

JUNIOR RECITAL  
**EDENIA MAUREEN**

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YST CONCERT HALL



**J.S. Bach**

French Suite No. 5

BWV 816

**Frederic Chopin**

Barcarolle Op. 60

**Sergei Prokofiev**

Sonata No. 7 Op. 83



**YST**

Yong Siew Toh  
Conservatory  
of Music

# *Biography*



Edenia Maureen is a 20-year-old pianist from Indonesia. She is currently a third-year undergraduate student under the tutelage of Prof. Ning An at Yong Siew Toh Conservatory of Music, National University of Singapore. Prior to 2023, she studied under the guidance of Dr. Thomas Hecht and Mr. Lim Yan since 2021.

Her musical journey began at the age of 4 under the guidance of Ms. Brigifine and Ms. Irine Soesanto. Since then, she has actively performed in both piano concerts and competitions. Moreover, she has had the privilege to receive piano masterclasses given by wonderful pianists including Vanessa Latarche, Stephen Hough, Christopher Guzman, Erik Tawaststjerna, and many more. Her recent accomplishment includes being awarded 3rd place in the YST Piano Concerto Competition.

Apart from solo piano performance, Edenia Maureen has had quite a number of experiences in collaborative piano including piano duo, chamber music, vocal and instrumental accompaniment, as well as orchestral works. Her passion for music drives her to continuously strive for excellence and to enrich her skills as a musician.

# *Programme Notes*

## **J.S. Bach**

### French Suite No. 5 BWV 816

Johann Sebastian Bach's French Suite No. 5 BWV 816 was composed between 1717 and 1723 while Bach served as the principal composer and Kapellmeister in the court of the music-loving Prince Leopold of Anhalt-Cöthen.

Comprising seven distinct dances, this suite unfolds with an elegant Allemande and concludes with a spirited Gigue. Its music exudes vibrant, sunny, and refined qualities that permeate each of its dance movements.

The Allemande, with its continuous sixteenth-note pattern, presents a flowing dance in a moderately slow quadruple meter. On the other hand, the Courante, borrowing its name from the French word "courir," meaning to run, embarks on a livelier and faster journey.

The Sarabande, the slowest of the suite's movements, resonates with dignified solemnity. Meanwhile, the innocent yet cheerful Gavotte adds a touch of playfulness. Next, The Bouree, a lively folk dance in quick duple meter, often appears in pairs, and in this Suite, it is complemented by the contrasting Loure. The Suite reaches its brilliant and energetic culmination in the Gigue, leaving the audience with a notable sense of "pleasant excitement."

# *Programme Notes*

## **Frederic Chopin**

### **Barcarolle Op. 60**

Frédéric Chopin's Barcarolle in F-sharp Major, Op. 60, was composed between 1845 and 1846 during his later years in the village of Nohant, France, and stands as a testament to the intimate interplay between the composer's personal experience and his remarkable artistry. Chopin, who had grappled with illness and emotional pain, expressed his innermost sentiments in this composition, forging a fusion of technical brilliance and profound emotional expression.

The Barcarolle is a compelling embodiment of Chopin's profound connection to the bel canto operatic style, a form known for its exquisite singing and emotive storytelling. Within its lyrical melodies, intricate ornamentation, and dramatic expressiveness, there is a vivid imitation of the beauty and narrative power of bel canto arias.

The title "Barcarolle" originates from two Italian words, "barca" (boat) and "rollo" (rower), denoting a traditional folk song sung by Venetian gondoliers as they navigated the captivating canals of Venice. Remarkably, Chopin, who had never set foot in Venice, crafted the images of gondolas gently swaying on flowing waters through complex musical patterns. In the left hand, the music stimulates watery undulations, while the right-hand carries the main melody, gracefully floating above the quivering yet gentle accompaniment.

Structurally, Chopin's Barcarolle follows a classic A-B-A-Coda form. Within this simple framework, Chopin demonstrates his extraordinary ability to develop and transform musical themes, offering the listener an emotional odyssey. What begins as a tranquil and magical serenade gradually escalates to depths of passion and fervor before gently guiding the listener back to the serenity and calm of the piece's inception.

# *Programme Notes*

## **Sergei Prokofiev**

### **Sonata No. 7, Op. 83**

- I. Allegro inquieto
- II. Andante caloroso
- III. Precipitato

Sergei Prokofiev's Piano Sonata No. 7, widely known as the "Stalingrad Sonata," stands as poignant artistic evidence of the tumultuous era of World War II. It is one of Prokofiev's three "war sonatas", composed in 1942 when he was living in a small village in Perm, Russia.

As a prominent Soviet composer, Prokofiev was expected to align with Soviet ideology, creating works that portrayed an unwaveringly optimistic portrayal of Soviet society. This artistic expectation, combined with Prokofiev's emotions, profoundly influenced the emotional complexity and depth of the sonata.

The first movement, "Allegro inquieto," introduces the listener to a musical narrative of contrasting emotions. The relentless opening theme, brimming with urgency and unease, is juxtaposed with a lyrical and slower melody, which seems to represent a yearning for an escape from reality. Prokofiev masterfully employs clashing harmonies and dynamic contrast to create an intense atmosphere. The movement features rapid and virtuosic passages that demand remarkable technical ability, making it a reputable and emotionally charged beginning to the sonata.

# *Programme Notes*

## **Sergei Prokofiev**

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On the other hand, the second movement, marked "Andante caloroso," transports us to an entirely different emotional landscape. Written in the key of E major, this movement exudes warmth and a sense of nostalgia. It opens with a lyrical melody that conveys a profound feeling of longing, while the use of rich and harmonious chords creates a tapestry of emotional nuances. While the mood is more subdued than the previous movements, it offers an exploration of shifting emotions and dynamics, once again revealing the depth and complexity of the composer's musical expression.

The journey culminates in the "Precipitato" finale, a toccata that drives the listener with an unrelenting momentum. This movement, highly virtuosic and electrifying, challenges the pianist with complex rhythmic patterns in a time signature of 7/8. Unexpected accents maintain a thrilling sense of excitement. In addition, Prokofiev treats the piano as a percussive instrument in this movement, as thunderous, energetic, and mechanical chords are present. The sonata reaches its climax, and the "Precipitato" finale concludes with a decisive closure in B-flat major, leaving an indelible impact.