

A JUNIOR RECITAL BY

Pualina Lim Mei En

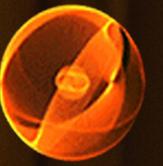
BEETHOVEN
SONATA NO. 6 IN F MAJOR, OP. 10 NO. 2

CHOPIN
BALLADE NO. 3 IN A-FLAT MAJOR, OP. 47

DEBUSSY
DANSE (TARANTELE STYRIENNE)

Yong Siew Toh
Conservatory
of Music

YST



26 NOVEMBER 2019 | 8PM
YONG SIEW TOH CONSERVATORY OF MUSIC
CONCERT HALL
FREE ADMISSION

26 November 2019 | TUESDAY

Pualina Lim Mei En

Piano Recital

Programme

BEETHOVEN

Sonata No. 6 in F major, Op. 10 No. 2

- I. Allegro
- II. Allegretto
- III. Presto

CHOPIN

Ballade No. 3 in A-flat major, Op. 47

DEBUSSY

Danse (Tarantelle styrienne)

About The Performer

Pualina Lim Mei En is a Singaporean pianist pursuing undergraduate studies at the Yong Siew Toh Conservatory of Music, under the guidance of Associate Professor Albert Tiu. In 2016, Pualina emerged top 6 in the 3rd Steinway Youth Piano Competition and clinched second prize in the 2016 Asia Youth Piano Competition (Open Category). She was also awarded Silver in the World Piano Teachers Association Singapore International Piano Competition 2019 (Emerging Category).

A sensitive musician, Pualina is a passionate collaborative pianist with diverse experience and engagements in chamber, orchestral and choral settings. Coming February 2020, she is excited to represent the conservatory with her trio at Musical Chairs 2020 at the Schulich School of Music, in Canada.

Apart from the piano, Pualina is also a composer and electone player. She represented Singapore by performing her compositions at the Asia Pacific Electone Festival 2017 (Singapore), 2018 (Indonesia) and the prestigious Yamaha Electone Concours 2018 (Japan). Pualina is an active chorister and is part of ONE Chamber Choir. She also loves to explore pop and jazz as keyboardist with her band, error440.

Programme Notes

The young **Ludwig van Beethoven** (1770-1827) had moved to Vienna to study with Haydn in 1792. In the Sonata No. 6 in F Major, Op. 10 No. 2, it is evident in this early sonata that he was influenced by his teacher's musical humor. Beethoven wrote the three Op. 10 sonatas between 1796 and 1798, just a year after his first public performance in Vienna.

The first movement, **Allegro**, is witty and full of surprises. As András Schiff describes, the F Major key is a "pastoral, spring-like tonality". The sonata-form movement opens with two small playful phrases, followed by a contrasting long, lyrical melodic line. With frequent sudden changes in key and character throughout, the comical exposition ends with the melody being passed between the higher and lower registers. I imagine it as a conversation between a chirpy child and a huge, fat man. The development uses the triplet material first heard in the beginning, while tricking us with sudden changes in dynamics, something very typical of Beethoven's writing. Beethoven brings us through different keys and we eventually end up in a false recapitulation! The first theme is heard again, but it is in the wrong key – D Major! He cleverly sneaks us back into F Major, bringing this fun movement to a brilliant close.

The second movement, **Allegretto**, is not a simple, straightforward movement either. This movement begins with a minuet in a very contrasting mood – dark and ominous. This dark atmosphere is created using low unison octaves, which slowly opens up into 4-part harmony, as if the gloomy sky gradually brightens up. The dance-like character is reinforced with sforzandi on the third beats. Half-diminished chord suspensions portray tension and pain, before moving into a noble and beautiful trio section in D-flat Major. Beethoven contrasts the smooth horn-like melody line with left-hand sforzandi interjections. The return of the minuet is strongly embellished before it comes to an abrupt ending.

The third movement, **Presto**, is lively and energetic. Polyphonic elements propel the entire movement, and one may be reminded of J.S. Bach's Invention No. 8 in F Major, BWV 779. Developing on two main themes, Beethoven brings us through a variety of keys once again in the

development section, including a hint of D Major, perhaps reminding us of his pleasant surprise from the first movement. Very soon, we return to the recapitulation, still driven by tremendous energy and bubbling perpetual movement till the very end.

Frédéric Chopin (1810-1849), famously regarded as poet of the piano, is well-known for his piano works. The four Ballades, composed between 1831 and 1842, are among the most enduring of Chopin's compositions. He is also said to be the pioneer of the Ballade as an abstract musical genre, having influenced Liszt and Brahms thereafter. Written in 1841, Ballade No. 3 in A-flat Major, Op.47 was dedicated to the composer's pupil, Princess Pauline de Noailles. It is said that the piece draws inspiration from the poetry of Chopin's friend, Adam Mickiewicz, specifically "Undine". The poem tells the love story of a water sprite, the lilting rhythm unifying the work possibly representing the gentle rocking of the waves. To me, this is a beautifully expressive work full of charm, elegance, lyrical tenderness and also intense, passionate emotional moments. It is also the only Ballade out of the four that ends in a major key.

The final piece of tonight's programme is **Danse (Tarantelle styrienne)**, composed by impressionist composer **Claude Debussy** (1862-1918), who is well-known for his masterpieces such as the Prélude à l'après-midi d'un faune, La mer, Préludes and Suite bergamasque. This charming work was written in 1890 and was first titled Tarantelle styrienne, seeming to combine the traditional Italian folk dance tarantella and the Ländler, a dance originating from the state of Styria in southeast Austria. Tarantelle styrienne was paired with Ballade slave, and both titles were shortened to Danse and Ballade respectively in 1903. This robust piece brings child-like innocence, Debussy uses hemiola to add to the fun and festive atmosphere. I love Ravel's orchestration of the work, it even reminds me of music from Disney! The beautiful colour changes and harmonies never fail to capture my heart.

Programme notes by Pualina Lim Mei En.

