



# Malaysian Youth Orchestra Foundation

## Announcement

### Malaysian Youth Music Festival 2009

New Competition Format for this year's festival.

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### YOUNG STEINWAY ARTISTE

*More information on pg 6*

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**Malaysian Youth Music  
Festival 2009**

## Five reasons to play a musical instrument

Learning to play a musical instrument offers a lot of benefits. I personally believe that if there is one thing you should learn in your lifetime, it is how to play an instrument. Here are 5 reasons why:

### 1. **Playing a Musical Instrument Makes you Smarter**

Many studies have been conducted on the effects of music to the brain. Scientists say that children who are exposed to music or those who play an instrument do better in school than those who don't. Recent research suggests exposure to music may benefit a child's reading age, IQ and development of certain parts of the brain. Adults can benefit from learning to play an instrument too because it helps the mind to be alert and active eventually helping to sharpen the memory.

### 2. **It Teaches Discipline**

Learning to play an instrument is like learning to speak another language and it can be challenging at times. One of the qualities music players possess is discipline. You have to be disciplined in order to master playing your instrument. You have to set time each day to practice, practice and practice some more.

### 3. **Playing a Musical Instrument Relieves Stress**

We all have days when we are so stressed out and we just want to take a break from it all. Have you ever noticed that when you hear soft, soothing music you feel more relaxed? Playing an instrument can do that and more, especially if you're the one playing. Music is one of life's simple joys it helps calm the mind.

#### 4. Sense of Achievement

If you're a beginner learning to play your first piece, it can be frustrating. But once you've mastered it, the satisfaction you'll feel is priceless. Never mind if it's just a simple piece, believe me you'll never forget the first piece you've mastered. You are one more step closer to achieving your goal. that is certainly something to be proud of.

#### 5. Playing a Musical Instrument is Fun

Sure it can be a lot of hard work but there is no denying playing an instrument is fun. Once you get better at it, opportunities will arise for you to share your newly learned skill with your family and friends. Who knows, you may also consider playing professionally in the future. Playing a music instrument opens up a lot of good possibilities that will surely enrich your life. ❄

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## MUSIC ANALYSIS

### SUBJECT: BARCAROLLE

A barcarolle (from French; also Italian barcarola, barcarole) is a folk song sung by Venetian gondoliers, or a piece of music composed in that style. In classical music, the three most famous barcarolles are those by Jacques Offenbach from his opera *The Tales of Hoffmann*, Frederic Chopin's *Barcarolle in F sharp major for solo piano*, and guitarist Agustin Barrios's *Julia Florida*.

A barcarolle is characterized by a rhythm reminiscent of the gondolier's stroke, almost invariably a moderate tempo 6/8 meter. While the most famous barcarolles are from the Romantic period, the genre was well-enough known in the 18th century for Burney to mention, in *The Present State of Music in France and Italy* (1771), that it was a celebrated form cherished by "collectors of good taste." It was a popular form in opera, where the apparently artless sentimental style of the folk like song could be put to good use: in addition to the Offenbach example, Paisiello, Weber, and Rossini wrote arias which were barcarolles, Gaetano Donizetti set the Venetian scene at the opening of *Marino Faliero* (1835) with a barcarolle for a gondolier and chorus, and Verdi included a barcarolle in *Un Ballo in Maschera*: (Richard's atmospheric "Di' tu se fidele il flutto m'aspetta" in Act I). Arthur Sullivan set the entry of Sir Joseph Porter's barge (also bearing his sisters, cousins and aunts) in *HMS Pinafore* to a barcarolle. Schubert, while not using the name specifically, used a style reminiscent of the barcarolle in some of his most famous songs, including especially his haunting "Auf dem Wasser zu singen" ("to be sung on the water"), D.774.

Other barcarolles include the three Venetian gondolier's songs from *Songs without Words*, opus 19, opus 30 and opus 62 by Felix Mendelssohn; the "June" barcarolle from Tchaikovsky's *The Seasons*; Charles-Valentin Alkan's barcarolle from the Op. 65 *Troisième recueil de chants*; Béla Bartók's "Barcarolla" from *Out of Doors*; Leonard Bernstein's *The Kings' Barcarolle* from *Candide*; several examples by Anton Rubinstein, Mily Balakirev, Alexander Glazunov, Edward MacDowell, and Ethelbert Nevin; and most impressively of all, the collection of thirteen by Gabriel Fauré for solo piano. Representing the 20th century are Ned Rorem's *Barcarolles*, written in 1949 in Morocco.

**COMPOSER:**  
**CATEGORY:**

**FRÉDÉRIC CHOPIN (1810 – 1849)**  
**ROMANTIC PERIOD**



### **BRIEF HISTORY:**

Frédéric Chopin was a composer and virtuoso pianist of the Romantic period. He is widely regarded as the greatest Polish composer, and ranks as one of music's greatest tone poets.

Chopin was born in the village of Żelazowa Wola, in the Duchy of Warsaw, to a Polish mother and French-expatriate father, and in his early life was regarded as a child-prodigy pianist. In November 1830, at the age of 20, he went abroad; following the suppression of the Polish November Uprising of 1830–31, he became one of many expatriates of the Polish "Great Emigration."

In Paris, Chopin made a comfortable living as a composer and piano teacher, while giving few public performances. Though an ardent Polish patriot, in France he used the French versions of his names and eventually, to avoid having to rely on Imperial Russian documents, became a French citizen. After some ill-fated romantic involvements with Polish women, from 1837 to 1847 he had a turbulent relationship with the French writer George Sand (Aurore Dudevant). Always in frail health, in 1849 he died in Paris, at the age of 39, of chronic pulmonary tuberculosis.

Chopin's extant compositions were written primarily for the piano as a solo instrument. Though they are technically demanding, his style emphasizes nuance and expressive depth. Chopin invented musical forms such as the ballade and was responsible for major innovations in forms such as the piano sonata, waltz, nocturne, étude, impromptu and prelude. His works are mainstays and masterpieces of Romanticism in 19th-century classical music.

### **STYLE**

Although Chopin lived in the 1800s, he was educated in the tradition of Beethoven, Haydn, Mozart and Clementi; he used Clementi's piano method with his own students. He was also influenced by Hummel's development of virtuoso, yet Mozartian, piano technique. Chopin cited Bach and Mozart as the two most important composers in shaping his musical outlook. The series of seven polonaises published in his lifetime (another nine were published posthumously), beginning with the Op. 26 pair, set a new standard for music in the form, and were rooted in Chopin's desire to write something to celebrate Polish culture after the country had fallen into Russian control. The A major polonaise Op. 40 No. 1, the "Military," and the polonaise in A-flat major Op. 53, the "Heroic," are among Chopin's best-loved and most-often-played works.

### **RUBATO**

Chopin's music is well known for benefiting from rubato (which was how he himself performed his music, as opposed to a strictly regular playing. Yet there is usually call for caution when the music is performed with wobbly, over-exaggerated, inappropriate "rubato" (e.g. attempting to justify insecure playing, with reference to expressive rubato).

It was stated by Friederike Müller, from the diary of Viennese Chopin pupil "His playing was always noble and beautiful; his tones sang, whether in full forte or softest piano. He took infinite

pains to teach his pupils this legato, cantabile style of playing. His most severe criticism was "He—or she—does not know how to join two notes together." He also demanded the strictest adherence to rhythm. He hated all lingering and dragging, misplaced rubatos, as well as exaggerated ritardandos ... and it is precisely in this respect that people make such terrible errors in playing his works."

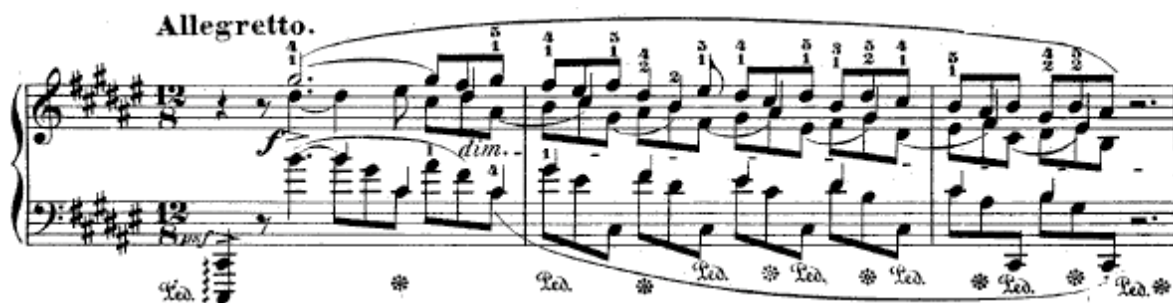
## WORKS

Over 230 of Chopin's works survive. Some manuscripts and pieces from his early childhood have been lost.

Chopin, unlike Mozart and Schubert, did not compose prolifically and with ease. He created barely 80 opuses, which all involve the piano. Only a few of them ranged beyond solo piano music, as chamber music or concertos for piano and orchestra. He composed two concertos for piano and orchestra, Opp. 11 and 21; three piano sonatas, Opp. 4, 35 and 58; a sonata for cello and piano, Op. 65 (Chopin's last composition published in his lifetime); 17 polonaises (one with orchestral accompaniment, and one for cello with accompanying piano); 21 nocturnes; 27 etudes (12 in the Op. 10 cycle, 12 in the Op. 25 cycle, and three in a collection without an opus number); 58 mazurkas (several treated sketchily, as occasional pieces); 20 waltzes, 26 preludes, 4 ballades, 4 scherzos, 5 rondos, 4 sets of variations, 4 impromptus, one krakowiak for piano and orchestra, one fantasia on themes from Polish songs with accompanying orchestra, one fantasia for piano, three ecossaises, a barcarolle, a bolero, a tarantella, an Allegro de concert (possibly the remnant of an incomplete 3rd concerto), a berceuse, a contredanse, a fugue, a Grand Duo on themes from Giacomo Meyerbeer's opera Robert le diable for cello and piano; a cantabile, a lento, a Funeral March, a Souvenir de Paganini, an Andante spianato before the polonaise in E-flat major, Op. 22; a Feuille d'album, and 19 Polish songs for solo voice with accompanying piano.

## BARCAROLLE IN F SHARP MAJOR, Op. 60 (1846)

Barcarolle in F Sharp Major was composed from the autumn of 1845 to the summer of 1846. It features a sweepingly romantic but sorrowful tone. Most of the technical figures for the right hand are thirds and sixths, while the left features some very long reaches over an octave.



Barcarolle, or boat song, gondoliers' song, had been composed by many composers in the 19th century such as Mendelssohn, Chopin, Tchaikovsky, Faure, Rachmaninoff... During this time, the salon characteristic pieces had been very popular. The title almost reveals the contents of love duets on Venetian rivers. Mendelssohn composed a few barcarolles and organized them in his books "Songs without words". Unlike Mendelssohn, Chopin composed only one, but

invaluable, barcarolle toward the end of his life. He started it in 1845, finished in 1846, and dedicated it to Baroness Stockhausen. This barcarolle shares the same features of Venetian boats, water and paddles, and love songs but stands alone as an individual large-scale work and achieves the highest standard in harmony and structure. Many composers after Chopin tried to follow Chopin but just could not succeed. Chopin's barcarolle is favored by many pianists but only a few of them could interpret it successfully. The barcarolle, like a nocturne, is structured in A-B-A form. Its introduction begins with a bass in C# and falling modulation through each key of the main key signature F# major, provoking an air of uncertainty. After a silent moment, the main theme begins with the paddle pattern on the left hand that repeats throughout the first part. The singing melody on the right hand is so ethereal and as beautiful as those of his nocturnes. The main theme is repeated in thirds and sixths, leads to a successive rising chords and fades out from F# major through F# minor to conclude the first section. A solo section on the right hand connects the first section to the second section in A major. The rhythm is now clearer with rocking phrases and modulations from G# to F#. The arpeggios in G# and F# resemble the water drops singing and flying out from the paddles. The movement is getting faster and more agitated with octaves and reaches two climaxes also in G# and F#. The gradual fading and sudden switching of key to F# minor slow down all the agitations, somehow regretfully, yet lead to another more peaceful theme also in A major as an answer to the first part. Then the paddles almost stop rowing, the boat flows freely into the water, and the lovers fall into their dreams. This slow recitation in the bass leads to a sweet transition to F# major again before returning to the main theme. The recap also begins with double trills but it is much more agitated than the first section. Also a series of rising chords leads to the peaceful part from the middle section, but now more passionate, dramatic, struggling and in F# major, not A major, with one octave higher. The coda is a series of modulation and harmony that is far beyond the reality, like rowing over the cloud and flying in the air. The cloud brings the boat back to the river through the striking main key F# and the lovers awake from their dreams with two key octaves C# and F# as a conclusion to this wonderful love duet.



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## YOUNG STEINWAY ARTISTE

At piano competitions, music festivals and concerts, young pianists often express their desire to become Steinway Artists, to join the celebrated community of today's most acclaimed pianists. Our artist family encompasses all genres of music, from classical, jazz, cabaret and pop, including artists such as Martha Argerich and Krystian Zimerman, Ahmad Jamal and Diana Krall, Billy Joel and Bruce Hornsby.

Often a formal affiliation with Steinway & Sons has not been possible for an emerging artist, since all Steinway Artists must personally own a Steinway piano. The financial realities of developing a career can often make that requirement difficult for many otherwise deserving young musicians. Steinway & Sons has always taken pride in its role of nurturing talent and

promoting the art of piano playing. In that spirit, Steinway has developed a new program in an effort to reach out to young pianists at an early point in burgeoning careers. This program, "Young Steinway Artist", confers upon a select group of talented musicians the distinction of affiliation with the Steinway Artist family, and access to the worldwide resources of Steinway & Sons and its exclusive network of dealers.

The Young Steinway Artist program will consider all pianists who own an instrument from the Family of Steinway-Designed Pianos, which include not only the Steinway Piano, but the Boston and Essex lines as well. The Steinway piano is heard on the stages of prestigious international concert venues and is the preferred instrument of 98% of the world's concert pianists. The Boston and Essex pianos, affordably priced instruments built to the specifications of Steinway & Sons, are found throughout the world in the most prestigious schools, conservatories, music festivals, houses of worship, and teaching studios.

A Young Steinway Artist is minimum 16 and maximum 35 years of age

For more information for qualification, please contact [joelle@bentleymusic.com](mailto:joelle@bentleymusic.com)



## **THE MALAYSIAN YOUTH MUSIC FESTIVAL 2009**

The 3<sup>rd</sup> Malaysian Youth Music Festival will be held on the 29<sup>th</sup> August 2009. The venue will be announced later. This year, we are changing our competition format to promote higher standards in performance. **Participants will need to prepare a recital programme, which consist of 2 to 3 pieces ranging from 3 to 15 minutes depending on levels.** If there are more than one competition class for one category and level, finalist from each these competition classes will be chosen to compete in 2<sup>nd</sup> round held later on the same day for the top 3 performers for each level and category. The entry fee tables will be available only when the application forms for the festival are out sometime in April / May 2009. Entry opens on 1<sup>st</sup> June to 15<sup>th</sup> July 2009.

### **NOTE:**

**PLEASE REFER TO OUR WEBSITE CURRENT AND FUTURE EVENTS FOR DETAILED GUIDELINES & CATEGORIES.**