30 APRIL, MONDAY, 4PM, CONSERVATORY CONCERT HALL

Senior Recital:
Jeong Han Sol, Piano

HAYDN

Sonata in E-Flat Major, Hob. XVI: 52

I. Allegro

II. Adagio

III. Finale: Presto

JANÁČEK

Piano Sonata 1.X.1905 “From the Street”

I. The Presentiment – Con moto

II. The Death – Adagio

Intermission (5 minutes)

(cont.)
SCHUMANN
Carnaval, Op. 9

Préambule: Quasi maestoso
Pierrot: Moderato
Arlequin: Vivo
Valse noble: Un poco maestoso
Eusebius: Adagio
Florestan: Passionato
Coquette: Vivo
Réplique: L’istesso tempo
Papillons: Prestissimo
Chiarina: Passionato
Chopin: Agitato
Estrella: Con affetto
Reconnaissance: Animato
Pantalon et Colombine: Presto
Valse allemande: Molto vivace
Intermezzo: Paganini: Presto
Aveu: Passionato
Promenade: Con moto
Pause: Vivo
Marche des “Davidsbündler“ contre les Philistins: Non allegro
Austrian composer Franz Joseph Haydn (1732-1809) was extremely prolific in almost every genre. He is sometimes referred to as ‘The Father of the Symphony’ and is the prominent figure who wrote extensively for the string quartet and keyboard instruments. He wrote 52 keyboard sonatas in total, according to the Hoboken catalogue.

Sonata in E-Flat Major Hob.XVI: 52 is his final piano sonata and is considered one the ‘Three English Sonatas’ together with the Sonata in C Major Hob.XVI:50 and Sonata in D Major Hob.XVI:51. These sonatas were written for Therese Jansen-Bartolozzi, an exceptional pianist who was based in London when Haydn visited England, hence the title. His final sonata is regarded as Haydn’s grandest and most symphonic keyboard work, one that is filled with many trademark Haydnesque characteristics: humour, charm and aristocratic elegance. One extremely special aspect of this work is its visionary second movement, whose key (E major) is very distant to the original work’s E-flat Major tonic, thus giving an atmosphere of an ‘other-worldly soundscape’.

Leoš Janáček (1854-1928) was a Czech composer who developed his own unique sound palette through an extensive study of folk music and who owes to strong influences by fellow Czech composer, Antonín Dvořák.

The Piano Sonata 1.X.1905 “From the Street” is a work that was birthed from a brutal and tragic incident. On October 1st, 1905, in the Moravian town of Brno, there were demonstrations staged in connection with the founding of a second Czech university. There were major conflicts and tensions between the German majority and the Czech minority, and due to the military’s involvement, a young worker by the name of František Pavlík was stabbed to death. Janáček witnessed this event with his own eyes, and in utter disapproval of the unjust and violent death of the young labourer, he wrote this Piano Sonata. The work originally had three movements, but during a rehearsal prior to the premiere concert, Janacek was not satisfied and threw the third movement into the fire. After the concert he was not satisfied even with the first two movements and threw the entire score into the river Vltava. Luckily for us today, the pianist Ludmilla Tučková, who premiered the work, secretly transcribed the first two movements, and soon after its publication followed with Janáček’s reluctant approval (he was famous for being extremely self-critical).

Robert Schumann (1810-1856) was a German composer and is widely considered one of the most influential musicians of his time. He was a prominent music critic and spearheaded his own magazine. He greatly influenced the lives of many composers of his day, including Franz Liszt, Frederic Chopin, Johannes Brahms and Felix Mendelssohn.

Carnaval Op. 9 is a set of character pieces that are all based on four particular notes. The subtitle of this massive work is ‘Scenes mignonnes sur quatre notes’ which translate to, ‘Little scenes on four notes’. These pieces depict real people, fictional characters and fantastical scenes conjured by
Schumann’s imagination. The people he references are himself (dual personality – the dreamer Eusebius and fiery Florestan), Chiarina (Clara Wieck, later Clara Schumann), Chopin, Estrella (Ernestine von Fricken - his current fiancée at the time) and Paganini. The fictional characters are derived from the *commedia dell’arte*, a form of Italian theatre. The characters contained are Pierrot (a sad clown), Arlequin (a wily servant), Pantalon (a simple-minded father and deceived husband) and Columbine (Arlequin’s mistress).

Inspiration for the work looks mostly to the name of his then fiancée’s hometown, Asch. Schumann used these letters to translate to the notes A-flat (As in German) C (C in German) and B (H in German). He uses these notes and their variants to build the entire framework of this extended “piano cycle”.

Musicologist Ernst Hettrich describes this work as “...one of the most frequently played compositions for the piano. Modern listeners will hardly be in a position to notice that these extremely virtuosic and highly effective pieces reflect the story of an ultimately abandoned love affair while intimating the rebirth of a new and yet earlier one.” Indeed, these very autobiographical references are unmistakably his fiancée (Ernestine) and his future wife (Clara), respectively.