



TN 89

## Elizabeth Goh

Nationalität: Singaporean



### Kurzvita:

Born in 2001 in Singapore, Elizabeth Goh is not only a pianist, but also a poet and young artistic leader. She is currently pursuing her Bachelor degree at the Conservatorium van Amsterdam under David Kuyken. Previously, she studied in School of The Arts Singapore, under Timothy Ku and Lim Yan, where she received the Ngee Ann-Kongsi Scholarship for the full duration of her studies. In 2019 she received the SOTA-NAK Outstanding Young Artist Award for her excellence in leadership, academic and artistic excellence.

In 2018, Elizabeth debuted as a soloist with the Orchestra of the Music Makers (OMM) in Singapore, where she performed Poulenc's Concerto for two pianos and orchestra and a year later, Gershwin's Concerto in F. Elizabeth clinched 3rd prize in Vivace (piano ensemble competition) and 4th prize in the Young Livorno Piano Competition – Premi Enrico Galletta in 2018. She was a finalist in the Nanyang International Music Competition in 2019. She has had masterclasses with renowned pianists such as Pascal Roge, Ralf Gothóni, Alexander Kandelaki, Janusz Olejniczak, and more Elizabeth has collaborated with a wide variety of musicians and is currently part of the Zenith Trio with saxophonists Mafalda Oliveira and Ileana Termini, who perform around The Netherlands and are commissioning new works.

Recently, Elizabeth has been passionate about bringing lesser-known repertoire to audiences at home and abroad. In 2021, she performed Fania Chapiro's Sonatine No. 2 in "Forbidden Music Regained". Last July, she organized and performed in a concert series "Rumah", a programme of Singaporean and Indonesian composers, which was featured on a Dutch radio programme earlier this year.

Apart from piano, Elizabeth has been pursuing an interest in musicology and also started an online initiative for young Singaporean artists to network and exchange ideas.

She is thankful to the Nationaal Muziekinstrumenten Fonds for the loan of a Bösendorfer piano for her studies.



## TN 89

## Programm und Konzept der ersten Runde

**Titel:** Across the Two Viennese Schools

**Werke:**

Joseph Haydn (1732 – 1809) Andante con variazioni in F minor, Hob.XVII:6 (1793) - 13-15min

Alban Berg (1885 – 1935) Piano Sonata, Op. 1 (1908) - 11min

**Konzept:**

One of the most exciting things about classical music is how it has evolved continuously over the long course of its history. The two Viennese Schools is a prime example of how composers simultaneously established and pushed the boundaries of tonal and formal tradition. The two schools are associated strongly with their leading composers: The First consisting of Haydn, Mozart and Beethoven; the Second with Berg, Webern and Schoenberg.

The composers of the First Viennese School left a deep imprint on musical history by solidifying the tonal conventions that ultimately all classical composers would later build on, as well as by expanding on the musical forms such as sonata form and the symphony.

Familiar to these forms was Joseph Haydn, who had a prolific output keyboard sonatas, symphonies and string quartets. Composed in 1793, the Andante con variazioni in F minor, Hob.XVII:6 was his last work for piano and consists of two contrasting major-minor themes. Originally, the first version ended after the second variation and carried the title “Un piccolo divertimento”, suggesting light, entertainment music. Later, he added a substantial coda “of Beethovenian power” where the minor theme develops from a moment of unsettling chromaticism to an emotionally-charged cadenza-like passage.

The Second Viennese School is called so because of their groundbreaking venture into atonality. Alban Berg wrote his Piano Sonata, Op. 1 in 1908 as a sort of graduation piece from studying with his influential teacher, Schoenberg, who developed the twelve-tone method later in 1921.

In a post-Wagnerian fashion, Berg explores an extended tonal language that retains the essence of traditional harmony. The use of a clearly-structured sonata form carries the development of the opening 4-bar thematic material throughout the piece. This principle of “developing variation” is something which Schoenberg himself emphasized, in the same vein as the music of Beethoven and Brahms. Berg was more known as a songwriter and this is evident in the Sonata’s highly-expressive lyricism, an exceptional trait which gives his music a uniquely human connection, no matter tonal, atonal or twelve-tone.

**TN 89****Programm und Konzept der finalen Runde**

**Titel:** Post-war Composers on The Road Less Travelled

**Werke:**

Grażyna Bacewicz (1909 – 1969) Piano Sonata No. 2 (1953) - 18min

I. Maestoso agitato

II. Largo

III. Toccata. Vivo

Henri Dutilleux (1916 – 2013) Piano Sonata Op. 1 (1947-1948) - 25min

I. Allegro con moto

II. Lied

III. Chorale et Variations

**Konzept:**

Post-WWII was a turbulent time for the arts throughout Europe. The ravages of the war were felt not only in everyday life but also in the values in which European societies were built upon. Change was sought in music and the arts through new systems, languages and aesthetics. While most composers treaded a similar path towards the avant-garde, others such as Henri Dutilleux in France and Grażyna Bacewicz in Poland navigated this changing climate differently, each with a highly individualistic voice.

Both their piano sonatas push the boundaries of contemporary pianistic writing within a neoclassical approach. Sonata form is used in both first movements and Dutilleux borrows the chorale and the lied and variation form from German tradition.

At the time of composition, Bacewicz had already achieved great success as a composer, violinist and pianist, which was extremely rare for a woman composer amidst wartime. In her Piano Sonata No. 2, the second movement opens with a beautiful blues-like theme, a genre which at that time in the Soviet Union was rare and even forbidden until 1953. Nationalistic elements are heard in the modal language and more explicitly in the third movement, whose rhythm and character are derived from oberek, a traditional Polish dance known for its vivacity.

As for Dutilleux, though he was undoubtedly influenced by the French “tradition” of Debussy, Ravel and Fauré, his “greatest fear was to be considered as a generic extension” of them. Thus he took a more uncommon path by turning to other European composers, such as Berg and Bartók, for inspiration, which can be heard in the expressionism and complex rhythms of the Piano Sonata, Op. 1. However, the influence of his French forebears is indeed prominent, specifically in the exploration of the piano’s colours and sonorities through intriguing harmonies, articulation, texture and even the use of overtones.

The continued success of both works until today are a testament to the composers’ exceptional ability to innovate and push boundaries during a difficult time, while staying true to their individual voices and learning from their history and tradition.