

24 April 2022 | SUNDAY

*Yang Shun-Ming*  
*Cello Recital*

Liu Jia, *piano*

**Programme**

SCHUBERT

Arpeggione Sonata in A Minor, D. 821

– Intermission 10 mins –

TCHAIKOVSKY

Pezzo capriccioso, Op. 62

SCHUMANN

Adagio and Allegro, Op. 70

## ***Programme Notes***

### **Schubert: Arpeggione Sonata in A minor, D. 821**

The Sonata for Arpeggione and Piano in A minor, D. 821, was written by Franz Schubert in Vienna in 1824. The sonata is the only substantial composition for the arpeggione (which was essentially a bowed guitar) extant today. It has been adapted to other string instruments, especially the cello. The piece was probably commissioned by Schubert's friend Vincenz Schuster, who was a virtuoso of the arpeggione, an instrument which had been invented only the previous year. By the time the sonata was published posthumously in 1871, the enthusiasm for the novelty of the arpeggione had long since vanished, together with the instrument itself.

### **Tchaikovsky: Pezzo capriccioso, Op.62**

Tchaikovsky composed this Pezzo capriccioso, Op. 62, for cello and orchestra in a single week in August 1887. The work was arranged for cello and piano, and it is in this version that the score was premiered, in February 1888 in Paris, with Anatoliy Brandukov playing the cello and the

composer playing the piano. The original orchestral version was premiered in November 1889 during a concert gathering once again Brandukov and Tchaikovsky, who this time conducted the orchestra.

## **Schumann: Adagio and Allegro, Op. 70**

In 1849 Robert Schumann composed four cycles of small character pieces: the Romanzen for oboe and piano; the Fantasiestücke for clarinet and piano; the Stücke im Volkston for cello and piano; and the Adagio and Allegro for French horn and piano. This last piece was originally named Romanze and Allegro, but Schumann later decided to change it to Adagio and Allegro, producing an alternative version for cello and piano – just as he did with the Fantasiestücke for clarinet and piano. Clara Schumann premiered the new work with the horn player Julius Schlitterlau, writing down in her diary: ‘The piece is splendid, fresh and passionate, just as I like it!’ Even Schumann said he had ‘had fun with it’.

*Programme notes by Yang Shun-Ming.*