

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC
Roy Barnett Recital Hall
Saturday, March 30, 2024
13:30 p.m.

DOCTORAL CHAMBER RECITAL*

Wei Wang, Oboe
Tiana Ropchan, Oboe
Moira Rader Rice, English Horn & Oboe
Yiyi Hsu, Violin
Hyeonbeen Ha, Viola
Yiyang Xue, Cello

Silvestrini - Six Etudes (1921)

Gilles Silvestrini
(1961 -)

III. Boulevard des Capucines Monet (1873)

IV. Sentier dans les bois Renoir (1874)

Three Diversions for 2 Oboes (1987)

Jeffrey Rathbun
(1959 -)

I. Allegretto

II. Lento

III. Vigoroso

Trio #4a – 2 OB/EH (1946)

Henk Badings
(1907 - 1987)

I. Allegro Giocoso

II. Canto Amorose : Andante

III. Rondo Scherzando : Allegro

- INTERMISSION -

Marisias para oboe y copas de cristal (1982)

Mario Lavista
(1943 - 2021)

Conductor : Samuel Ivory

Wine Glasses : Addison, Moira, Philip, Tanisha, Tiana, Tina

To Ellen Golde Cantilena (2008)

Thea Musgrave
(1928 -)

The Oboe Quartet in F major, K. 370/368b (1781)

Wolfgang Amadeus Mozart
(1756 - 1791)

I. Allegro

II. Adagio

III. Rondeau: Allegro

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and unceded territory of the Musqueam people.*

Program Notes

Silvestrini - Six Etudes (1921)

Gilles Silvestrini

III. Boulevard des Capucines Monet (1873)

Boulevard des Capucines Monet is a musical composition inspired by Claude Monet's famous painting "Boulevard des Capucines." Through intricate melodies and dynamic rhythms, Silvestrini captures the essence of Monet's Impressionistic masterpiece, inviting listeners to traverse the bustling streets of Paris depicted in the painting. Especially, the consistent presence of 32nd notes from the beginning to the end constantly brings to the audience a noisy environment of the street. Each chord change adds another atmosphere to the street, allowing it to transition from quiet to bustling and back to a serene atmosphere as night falls. This piece reflects the vitality and luminosity of Monet's work, evoking the play of light, color, and movement characteristic of Impressionism. Through its expressive passages and complex musical textures, Boulevard des Capucines Monet offers a captivating fusion of visual art and music, immersing audiences in a world of sensory enjoyment and artistic imagination.



IV. Sentier dans les bois Renoir (1874)

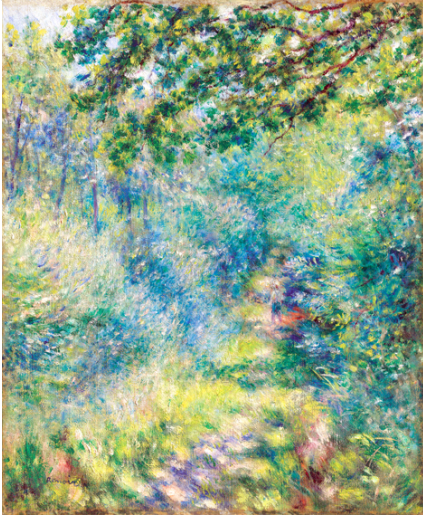
Sentier dans les bois Renoir is a musical composition inspired by the famous painting "Sentier dans les bois" by French Impressionist painter Renoir. Renowned for its delicate portrayal of nature and precise capture of light and shadow, Renoir's painting has inspired numerous artists, including Silvestrini.

In this piece, Silvestrini endeavors to interpret Renoir's painting through music, transporting listeners into the serene yet vibrant forest depicted in the artwork. Six Etudes IV. Sentier dans les bois Renoir employs delicate melodies and flowing rhythms to convey the mystery and beauty of the forest path. The various tones and timbres in the music seem to outline the diverse sounds and atmospheres found within the forest, immersing listeners into its depths.

The composition presents the wondrous beauty of nature, from the swaying of trees to the distant calls of birds, all eloquently portrayed in the music. Particularly, the staccato eighth notes in the piece resemble bird calls, with the two eighth notes in the middle section vividly mimicking the call of a cuckoo, evoking a tranquil morning ambiance of listening to nature in the forest. Through the rhythm

and harmony of the music, Silvestrini captures the tranquility and vitality of the forest path, allowing listeners to feel the power and charm of nature.

Silvestrini skillfully integrates the language of music with Renoir's painting, creating a unique artistic expression that combines auditory and visual experiences. Six Etudes IV. Sentier dans les bois Renoir is not just a musical composition; it is also a tribute to the beauty of nature, enabling audiences to experience the wonders and mysteries of nature through music. This piece takes listeners on a spiritual journey, allowing them to appreciate the beauty and meaning of life through the medium of music.



Three Diversions for 2 Oboes (1987)

Jeffrey Rathbun

This piece consists of three distinct movements, each presenting its own characteristics and musical journey. Rathbun's compositional style blends contemporary techniques with classical forms, making the work both accessible and captivating.

In the first movement, Rathbun immerses us in a cheerful and lively atmosphere. The oboes engage in spirited dialogue, exchanging melodic themes and rhythmic patterns with agility and precision. This movement sets the tone for the entire piece, establishing a sense of camaraderie and musical exchange between the two instruments.

The second movement contrasts with the vivacity of the first. Here, Rathbun explores more introspective and contemplative themes, inviting listeners into a gentle and touching world of lyricism. The oboes intertwine in delicate dance, weaving complex harmonies and emotive gestures, evoking feelings of intimacy and reflection. Especially, the presence of thirty-second notes adds to this delicate expression, introducing a contrast to the graceful melody. Additionally, the inclusion of multiphonics in the second movement challenges the performers' skills while expressing emotions.

As the piece progresses to its final movement, Rathbun unleashes a whirlwind of energy and excitement. The oboes engage in vivid musical exchanges, gradually building towards a rhythmically rich and technically dazzling conclusion. This movement serves as the climax of the journey, invigorating listeners with the vitality and joy of music. The composition continuously accelerates towards climactic moments within the rapid notes, and alternates between 2/2 and 3/8, providing listeners with a sensation of oscillating between excitement and tranquility.

These elements combine to create a dynamic and engaging musical experience that showcases Rathbun's mastery of composition and the expressive potential of the oboe.

Trio #4a – 2 OB/EH (1946)

Henk Badings

"Trio #4a – 2 OB/EH (1946)" is one of the masterpieces by the Dutch composer Henk Badings. This piece is composed for two oboes and one English horn, showcasing Badings' rich musical imagination and creativity. The musical language of the piece integrates characteristics of modernism, demonstrating Badings' profound expertise in the field of music. "Trio #4a" is renowned for its complex and layered musical structure, while also showcasing Badings' unique understanding and treatment of instrumental combinations.

Firstly, the trio demonstrates Badings' profound understanding of the harmony between voices. Through interwoven melodies and harmonies, he creates a musical atmosphere that is rich in emotion and rhythm. Secondly, the piece features diverse rhythm and dynamic changes, making the music more vivid and expressive. Badings ingeniously utilizes the tonal characteristics of oboes and English horn in "Trio #4a", creating a rich and colorful sonic effect. This intertwining and overlapping of tones imbue the entire composition with vitality and charm. Especially in the second movement, listeners will hear different melodies from the three performers, breaking the traditional trio pattern, and most of the time it feels like three independent entities, with harmony chord progressions being heard only occasionally.

In summary, "Trio #4a – 2 OB/EH (1946)" showcases Henk Badings' talent and creativity as an outstanding composer. Through this piece, he demonstrates the potential of the oboe and English horn combination, expressing his musical ideas to the fullest extent.

Marisias para oboe y copas de cristal (1982)

Mario Lavista

"Marisias for Oboe and Crystal Glasses (1982)" is a composition by the Mexican composer Mario Lavista. This piece combines the sounds of the oboe and crystal glasses, showcasing Lavista's unique compositional style and musical concepts.

The uniqueness of this piece lies in its combination of the sounds of the oboe and crystal glasses. Lavista ingeniously utilizes the distinct acoustic properties of these two materials to create a unique musical effect. The deep and rich tones of the oboe intertwine with the clear and crisp sounds of the crystal glasses, resulting in a fascinating and captivating musical experience. Additionally, Mario employs a substantial amount of multiphonics in the composition to blend with the harmonies of the crystal glasses. Each change in tempo releases the music from the previous feeling, transitioning into the next scene. The composition often features solo passages of the crystal glasses' chords, emphasizing the alternating fusion of the two sounds.

"Marisias for Oboe and Crystal Glasses" presents Lavista's unique understanding and application of sound and timbre. By exploring the tonal qualities and variations of the oboe and crystal glasses, Lavista creates a rich and diverse musical world. The varied melodies and rhythms in the piece showcase Lavista's rich imagination and compositional skills.

Overall, "Marisias for Oboe and Crystal Glasses (1982)" is a composition full of creativity and imagination, demonstrating Mario Lavista's unique charm and profound mastery as a composer. This piece transports listeners into a mysterious and magical musical world, allowing them to experience endless surprises and enjoyment under the spell of music.

To Ellen Golde Cantilena (2008)

Thea Musgrave

"Cantilena" is a masterpiece by Scottish composer Thea Musgrave, composed in 2007. Despite its brevity, this piece is replete with poetic charm and the enchantment of musical dialogue. In Latin, "Cantilena" means "song," suggesting the lyrical nature of this piece.

In this composition, Musgrave employs unconventional seating arrangements for the quartet and fosters musical dialogue among the instrumental voices, showcasing her innovative approach to musical form. The piece commences with the strings introducing the main theme, setting the stage for

the entire composition. Subsequently, the oboe gradually joins the musical backdrop, interpreting the theme in a unique manner, akin to a protagonist hidden behind the scenes, until the introduction concludes and subtly moves to the right side of the stage.

As the melody and music unfold, the oboe progresses from one side of the stage to behind the viola, where it initiates the main exposition. This unconventional staging enriches the music with new layers of meaning and significance. Each voice repeats the theme in different notes, illustrating a cycle of musical expression and interplay of emotions.

"Cantilena " creates an atmosphere of tranquility and poetry, with the four voices intertwining the essence of music. Through the continuous repetition of thirty-second notes, performers are reminded to return to the main theme, reflecting the profound musical conception and emotional expression within the piece.

In essence, this composition is a unique exploration of the sound characteristics and musical form of classical wind instruments, showcasing Musgrave's innovative thinking and musical imagination as a composer. "Cantilena" invites listeners on a journey of exploration and communication, immersing them in the wondrous realm of music.

The Oboe Quartet in F major, K. 370/368b (1781)

Wolfgang Amadeus Mozart

Mozart's Oboe Quartet in F major, K. 370/368b, is a masterpiece in classical music. Created in 1781, this piece showcases Mozart's rich musical talent and creativity. What sets this quartet apart is its composition for oboe, violin, viola, and cello. Mozart ingeniously blends the bright tone of the oboe with the soft tones of string instruments, creating a harmonious and rich musical effect. This piece has become a famous hallmark of oboe quartets.

The composition demonstrates Mozart's superb skill in conceiving and developing themes. Each instrument has the opportunity to showcase its unique musical character, intertwining to create a rich and colorful sound texture. Mozart's Oboe Quartet in F major showcases his deep understanding of instruments and sounds. Through well-structured movements and clever melodic arrangements, Mozart creates a highly expressive and charming musical work. In contrast to other compositions, the second movement of this piece is not slow and lyrical as expected. Mozart's mischievousness is evident in the second movement, where the tempo is not very slow but instead repeatedly builds towards a climax before returning to calmness. In the third movement, Mozart boldly attempts to transition the oboe from a 3/4 signature directly into a 6/8 signature, while other voices continue in 3/4 time. This bold attempt makes the third movement a unique highlight.

Overall, this Oboe Quartet is a gem in Mozart's repertoire, showcasing his exceptional talent as a composer and his mastery of musical forms. This piece transports listeners into a world of beautiful melodies and ingenious compositions, adding brilliance to the legend of classical music.

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