HYEWAN LEE
CELLO JUNIOR RECITAL
PIANO LIU JIA

SCHUBERT ARPEGGIONE SONATA D.821
I. ALLEGRO MODERATO
II. ADAGIO
III. ALLEGRO TEMPO

28 NOVEMBER 2018 5:30PM CONSERVATORY CONCERT HALL
Sonata for Cello and Piano in A minor 'Arpeggione' | Franz Schubert

Schubert composed the Sonata for Arpeggione and Piano in November 1824 and it remains today the only significant composition for the instrument. The arpeggione, invented in 1823 by a Viennese guitar maker, was a six-stringed instrument with frets but bowed like a cello. In this respect, it resembled the older viola da gamba. The instrument experienced a brief period of popularity after its invention and it is likely Schubert wrote the sonata in response to a commission. However, by the time the sonata was posthumously published in 1871, all interest in the instrument had died out. Today, the work is mostly commonly performed on cello or viola. Transcriptions for other instruments, such as the double bass, flute, clarinet and guitar, also exist.

The first movement, in A minor, begins with a lyrical melody stated first by the piano and then repeated and embellished by the soloist. A new melodic idea quickly follows that serves as a transition to and establishes the accompaniment of the animated second theme in C major. Beginning in the key of F major with a statement of the opening melody, the development section largely concerns itself, instead, with the second theme. The recapitulation presents several changes from the exposition and an overall embellishment of the movement's ideas.

Moving to the key of E major, the central Adagio more or less serves as an introduction to the Finale. The principal melody, occupying nearly half of the movement itself, is lyrical and recalls to mind many of Schubert's songs.

Following the second movement without pause, the Finale, a gentle rondo movement in A major, begins with one of Schubert's first rate song-like melodies. Recalling the energy of the first movement's second theme, the first episode moves to the key of D minor. After a restatement of the rondo tune, the second episode begins in E major with a lively melody. The first episode returns in the key of A minor before the final statement of the A major melody brings the sonata to a close.