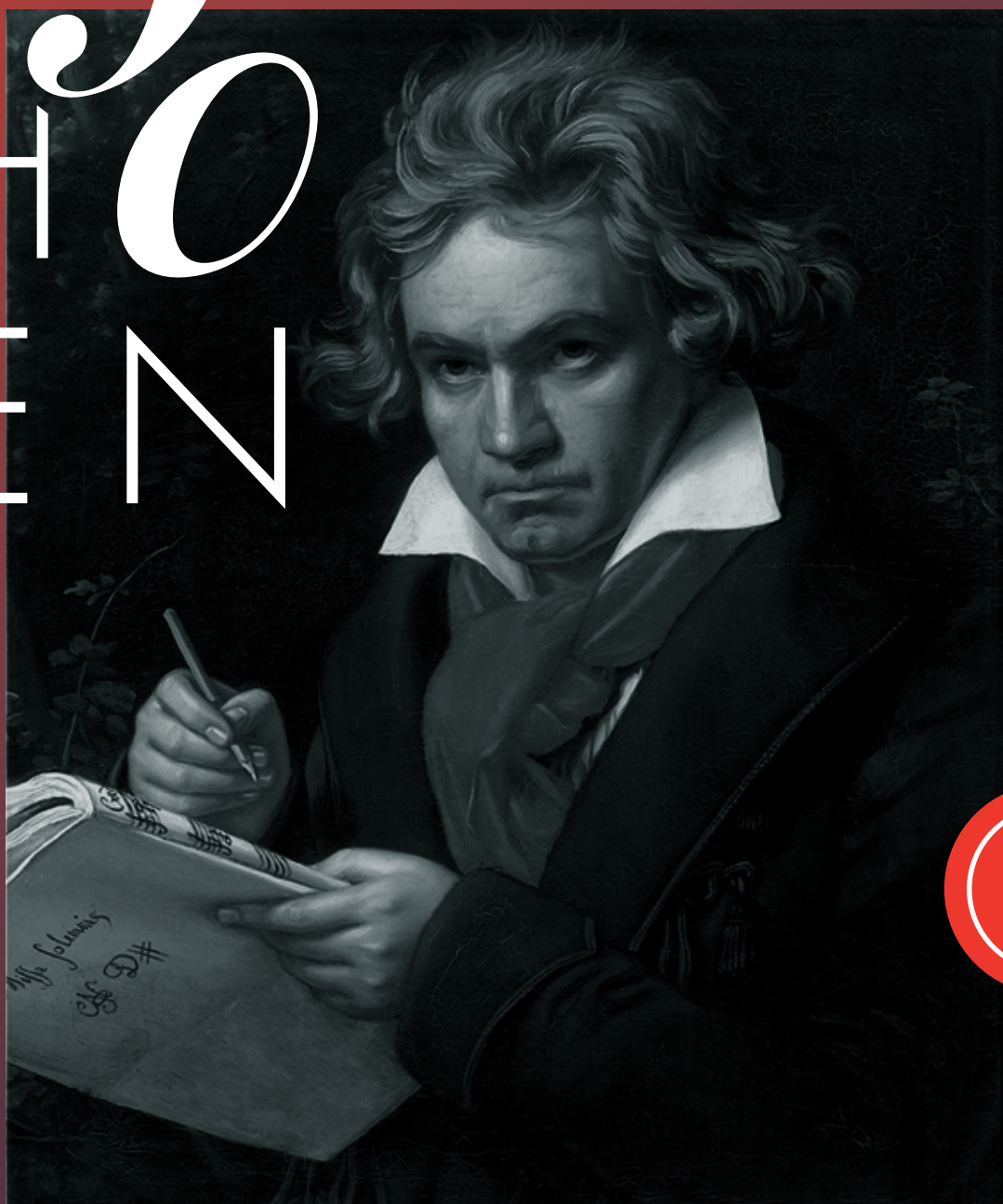


Chamber Music and Arts Singapore
Inaugural Grand Series appearance

@ChamberMusicArtsSG
#Beethoven250SG

8 & 9.1.2022

B25 THO VEN



EVENING CONCERTS

Formerly known as *Tang Tee Khoon Grand Series*, a Concert Series that originated from a debut recital Tang Tee Khoon presented in 2009 while playing on a J.B. Guadagnini violin loaned to her by the National Arts Council in Singapore, Chamber Music and Arts Singapore is directed by the same team that has led TTK Grand Series since 2014.

A registered charity since June 2021, Chamber Music and Arts Singapore continuously strives to bring great chamber music and chamber arts to communities through our evening concerts, concerts for children, programmes for youths, The Glasshouse, Homegrown Series, and our activities in the community.

After two long years ~ Chamber Music and Arts Singapore is finally back with a *LIVE* project at the Esplanade this January! We are thrilled you are joining us this evening as we celebrate Beethoven's belated 250th birthday with his complete 10 Sonatas for piano and violin over a marathon of 4 epic formal Evening Concerts and 2 fun interactive Concerts for Children!

Read more on our founder here:

<https://www.thepeakmagazine.com.sg/video/the-peak-power-list-2021-tang-tee-khoon/>

https://impact.youthopia.sg/impact_post/impact-0092-a-wonderful-world-of-music/

Watch our short documentary here:

<https://www.viddsee.com/video/notes-of-truth/u2x0y>

EVENING

CONCERT I

Sat 8.1: 630pm

Beethoven Sonata No. 1 for piano and violin Op. 12 No. 1

Allegro con brio

Tema con variazioni Andante con moto

Rondo Allegro

Beethoven Sonata No. 2 for piano and violin Op. 12 No. 2

Allegro vivace

Andante, più tosto allegretto

Allegro piacevole

Beethoven Sonata No. 3 for piano and violin Op. 12 No. 3

Allegro con spirito

Adagio con molta espressione

Rondo Allegro molto

EVENING

CONCERT II

Sat 8.1: 9pm

Beethoven Sonata No. 4 for piano and violin Op. 23

Presto

Andante scherzoso, più allegretto

Allegro molto

Beethoven Sonata No. 5 for piano and violin Op. 24

Allegro

Adagio molto espressivo

Scherzo Allegro molto

Rondo Allegro ma non troppo

EVENING

CONCERT III

Sun 9.1: 630pm

Beethoven Sonata No. 6 for piano and violin Op. 30 No. 1

Allegro

Adagio molto espressivo

Allegretto con variazioni

Beethoven Sonata No. 7 for piano and violin Op. 30 No. 2

Allegro con brio

Adagio cantabile

Scherzo Allegro

Finale Allegro – Presto

Beethoven Sonata No. 8 for piano and violin Op. 30 No. 3

Allegro Assai

Tempo di Minuetto, ma molto moderato e grazioso

Allegro vivace

EVENING

CONCERT IV

Sun 9.1: 9pm

Beethoven Sonata No. 9 for piano and violin Op. 47

Andante sostenuto – Presto

Allegro con variazioni

Presto

Beethoven Sonata No. 10 for piano and violin Op. 96

Allegro moderato

Adagio espressivo

Allegro

Poco allegretto



Luca Buratto

P I A N I S T

Since winning the 2015 Honens International Piano Competition, Luca Buratto has performed on three continents to warm acclaim. Critics and audiences across the globe recognise Buratto as a distinctive performer. He has been described as “a name to watch” (*The Guardian*) and “no ordinary virtuoso” (*The Telegraph*). His playing was highlighted by *International Piano* magazine as “masterly,” his highly regarded interpretations of prolific British composer Thomas Adès reveal Buratto’s versatility as “an artist who is both illuminating and unafraid” (*ConcertoNet*).

Buratto’s recent appearances include solo recitals and concerto performances at venues such as Wigmore Hall, Zankel Hall at Carnegie Hall, Gilmore Festival Rising stars - Kalamazoo, Berlin Konzerthaus.

He has collaborated as soloist with conductors like Hans Graf, Karina Canellakis, Claus Peter Flor, Jader Bignamini, Thomas Søndergård and orchestras including the London Philharmonic, Calgary Philharmonic, La Verdi Orchestra - Milan, Toronto Symphony.

Equally at home on the recital stage as the concert hall, Buratto’s festival appearances and residencies include Progetto Martha Argerich at the Lugano Festival and Verbier Festival (Switzerland), Busoni Festival (Italy), Marlboro Music Festival and Music Academy of the West (USA).

Buratto’s interpretations of Robert Schumann have earned him particular praise. In a review of his 2017 CD release *Schumann: Davidsbündlertänze, Humoreske & Blumenstück* (Hyperion Records), Alex Baran from *Wholenote Toronto* said: “Buratto plays with such a conviction that you immediately know he is certain he has revealed Robert Schumann’s true voice. It’s a deep connection that he sustains effortlessly through the entire recording. Hear him live if you can.”

Other Buratto’s competition successes include Third prize and Audience prize in the 2012 International Robert Schumann Competition. He has been featured on national radio and TV broadcasts such as BBC Radio 3, Radio Classica, Radio 3 RAI, WFMT, WQXR and Canale 5. Buratto mentored under Kirill Gerstein and currently serves on the faculty of Hochschule für Musik Hanns Eisler Berlin.



Tang Tee Khoon

V I O L I N I S T

Tang Tee Khoon has been described by the Straits Times Singapore as 'a chamber musician of the highest order', a 'national treasure', and her playing as 'truly transcendent'.

Tang first made her concerto debut with the NUS Symphony Orchestra in Singapore at age 12 and has since performed as a soloist with the Singapore Symphony Orchestra, the Singapore Arts Festival Orchestra, the Singapore Chinese Orchestra, and other orchestras in the U.S., Europe and Japan.

Named one of the 40 under 40 faces to watch by Prestige Singapore and The Peak Power List 2021 Next Gen Women, Tang Tee Khoon was the second-ever violinist to be awarded the loan of a J.B. Guadagnini violin by the Singapore National Arts Council from 2009-17.

After being awarded the violin loan in 2009, Tang performed as soloist and recitalist at Kioi Hall Tokyo, Banff Centre for the Arts Canada, St. John Smith's Square London and at Singapore's celebration of 40 years of diplomatic ties with Philippines as soloist with the Philippines Philharmonic Orchestra.

Tang has won numerous awards for her work, including being named the 2004 winner of the East and West International Artists Auditions in New York, which led to her successful debut recital at Weill Recital Hall the following year. Prizes and awards also include 2nd prize at the Klein International Competition U.S.A., 1st prize at Kocian International Violin Competition Czech Republic, the Myra Hess Award U.K., the Martin Musical Scholarship U.K., and the Singapore Shell-National Arts Council Arts Scholarship.

As a chamber musician, Tang Tee Khoon has collaborated with members of the Emerson, Takács and Borromeo String Quartets, Wu Han, Colin Carr, Midori, and Ian Swenson. Her appearances at chamber music festivals include Seiji Ozawa's International Music Academy in Switzerland; Open Chamber Music Sessions at Prussia Cove, U.K.; and the Chamber Music Residencies at Banff Centre for the Arts, Canada.

Tang Tee Khoon mentored with Donald Weilerstein at the New England Conservatory in Boston and David Takeno at the Guildhall School of Music & Drama in London U.K.. She plays on a Stefan-Peter Greiner violin c.2006.

There is no doubt that the **ten Beethoven sonatas** represent the most important body of work for violin and piano. Only Mozart comes close in terms of a large-scale 'cycle', although there are later masterpieces by Schumann, Brahms, Franck, Bartók and others. As with so many of the genres that he touched, Beethoven set the standard to which all other composers aspired for many years afterwards. For a violin and piano duo, these works are central to everything we do.

The Beethoven violin sonatas do not quite represent his whole life's work, as do the piano sonatas or string quartets for instance. His last example is from 1812, whilst he was still just managing to perform in public and a full 15 years before his death. As always with this unique genius, the standard across the cycle is unwaveringly superb, often touching absolute greatness. There is no weak sonata – but then we would be amazed were we to find one. They give a particular insight into Beethoven as a young man, full of confidence as composer and pianist, and blazing a trail for a new way forward. Then, with op. 30, we reach the era of the Heiligenstadt Testament, the onset of his deafness and development of his defiant middle-period style. Finally, op. 96 stands on the threshold of his transcendent late music.

From the outset this is 'pure' music. Beethoven treats the two instruments with absolute equality, freely sharing almost all the material between them. The violin is entirely integrated into the musical argument (remember that the pianist has two hands and therefore normally more of the material). One of the only times that Beethoven evokes the traditional 'roles' of the two instruments is to cock a snook and turn them on their head in op. 12 no 2. Beethoven was increasingly concerned with such musical purity as his life unfolded. "What do I care for your blasted violin" he is said to have cried when Ignaz Schuppanzig had the temerity to complain about the difficulties in one of the Razumovsky quartets. Increasingly the piano, and then the string quartet, were his chosen ways of exploring his most profound thought; the genres without any essential contrast of instrumental timbre at all.

And so what of the treasures within this particular cycle? In the witty and bold op. 12 set from the late 1790s, Beethoven announces himself (as he had already done with the piano trio and piano sonata) as a revolutionary and innovator. The first sonata could almost be a particularly grandiose work of Mozart, but the robust humour in the second is far more Haydnesque. The third, in E flat, lifts the genre to

a new, exalted level with its cascades of virtuosity in the brilliant opening movement and the breadth of expression in the expansive Adagio. With the turn of the century comes a complementary pairing, op. 23 and 24, originally meant to be published together, the terse and darkly dramatic A minor set against the generous lyricism of the 'Spring'.

With the op. 30 sonatas, Beethoven moves into new territory. The first of these, full of optimism, contains perhaps the most sublime slow movement that he wrote for violin and piano. The earthy fun and bucolics of the third need no slow movement at all. But between these lies a troubled masterpiece in C minor, looking forward to the magnificence of Beethoven's middle period – one of his great examples in the key that was to become synonymous with his name. In a work of dramatic pathos and eventual tragedy, the lines between classicism and romanticism begin to be blurred.

Hot on the heels of these comes the op. 47 'Kreutzer' sonata; a one-off and something of an enigma. Were it not for Beethoven's legendary short fuse, this mighty work would be known today as the 'Bridgetower' sonata after the extraordinary Afro-Polish violinist to whom it was initially dedicated and who gave the first, triumphant performance

with the composer at the piano. Here we are firmly in the world of expansive grandeur that characterises Beethoven's middle period and he rarely wrote so virtuosically. This 'concerto for two' scales a dizzying emotional range and seems to set out to achieve something quite different to any of Beethoven's other sonatas. In its three movements we are taken to three quite different places and emerge exhausted.

Which leaves op. 96. This most wondrous sonata, from a decade later, stands alone in the cycle. It is a partner to one of its immediate predecessors, the joyful 'Archduke' trio and complement to the other, the concise and angst-ridden op. 95 string quartet. The sublime lyricism here is at once profound and abstract, reminiscent of the fourth piano concerto in the same G major. We now have one foot in the world of Beethoven's late style, whereafter he could turn only to the piano sonata and then finally the string quartet to write music which, in his own words, "belongs to a future age".

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Find out more on violinist Krystia Osostowicz and pianist Daniel Tong's interpretation of Beethoven's Sonatas for piano and violin here:

<https://www.somm-recordings.com/recording/beethoven-plus-volume-1>

Bösendorfer



Dragonfly

Magnificent Gardens

The use of different types of wood for designing ornaments as well as flower and animal motives has always been a symbol of extravagance and luxury, as evidenced by the majority of historic furniture and pianos decorated with precious inlaid work.

Empress Maria Theresa and her husband, Francis I, Holy Roman Emperor, passionately collected plants for their magnificent gardens and monumental greenhouses. The empress turned Schönbrunn Palace into an imperial

summer residence and the glamorous heart of life at the court. Leading statesmen and major personalities from the world of art and culture were guests at the palace. Schönbrunn's Baroque garden was a grand representation of the court and a continuation of the impressive interior projected to the outside world.

The painter Johann Wenzel Bergl, famous in the 18th century, decorated several of the rooms on the ground floor with plant and animal motives that reveal a love for detail. The nature-loving

Empress Elisabeth (Sisi) also delighted in the magnificent gardens and mural paintings in her later years. To this day, the rooms designed by Bergl remain among the palace's three most sumptuous room ensembles.

This instrument is an homage to the magnificent gardens and mural paintings of imperial luxury and an enchanting snapshot of nature. Limited to 18 Model 200 grand pianos in polished black, each instrument from this series is given an individually numbered brass plaque.

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or call us at 6740 9388 for an appointment.

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