University of British Columbia School of Music
6361 Memorial Road, Vancouver, BC V6T 1Z2 | music.ubc.ca

Third-year Student Recital at Barnett Hall
April 5th, 2026
10:30 a.m.

Nina Wang, Piano

Keyboard Sonata in E major, Hob XVI.31 — Joseph Haydn (1732-1809)
- i. Moderato
- ii. Allegretto
- iii. Presto

Concert Etude in D-Flat Major, *"Automne"*, Op.35 No.2 — Cécile Chaminade (1857-1944)

~ Intermission ~

Sonata for Cello and Piano in D minor, Op.40 — Dmitri Shostakovich (1906-1975)
- i. Allegro non troppo
- ii. Allegro
- iii. Largo
- iv. Allegro

Julian Lee De Vita, Cello

This recital is in partial fulfillment of the requirements for the
Bachelor of Music degree with a major in Piano.

We gratefully acknowledge that we are gathered together for this performance on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.

Welcome to my third-year recital, *Contrasting Realities*.

This program explores contrast—not only through music written across vastly different eras, but through the idea that we, as performers and listeners today, live in a completely different reality from the composers who created these works.

So why choose such widely contrasting pieces?

As life unfolds, I've come to realize that we are constantly adapting to new realities. This recital is my way of making sense of that experience through both music and poetry. For each piece, I've written an original poem to accompany it—offering a personal reflection that exists alongside the composer's voice.
Disclaimer: These poems are entirely my own interpretations and are not affiliated with the composers. They are meant to act as a creative collaboration with their works.

Haydn - Keyboard Sonata in E major, Hob XVI.31

We begin in the 18th century with a sonata by Haydn, which opens with a sense of innocence and simplicity. As the piece unfolds, it reveals a playful and dynamic range of moods, full of character and unexpected turns—hallmarks of Haydn's style.

For this piece, I paired it with a poem titled "Offbeat":

Offbeat
Let us leap into a dance
Twirl around these notes
Keep skipping a little offbeat
To this rhythm called life

Chaminade – Concert Etude in D-Flat Major, *"Automne"*, Op.35 No.2

Composed in the late 19th century, *Automne* is a richly expressive work that blends lyrical sensitivity with virtuosic brilliance. Its melodies evoke the vivid colours of autumn—reds, oranges, and golds—while moving through moments of nostalgia, passion, and turbulence before returning to a sense of calm.

Cécile Chaminade was one of the most prolific composers of her time. Despite her success, she did not receive the same level of recognition as many of her male contemporaries. Nevertheless, she composed hundreds of works for piano, voice, and chamber ensembles, leaving behind a remarkable legacy.

To me, this piece also reflects the emotional landscape of grief—moving through denial, bargaining, and ultimately, acceptance. (See next page for the poem I wrote for it)

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Autumn
A season
Of accepting
What is lost.

The beauty
In the grief
A final memory,
Lost in a fallen leaf,
Turning its final shade before
Returning to the earth.

A reminder that
All that is lost
Returns in some form
Whether that be
In sorrow
In denial
Or even nostalgia.

Because grief is proof
That love from yesterday,
Still continues
Today
And tomorrow.

Shostakovich - Sonata for Cello and Piano in D minor, Op.40

Composed in 1934, this work emerged during a turbulent time in the Soviet Union, when Dmitri Shostakovich was just 28 years old and facing intense personal and political pressure.
The sonata was written shortly after the success—and subsequent condemnation—of his opera *Lady Macbeth of Mtsensk*. After Joseph Stalin wrote a publicly critical and disapproving article about it, Shostakovich found himself under scrutiny and fear.

Interestingly, the Cello Sonata stands in stark contrast to the opera. Where the opera was criticized as chaotic and subversive, the sonata is disciplined, lyrical, and classically structured. Yet beneath its surface lies a subtle tension—moments of restraint intertwined with bursts of emotion and dark humor, as if the music itself is negotiating between expression and suppression.

For this piece, I paired it with a poem titled “Pressure in a Jar” (on next page)

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Pressure in a Jar

I sat staring,
At this blank page for years.
Words trapped.
Where?
I don't know

Perhaps in my chest,
Or in this jar labelled Fear.

Words that once poured out freely,
Out of this turbulent mind,
Suddenly stopped,
Lodged in my throat.

Because overtime,
becoming a voice
constantly misunderstood
Built barriers
in this mind.
These barriers called
Fear and Shame.

Until today,
I sat down again,
And became the one
To listen to what my heart truly had to say.

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