

THE UNIVERSITY OF BRITISH COLUMBIA  
SCHOOL OF MUSIC

Roy Barnett Recital Hall  
Sunday, December 4, 2022  
4:00 p.m.

**MASTER'S STUDENT RECITAL\***

**WAYNE WEI-AN WANG, PIANO**

Sonata in E minor, Hob. XVI:34  
Presto  
Adagio  
Vivace molto

Franz Joseph Haydn  
(1732-1809)

Le Tombeau de Couperin  
I. Prelude  
II. Fugue  
III. Forlane  
IV. Rigaudon  
V. Menuet  
VI. Toccata

Maurice Ravel  
(1875-1937)

- INTERMISSION -

Preludes, Op. 28

Frederic Chopin  
(1810-1849)

\* In partial fulfillment of the requirements for the Master of Music degree with a major in Piano.

*We acknowledge that the University of British Columbia is situated on the traditional, ancestral, and unceded territory of the Musqueam people*

## PROGRAM NOTES

I conceived of this program as a dedication to the inspirational teachers who have guided and supported me in my pursuit of music performance studies at the UBC School of Music thus far. Haydn's *Sonata in E minor, Hob. XVI:34* and Ravel's *Le Tombeau de Couperin* are works that I had heard my peers perform during my years as an undergraduate student in Dr. Terence Dawson's piano studio. Although I did not have the opportunity to learn them at the time, they immediately paired up in my mind as they both share connections to eighteenth-century harpsichord literature and follow tonal plans centred on the pitch E.

Composed no later than 1783, Haydn's sonata is a work of the classical Viennese tradition that could have been performed on either a harpsichord or fortepiano. Following a conventional fast-slow-fast arrangement, the first movement is dialogic between the performer's two hands with contrasting motivic ideas in sonata form. The lyrical second movement in G major is reminiscent of a da capo aria, but it ends with a deceptive cadence and recitative-like modulation back to E minor that leads directly into the finale. Marked with a performance directive of *innocentement* which means to play in an innocent manner, the third movement features a folksy theme that serves as the refrain in rondo form while the music alternates with episodic material in the parallel key of E major.

As a harpsichord student of Doreen Oke, I had studied one of Francois Couperin's *ordres* which are French keyboard suites that contain both traditional dances and pieces with programmatic titles. Although Ravel's piano suite invokes a historical form to memorialize the music of Couperin's era, Ravel dedicates each movement of this work to his comrades who had fallen to the brutalities of World War I. Composed between 1914 and 1917, the suite begins with a prelude and fugue that explores pentatonicism and modal harmony within the key structures of E minor. Following three distinctive dances, the suite concludes with a toccata that triumphantly ends in a wash of E major sonorities.

The first time I watched a live performance of Chopin's *Preludes, Op. 28* was during a Wednesday Noon Hour concert held back in 2014 at Barnett Hall, featuring my graduate research supervisor Dr. Patricia Hoy. I remember feeling a complete sense of awe as she virtuosically traversed through Chopin's cycle of pieces in all twenty-four major and minor keys. Written between 1835 and 1839, each of the preludes functions as a miniature jewel that encapsulates a particular style or genre of Chopin's compositional output. Because of Dr. Hoy's influence, I had set a goal for myself to learn and study this indispensable work of piano literature. My performance of this program could not have been possible without her pedagogical expertise, and her belief in my musicianship inspires me to continue forging a path towards accomplishing my artistic endeavours.