



PANYAKORN

LERTNIMITPHAN

Piano Junior Recital



RAVEL

Sonatine

SCHUMANN

*Scenes from Childhood,
Op. 15*

25 NOV 2023 · SAT 7.30 PM
YST Conservatory Concert Hall
Free admission

MAURICE RAVEL (1875 – 1937)

Sonatine (1903-5)

- I Modéré
- II Minuet
- III Animé

The idea for the composition of *Sonatine* was first stimulated when he came across an advertisement for a competition posted in the *Weekly Critical Review*, an Anglo-French magazine. For an award of 100 Francs, the task was to submit the first movement of a piano sonata specifically in F-sharp minor. Ironically, the competition was cancelled due to the magazine's bankruptcy. The next two years were period of experimenting between his own musical language and the heritage sonata form before completing the rest two movements in 1905. Throughout his life, this piece was so adored by composer that he would often include it in concert programmes particularly his celebrated North American tour.

“Harmonically Impressionistic, formally Neo-classic” is best described through the **first movement** – *Modéré*. Under its textbook sonata form, the movement embarks with an iconic falling fourth interval along with the

unconventional use of parallel fifth. It leads into the secondary theme, which is melodically and texturally, totally distinctive. A brief development carries us through an exciting emotional build up before a cooling transition back to the recapitulation.

From the falling fourth motif became a rising fifth which is a starting point of the graceful **second movement** – *Minuet*. Although it might begin like any French harpsichord piece, the middle part portrays wide range of orchestral colors evolving from serenity to a monumental climax.

There is no better way to round off the piece than with a flashy, toccata-like **third movement** – *Animé*, which is strongly bound to the rest movements through motivic ideas. The movement is occupied by the switch between a fast virtuosic passage and the lyrical secondary theme that is borrowed from the first movement, but in a quirky 5/4 meter. Eventually, it all emerges into a hastened coda, a set of frenzy relentless repetition towards the end.

ROBERT SCHUMANN

Kinderszenen (Scenes from Childhood),
Op. 15

“Perhaps it was an echo of what you once said to me, that *Sometimes I seemed like a child*”, wrote Robert Schumann in his letter to Clara. Attached to it is a draft of a collection of short pieces called “30 sweet little things”, from which, 13 were selected and named **Kinderszenen**. Despite their simplicity and level of technical difficulty, these pieces were written not *for* children, but adult’s reminiscence *about* childhood past. Schumann here transforms his childhood memory, a universal experience, into a music that provokes nostalgic feeling to every listener – which might explain why this piece was a groundbreaking success.

In this collection, every piece is structured in a ternary form with each of them depicting a particular *scene*. Starting from the first piece, **Vom fremden Ländern und Menschen (Of foreign lands and people)** is a kind of mood when you look upon a sky, and start to wonder what is out there. That unknown, far away land is described through the unusually distanced harmonic leap from G major to an unstable diminished 7th. The leap is however followed by a four-note falling gesture marked the first unifying motive that appear in later pieces as well.

A daydreaming mood is suddenly contrasted with peppy dotted rhythms of **Curiose Geschichte (Curious story)** portraying a child attentively listening to a story. **Hasche-Mann (Blind Man’s Bluff)**, a tagging game, is no less exciting than the story. While everyone is running around, an alarming *sforzando* signifies when someone got ‘tagged’.

Bittendes Kind (Pleading child) is an endless set of questions that a child always has denoted by a rising intonation at the end of each phrase. After being left hanging there on dominant seven, the last question is finally answered with **Glückes Genug (Happy enough)**, a jolly duet between two hands depicting children having fun even in normal life.

The march-like **Wichtige Begebenheit (An important event)** leads us into children’s imaginative roleplay. The fanfare like chord reminds of an anthem, but what exactly are they playing? After playing, it’s time for afternoon nap in **Träumerei (Dreaming)**. It’s a moment of retrospection where happy and sad memory meet, but ultimately, they both fused into a good memory that lies deep in your subconscious mind.

Am Camin (At the fireplace) depicts the coziness of a home during winter with a comfortable off-beat accompaniment. The following **Ritter von Steckenpferd (Hobbyhorse knight)** is a galloping-horse play where children pretend to be knights riding. The mood suddenly shifts in *Fast zu Ernst* (Almost too serious) which begins and ends with a dark key signature and lofty spacing.

Fürchtenmachen (Catching a fright) is a constant switch between a main theme, which is like stepping into an unknown place and an episode of panic moment in a faster pulse. Being exhausted, **Kind im Einschlummern (Child falling asleep)**’s slowly rocking repetition instantly make our eye heavy and eventually arrive in dreamland with E major.

The final piece, **Der Dichter spricht (The poet speaks)** transports us back to the real world of adult from the poetic imaginary on childhood. Everything gradually fades away leaving audience in the eternal moment.