WANG YUQI
JUNIOR RECITAL
PIANIST LIU JIA
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Yong Siew Toh conservatory concert hall

Barber cello sonata op.6
Schumann Fantasiestücke Op.73
Drei Fantasiestücke, op.73 | Robert Schumann
Robert Schumann wrote the pieces over just two days in February 1849, and originally entitled them "Soirée Pieces" before settling on the title "Fantasy Pieces."[1] The title is one Schumann was fond of, since he used it in several works. This poetic title promotes the fundamental Romantic notion that creative expression is the product of the artist's unrestricted imagination. In addition, the connotations of "fantasy" justify the sudden mood changes.

Cello Sonata, for cello & piano, Op. 6 | Samuel Barber
Although Barber was only 22 when he composed this Cello Sonata, he was far from a novice. His studies with Rosario Scalero, at the Curtis Institute of Music, gave him a thorough grounding in compositional technique. Written in three movements the piece reflects some of the dramatic elements and lyrical writing of Brahms and Schumann, but Barber was already developing a style that would make him one of the most successful American composers of all time.

The Sonata opens with a questing theme that contrasts well with the passionate piano writing. A more lyrical second subject fades into a development that proves that Barber was already capable of handling larger forms with aplomb. The slow second movement is lyrical, almost vocal, but this gives way to a scampering presto that finally reverts to the opening mood. The finale is an Allegro Appasionato. The opening piano solo focuses the listener's attention on the equality of the two instruments. There are references to thematic material from the previous movements which are perfectly integrated into the whole.