

HONORS RECITAL: Kevin Flowers and Patricia Wang

Friday, April 30th, 2010

Conrad Prebys Music Center, UC San Diego

Program:

Lute Suite in E minor, BWV 996

J.S. Bach (1685-1750)
Performed by Kevin Flowers

I. Passagio-Presto

II. Allemande

III. Courante

IV. Sarabande

V. Bouree

VI. Gigue

Sonata in F Major, K. 332

W. A. Mozart (1756-1791)
Performed by Patricia Wang

I. Allegro

II. Adagio

III. Allegro assai

Grand Overture, op.61

Mauro Giuliani (1781-1829)
Performed by Kevin Flowers

Ballade in g minor, Op. 23 No. 1

Frederic Francois Chopin (1810-1849)
Performed by Patricia Wang

Toward the Sea, for Alto Flute and Guitar

Toru Takemitsu (1930-1996)
Performed by Kevin Flowers and Ryan Pon, alto flute

I. The Night

II. Moby Dick

III. Cape Cod

Intermission

The Behavior of Mirrors

Roger Reynolds (*1934)
Performed by Kevin Flowers

Partita No. 1 in Bb Major, BWV 825

J.S. Bach (1685-1750)
Performed by Patricia Wang

I. Praeludium

II. Allemande

III. Corrente

IV. Sarabande

V. Menuet I

VI. Menuet II

VII. Gigue

Etude in c# minor, Op. 2 No. 1

Alexander Scriabin (1872-1915)
Performed by Patricia Wang

Five Bagatelles

William Walton (1902-1983)
Performed by Kevin Flowers

I. Allegro

II. Lento

III. Alla Cubana

IV. Adagio

V. Con Slancio

Prelude in eb minor, Op. 3 No. 1

Sergei Rachmaninoff (1873-1943)
Performed by Patricia Wang

Prelude in c# minor, Op. 3 No. 2

Program Notes (Kevin Flowers):

The Suite in E minor (originally Gminor) was written for the *lautenwerck*, a harpsichord with gut strings which sounded much like a lute – the Baroque predecessor to the guitar. Despite the fact that the music was written for a keyboard instrument, it has long been a staple in the guitar repertoire, needing only small editing to fit perfectly on the instrument. The Suite is a mixture of national styles, beginning with an expressive French Overture and following with a mixture of German, Italian and English dance forms. The vibrant counterpoint and rich harmonic language help to keep the diverse forms unified.

Mauro Giuliani was an Italian virtuoso guitarist who played a large part in gaining prominence for the instrument throughout Europe. He gained prominence in Vienna during the early years of 19th century with his expressive melodies and wide range of textures. The Grand Ouverture was composed in 1809 and has a very emblematic sonata-allegro form, with a somber introductory section. Giuliani breaks away from tradition in the development section, however, as the music takes an unexpected turn. The material is entirely unique, bearing almost no resemblance to any “theme” stated in the exposition. The piece is as charming as it is demanding, and has long been an audience favorite.

Toru Takemitsu’s music is some of the most beautiful and expressive in the modern canon. He had very diverse influences, ranging from Debussy, Messiaen, and Stockhausen to traditional Japanese music and jazz. His style is often very meditative and timbrally oriented. The duo *Toward the Sea* was written in 1981 and is an abstract expression of different moods regarding the Sea. The work is based on the motive Eb-E-A. In German, Eb is pronounced “es,” making the theme the word “Sea.” The theme is subjected to many alterations and is not always in the foreground, but always plays an essential role in the music.

Roger Reynolds has long been a leading force in avant-garde and experimental music. He received an undergraduate degree in physics from the University of Michigan and his music reflects this as many mathematic and systemic parameters guide the compositional process. The Behavior of Mirrors was written for the guitarist David Starobin and is inspired by the idea of time being reflected by mirrors rather than light. The piece uses complex algorithms to deconstruct and reorder three generative ideas.

The Five Bagatelles by William Walton were commissioned by the great British guitarist and lutenist Julian Bream in 1971. Bream commissioned several works from up and coming British composers in order to enrich the repertoire of the guitar. The pieces show influences of jazz and South-American music, all within the context neo-tonality which Walton was associated with. Each of the Bagatelles (meaning “trifles”) is a distinct character piece while the set as a whole is very balanced.

I would like to thank Colin McAllister for being a great teacher and friend for almost four years. I’ve learned so much about my instrument and music from him and am forever grateful for all that he has shown me. I would also like to thank Patricia Wang, Ryan Pon and the UCSD faculty and staff for making this event possible. Thanks to everyone who has come for supporting us.

Program Notes (Patricia Wang):

Sonata in F Major K. 332 is a popular piano sonata both amongst students and professional performers. Its form is conventional in its use of the classical sonata-allegro form. The opening movement is charming and melodious, the second movement stately yet delicate, and the final movement rapid and intricate with its passagework.

Chopin’s Ballade in g minor is the first of only four ballades; however, these one-movement pieces, especially the first ballade, are known to be some of the most difficult pieces in standard piano repertoire. The ballade is a musical form Chopin popularized, and is best characterized by its highly thematic, motivic material, which seems to tell a story as the music progresses.

Bach’s Partita in Bb Major is the first of six partitas composed for keyboard, and comprises of seven distinct movements, all of which are represented by unique dance forms typically featured in a partita or suite.

Alexander Scriabin was a contemporary composer who seemed to bridge the gap between tonal and atonal music. While the etude is typically a “technical” form of music, this etude’s harmonic and textural complexities and longing melody prove that etudes are just as expressive and melodic as any other type of repertoire.

Rachmaninoff’s preludes are among some of his most famous compositions. However, one that is less recognizable is the Prelude in eb minor, also called the “Elegy” prelude, which is more meditative and melancholic in comparison to the Prelude in c# minor—also nicknamed “The Bells of Moscow,” or simply, “The Prelude,” which is undoubtedly his most well-known piano prelude.

I would like to thank my teacher Stefani Walens for being so supportive and resourceful for the past two years. You have helped me greatly not only with my technique and artistry as a pianist, but you have also inspired me to simply relax and enjoy the music. I also would like to thank Kate Lukacs for also being a supportive figure during my time at UCSD, and Laurie Meinhold for always encouraging me to reach my goals ever since I was six years old. Thanks to Kevin Flowers, Eileen Voreades, and the Music Department faculty and staff for helping bring this event to fruition. Last but not least, thank you to my dear friends and family for cheering me on since day one, and coming out for tonight’s recital. Love you, Mom, Dad, and Jie!