano concerto,

Out of Doors suite and *Nine little pieces* were also composed.

The first movement begins with a three-note dance inspired motif and repeated rhythmic gestures. Hemiolas are also used. Although largely percussive, the use of a wide range of textures and registers (Lowest B on the piano) also suggest the orchestral nature of the piece. In the second movement, repeated notes are again used, although now haunting and hypnotic. The open chords and dissonances creates a surreal atmosphere. Is it a dream, or not a dream? This trance is finally broken when abrupt chord end the movement.

A joyful and haughty folk-like pentatonic theme opens the movement. Each time the theme comes back, it is varied. One can almost picture the whole village coming together to dance, especially at the coda, where the theme is accompanied with the strumming of the bass and the syncopated rhythm.

Programme notes by Koh Andren.