

for the piano alone leads to the more expressive second subject, heard in the oboe with a pizzicato accompaniment. This is taken up by the piano and developed at some length, eventually giving way to a bravura passage in triplets. At the climax of this section, the tempo reverts to Andante, and the orchestra gives out the first theme ff. The piano joins in, and the theme is subjected to an impressively broad treatment. In resuming the Allegro, the chief theme and the second subject are developed with increased brilliance, and the movement ends with an exciting crescendo. The second movement consists of a theme with five variations. The theme is announced by the orchestra alone. In the first variation, the piano treats the opening of the theme in quasi-sentimental fashion, and resolves into a chain of trills, as the orchestra repeats the closing phrase. The tempo changes to Allegro for the second and the third variations, and the piano has brilliant figures, while snatches of the theme are introduced here and there in the orchestra. In Variation Four the tempo is once again Andante, and the piano and orchestra discourse on the theme in a quiet and meditative fashion. Variation Five is energetic (Allegro giusto). It leads without pause into a restatement of the theme by the orchestra, with delicate chordal embroidery in the piano. The finale begins with a staccato theme for bassoons and pizzicato strings, which is interrupted by the blustering entry of the piano. The orchestra holds its own with the opening theme, however, and there is a good deal of argument, with frequent differences of opinion as regards key. Eventually the piano takes up the first theme and develops it to a climax. With a reduction of tone and slackening of tempo, an alternative theme is introduced in the woodwinds. The piano replies with a theme that is more in keeping with the caustic humor of the work. This material is developed, and there is a brilliant coda."

Written by Sergei S. Prokofiev

*This recital is presented in partial fulfillment of the requirements for the degree of Master of Music in Performance .
This recital is under the direction of Dr. Alexander Tutunov.*



Anson Ka-Lik Sin

Graduate Piano Recital

*The Russian Concertos:
Imagine, Inspire, Innovate*

Music at SOU

May 11, 2018 ■ 7:30 p.m.

SOU Music Recital Hall

PROGRAM NOTES

Piano Concerto No.1 in B-flat minor, Op. 23

Peter Ilyitch Tchaikovsky (1840-1893)

The Concerto was composed in 1874, revised in 1879, and again in 1888. Tchaikovsky dedicated this work to the virtuosic pianist Han von Bülow who would be delighted to premiere the work during his upcoming American tour. He commented on Tchaikovsky's work without reservation and described it as "so original, so powerful!" When Bülow premiered the Concerto in Boston on October 25th 1875, it received a rousing reception from the audience. The formidable opening of the first movement starts with its familiar theme of the introduction by four horns with thunderous chords from the piano. Tchaikovsky adopted a variety of folk melodies from the Ukraine in this work. The movement expands through a whole assortment of colors, moods and emotions. It involves numerous truly virtuosic cadenzas for the soloist. The second movement is unveiled by a captivating flute theme to invite the entrance of the piano, which takes its turn in playing with a solo cello and the oboe. The central section provides a swift tempo and a balletic melody. A quick passage for the piano leads the movement back to the warm and moderate opening. Ukrainian folk music provides the idea for the passionate dance-like theme from which the third movement begins. It is then followed by a lyrical virtuosic piano line, which brings the audience back to the romantic theme from the first movement. Finally, the orchestra builds together with the piano the grandiose and glittering climax, thus ending this massive piano work.

Written by Anson Ka-Lik Sin

Piano Concerto No. 3 in C Major, Op. 26

Sergei Sergejevich Prokofiev (1891-1953)

"The first movement opens quietly with a short introduction (Andante). The theme is announced by an unaccompanied clarinet and is continued by the violins for a few bars. Soon the tempo changes to Allegro, the strings having a passage in sixteenth notes, which leads to the statement of the principal subject by the piano. Discussion of this theme is carried on in a lively manner, both the piano and the orchestra having a good deal to say on the matter. A passage in chords

PROGRAM

Piano Concerto No. 1 in B-flat minor, Op. 23

Pyotr I. Tchaikovsky (1840-1893)

Allegro non troppo e molto maestoso – Allegro con spirito

Andantino semplice – Prestissimo—Tempo I

Allegro con fuoco—Molto meno mosso—Allegro vivo

Anson Ka-Lik Sin, solo piano

Alexander Tutunov, orchestral reduction

Piano Concerto No. 3 in C Major, Op. 26

Sergei S. Prokofiev (1891-1953)

Andante — Allegro

Andantino

Allegro ma non troppo

Anson Ka-Lik Sin, solo piano

Alexander Tutunov, orchestral reduction

Ars longa vita brevis