

# YUVAL CHEN, *piano*

## *24/25 Season Programs*

### **Program I (60 Minutes)**

<b>A. Scriabin</b>	Prelude Op. 13 No. 3 in G major Prelude Op. 11 No. 11 in B major Prelude Op. 11 No. 12 in G Sharp minor Sonata No. 2 in G Sharp minor Op. 19 "Sonata "Fantasy"
<b>Yuval Chen</b>	Fantasy Piano No. 1
<b>F. Chopin</b>	Polonaise Fantasy in A Flat major op. 61
<b>Yuval Chen</b>	Horizon of the Last Path
<b>M. Ravel</b>	Le Tombeau de Couperin

This program delves into the themes of fantasy and otherworldly states of being. Commencing with a selection of compositions by Scriabin, notably his second piano sonata, referred to as the "Sonata Fantasy," the audience is introduced to the captivating realm of fantasy. Serving as a genre where composers liberate themselves from conventional norms, fantasy allows for an exploration of boundless creativity and unpredictable structures.

Yuval Chen's "Fantasy Piano No. 1" presents his unique interpretation of the genre, showcasing this unrestrained expression. Similarly, Chopin's "Polonaise Fantasy Op. 61" challenges the traditional structure of the Polish dance form, transforming it into a seemingly formless fantasy. The program reaches its culmination in the final section, delving into a profound and contemplative perspective on life.

The original piece "Horizon of the Last Path" addresses the notions of possible life paths, the choices we make, and the question of free will. This contemplative exploration leads to the concluding piece by Ravel: Le Tombeau de Couperin. Each of the six movements in this composition is dedicated to the memory of a friend of Ravel's who lost their life in World War I. In the words of the artist, "Ravel's music evokes deep emotions from a distance, it is almost like someone who is just observing the beauty and pain in life, yet not truly living it."

**Program II  
(70 Minutes)**

<b>D. Scarlatti</b>	Sonata in b minor K. 87 Sonata in E major K. 135
<b>F. Mompou</b>	Impresiones Intimas No. 1 "Lento Cantabile Espressivo"
<b>N. Medtner</b>	from "Forgotten Melodies" Op. 38: No. 8
<b>F. Mompou</b>	Impresiones Intimas No. 6 "La Barca"
<b>N. Medtner</b>	from "Fairy Tales" Op. 26: No. 3
<b>L. Janáček</b>	Sonata I. X. 1905
<b>J. Haydn</b>	Sonata No. 54 in G major Hob.XVI:40- 1 <sup>st</sup> movement
<b>S. Rachmaninoff</b>	Preludes Op. 23 No. 1 & 2
<b>J. Haydn</b>	Sonata No. 54 in G major Hob.XVI:40- 2 <sup>nd</sup> movement
<b>S. Rachmaninoff</b>	Preludes Op. 23 No. 3 & 4
<b>Tal Haim Samnon</b>	Memory and Variations
<b>I. Stravinsky/Agosti</b>	The Firebird

*\*This program will be played continuously without a pause between pieces*

This program presents a continuous 70-minute journey through diverse compositions and styles. Without pauses between pieces, it weaves Scarlatti's opening notes in B minor to Stravinsky's triumphant Firebird finale in B major. This approach creates an expanded perspective for the pieces, as they reflect on one another through continuous playing, enriching their collective meaning.

**Program III  
(80 Minutes)**

**S. Rachmaninoff** Preludes Op. 23 No. 1, 2, 3 and 4

**R. Schumann** Humoresque Op. 20

*Intermission*

**J. Brahms** Sonata No. 2 in F-sharp minor Op. 2

Showcasing selections from three influential Romantic composers, this program begins with four preludes by Rachmaninoff. The first prelude, in F# minor, serves as the captivating opening chord for the concert. Moving forward to two of the most substantial works by Robert Schumann and Johannes Brahms, who's connection and importance to one another both musically and personally cannot be underestimated. Both compositions exhibit intriguing structural nuances. With Schumann's musical eccentricities and Brahms being a young composer, both compositions exude a sense of experimentation. The concert concludes with a resonant F# major chord, harmoniously circling back to the beginning.