



EVENT PROGRAMME

THE PLATFORM

UNQUIET FORMS WITH APRIL WU

Saturday, 21 March 2026, 6.00pm

Windsor Building Auditorium

EVENT REPERTOIRE

Carl Philipp Emanuel Bach (1714-1788)

Fantasia in F-sharp Minor, Wq. 67

Franz Schubert (1797 - 1828)

Sonata in A Minor, D.784

1. Allegro giusto

2. Andante

3. Allegro vivace

Short interval (15 minutes)

Frédéric Chopin (1810-1849)

Nocturne in F-sharp Minor, Op.48 No.2

Alexander Scriabin (1872-1915)

Two Impromptus, Op.12

1. Presto

2. Andante cantabile

There will be a short interval during this evening's event.

Estimated event finish time: 7.30pm

Please no flash photography or visual/audio recording throughout the event.

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CONCERT INTRODUCTION

In this recital, musicologist and pianist April Wu traces a line of restlessness through two centuries of keyboard writing. The programme opens, in trance-like improvisation, with C.P.E. Bach's Fantasia in F# minor (1787). Its sudden switches in harmony, texture, and timbre enact sound's capacity to mutate and disorient, yet without relinquishing a sense of order. Schubert's Sonata in A minor, D.784 (1823), written in the shadow of the composer's illness, presages the haunting soundworld of his last three sonatas. Bells permeate the sparse texture of the opening Allegro: stern amidst a funeral procession, briefly soothing in a smaller, resonant interior. The Andante opens with the calmest arch-shaped melody, whose unfolding is disrupted by menacing ppp interjections. The melody then migrates to the tenor voice, enveloped in a shimmering string quartet texture. The closing Allegro vivace pulses with nervous energy, with its relentless triplet ascents and ferocious arpeggios, yielding temporarily, in characteristic Schubertian fashion, to glowing, lyrical interludes.

After the interval, Chopin's Nocturne in F# minor, Op.48 No.2 (1841) descends into rumination. The melodic line is pure bel canto, at once fragile and inexhaustible. A youthful Scriabin, still Romantic in idiom but already reaching toward something more volatile, closes the programme that moves from withdrawal to ignition. The first of his Two Impromptus, Op.12 (1895) colours the dreamscape in more esoteric light; the second offers an ardent singing line that, in the final page, burns through its own material.

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OUR PERFORMER

APRIL WU Piano

April Wu is a final-year PhD student in Music and Philosophy at Royal Holloway, University of London. She is interested in the fruitful exchange between listening and thinking, particularly in relation to the long 19th century. Her PhD project focuses on voice's slippery ontology and the complex mediation between sounding and listening bodies in the early Romantic Lied. She has presented papers at the RMA Music and Philosophy Study Group Annual Conference, the London Conference for Critical Philosophy, the Society for European Philosophy Annual Conference, and Schubert Research Center in Vienna. She is the editor of *The Schubertian*, the journal of Schubert Institute UK.

Department of Music

Faculty of Arts, Humanities & Social Sciences

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Windsor Building Auditorium

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