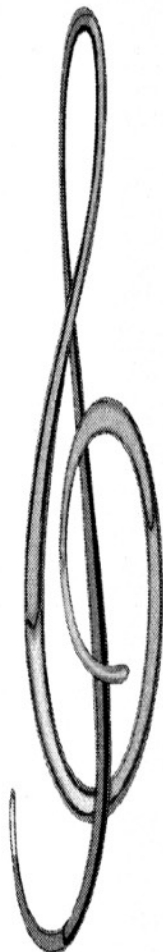


Christopher's Classics - Series XXVIII 2023

Hyein Kim

with Katherine Austin



2023 Christopher Marshall Concert

sponsored by Dame Adrienne Stewart and Professor Jack Richards

Presented by
Sunday Classics Inc

Elizabeth Ball Trust



Thursday, May 18th, 2023, 7:30 PM
The Piano, 156 Armagh St, Christchurch

The busiest lives deserve beautiful music.

Programme

Prokofiev (1891-1953) - *Cello sonata in C major, Op. 119*

Rachmaninoff (1873-1943) - *Vocalise, Op. 34*

Tchaikovsky (1840-1893) - *Pezzo capriccioso, Op. 62*

Interval

Shostakovich (1906-1975) - *Cello sonata in D minor, Op. 40*

Karl Davidoff (1838-1889) - *At the fountain, Op. 20 No. 2*

Hyein Kim is the 2023 Christopher Marshall Young Performer. He was born in 1999 in Seoul, South Korea and moved to Christchurch in 2007. Hyein started his musical adventure at the age of 6 with lessons on the piano. At 8 he switched to studying the cello and he was given a scholarship to study at the Pettman Junior Academy with Edith Salzmann for 8 years. He moved to Hamilton in 2016 where he continued his studies with James Tennant.

Hyein has had many successes in competitions including being the youngest semi-finalist of the National Concerto Competition at the age of 11. At 13 he was awarded first prize at the International Padova Competition in Italy. He has been awarded first prize in the Gisborne International Music Competition and second prize in the 2021 National Concerto Competition.



Head of Piano Studies at the University of Waikato for 21 years, New Zealand pianist **Katherine Austin** performs regularly around NZ and overseas, touring frequently for Chamber Music New Zealand, and broadcasting regularly on Radio New Zealand Concert. Since 1995 Katherine has performed regularly with leading NZ/USA cellist James Tennant, as the Tennant-Austin Duo, throughout New Zealand and in Europe and the USA.

Programme Notes

Prokofiev Cello sonata in C major, Op. 119 (1949)

- I. *Andante grave*
- II. *Moderato*
- III. *Allegro, ma non troppo*

Prokofiev's Sonata for Cello and Piano in C major, Op. 119, was written in 1949, during a period of renewed creativity for the composer following his return to the Soviet Union after nearly two decades abroad. The sonata is a bold and expressive work, full of contrasts and surprises, that showcases the virtuosic capabilities of both cello and piano.

The first movement, marked *Andante grave*, begins with a somber, mournful theme in the cello that is soon joined by the piano in a gentle, melancholy duet. The movement is characterised by Prokofiev's masterful use of chromatic harmonies and complex rhythms, as well as his signature dynamic contrasts.

The second movement, marked *Moderato*, is a lively and playful scherzo that showcases the cello's agility and virtuosity. The piano provides a driving, syncopated accompaniment, while the cello races up and down its range in a series of virtuosic runs and trills.

The third movement, marked *Allegro ma non troppo*, is a tour-de-force of rhythmic complexity and harmonic richness. The cello and piano engage in a lively dialogue, with each instrument taking turns leading the way in a series of intricate and virtuosic passages. The movement ends with a powerful and triumphant coda that brings the sonata to a thrilling conclusion.

Overall, Prokofiev's Sonata for Cello and Piano in C major, Op. 119, is a remarkable work that demonstrates the composer's mastery of form, harmony, and virtuosity. Its bold, expressive character and technical demands make it a favourite of cellists and pianists alike, and a highlight of the chamber music repertoire.

Rachmaninoff *Vocalise, Op. 34* (1915)

The piece opens with a soaring melody played by the cello, accompanied by gentle, undulating arpeggios in the piano. Rachmaninoff's use of broad, sweeping phrases and lush harmonies creates an atmosphere of ethereal beauty and longing.

As the piece unfolds, the cello takes on a more assertive role, with the piano providing a rich and complex harmonic backdrop. Rachmaninoff's use of subtle shifts in dynamics and phrasing creates a sense of intimacy and vulnerability that is both poignant and deeply affecting.

Rachmaninoff's *Vocalise for Cello* is a work of transcendent beauty and emotional power that has captivated audiences and musicians for over a century. Its simple yet profound melody and lush harmonies make it one of the most enduring and beloved works in the cello repertoire, and a testament to Rachmaninoff's extraordinary gifts as a composer.

Tchaikovsky *Pezzo capriccioso, Op. 62* (1887)

Tchaikovsky's *Pezzo Capriccioso for Cello and Piano* is a work of unbridled passion and virtuosic flair. Written in 1887, the piece was originally intended to be the slow movement of a cello concerto, but ultimately found its way into the repertoire as a standalone work for cello and piano. This piece has captivated audiences and musicians for over a century. Its bold and dramatic character, intricate variations, and rich harmonies make it one of the most enduring and beloved works in the cello repertoire, and a testament to Tchaikovsky's extraordinary gifts as a composer.

Shostakovich *Cello sonata in D minor, Op. 40* (1934)

- I. *Allegro non troppo*
- II. *Allegro*
- III. *Largo*
- IV. *Allegro*

Dmitry Shostakovich's *Sonata for Cello and Piano in D minor, Op. 40*, is a haunting and emotional work that reflects the turmoil and upheaval of 20th century Soviet Russia. Composed in 1934, at a time when artists were under constant scrutiny and censorship, the sonata is a powerful expression of the composer's artistic vision and his unwavering commitment to truth and integrity.

The sonata opens with a brooding and intense dialogue between the cello and piano. The two instruments engage in a passionate and at times turbulent conversation, with each instrument taking on the role of protagonist and antagonist in turn. Shostakovich's use of stark contrasts, sudden shifts in dynamics and tempo, and the juxtaposition of jagged melodies with tender themes creates a sense of unease and tension that permeates the entire movement.

The second movement is a manic and frenzied scherzo that seems to teeter on the brink of madness. The cello and piano engage in a breathless and dizzying dialogue, with both instruments pushing each other to the limits of their technical abilities. Shostakovich's use of complex rhythms and dissonant harmonies creates a sense of disorientation and instability that is both exhilarating and unnerving.

The third movement is a solemn and introspective elegy that offers a moment of respite and reflection in the midst of the turmoil. The cello takes on a mournful and introspective quality, while the piano provides a rich and complex harmonic underpinning. Shostakovich's use of silence and space creates a sense of intimacy and vulnerability that is deeply affecting.

The final movement is a thrilling and explosive race to the finish. The cello and piano engage in a frenzied and virtuosic dialogue, with both instruments pushing each other to ever greater heights of intensity and excitement. Shostakovich's use of sudden shifts in tempo and dynamics creates a sense of unpredictability and danger that makes the movement a thrilling and exhilarating ride.

Karl Davidoff *At the fountain, Op. 20 No. 2* (1870)

"At the Fountain," Op. 20, No. 2, by Karl Davidoff is a musical masterpiece that captures the essence of life's ebbs and flows. The piece's gentle, flowing melody evokes the serene beauty of a babbling brook, while its rich harmonies and expressive nuances paint a vivid picture of the natural world's wondrous complexity.

Davidoff's gift for melody is on full display, as the cello's mournful opening phrases gradually give way to a more lyrical, flowing theme that captures the gentle rhythms of a natural spring. The piece's intricate interplay between the cello and piano creates a sense of intimacy and depth that is both soothing and deeply moving.

Christopher's Classics Next Concert:

Arvida Quartet



performing **Nordania: a celebration of music from Nordic lands**

Thursday 1st June 2023, 7:30 PM

at **The Piano** 156 Armagh St.

Tickets: Door Sales: \$40 (students **\$15**) by cash
\$42 (students **\$17**) by credit card/EFTPOS.

On-Line Sales: www.eventfinda.co.nz (all charges to purchaser)

For general concert information
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