



LU YONGQI

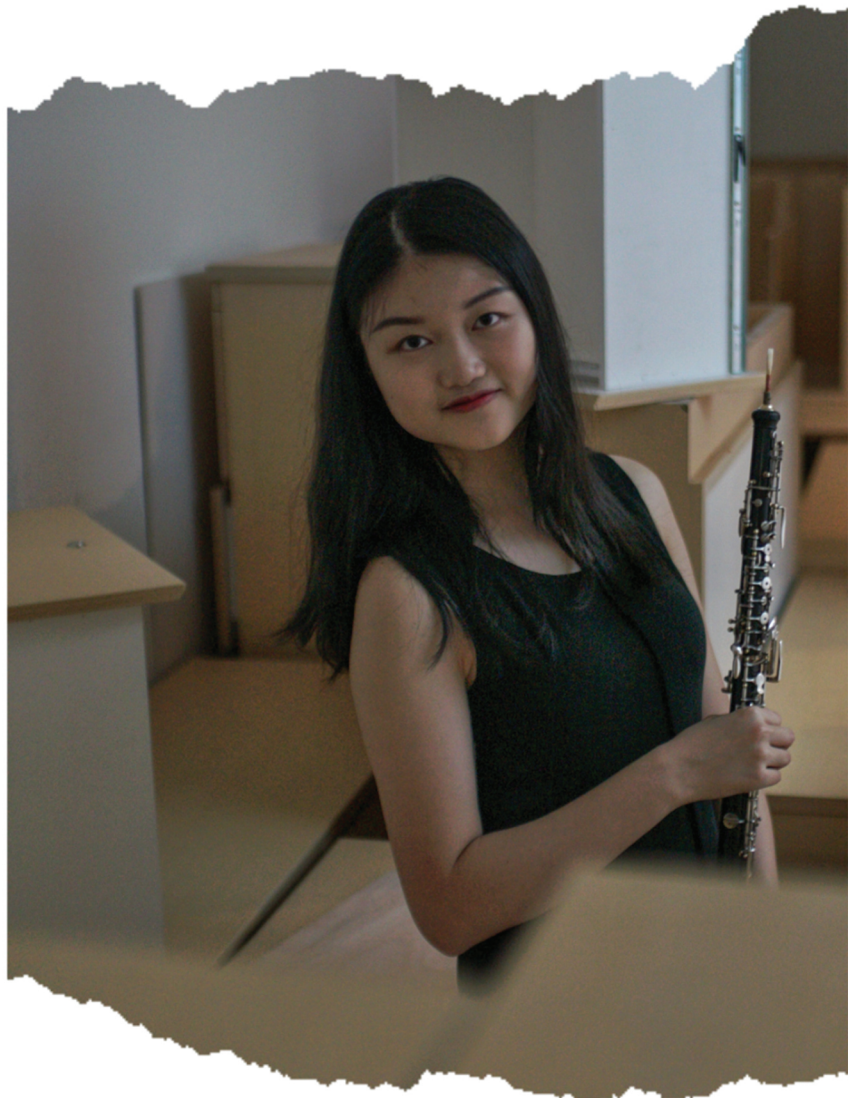
Oboe Recital

Joseph Haydn
Oboe Concerto in C major

Vivaldi Antoni
Oboe Concerto in C major

赵季平(Zhao Jiping)
陕南素描三首
(Shan Nan Su Miao)

Benjamin Britten
Temporal Variations
(for oboe and piano)



Pianist: Matthew Mak

April, 26, 2021 3pm.
Conservatory Concert Hall

Programme Notes

JOSEPH HAYDN

Oboe Concerto in C major, Hob VIIg:C1

Haydn's Oboe Concerto in C major is the model of a classical wind concerto. In the first movement, the musical lines are carefully delineated and take advantage of all the technological possibilities available at the time. Among them, the composer bravely demonstrates the singing ability and technical potential of the oboe.

This piece continues in Haydn's consistent music style, with passion, elegance, full of joy, happiness, peaceful atmosphere, just like a beautiful idyllic. More ingenious is the sense of humor, which makes the music full of pleasant and unique moods.

Although it is now believed that this oboe concerto is Haydn's work, like many other works by Haydn, its origin is not testable. But no matter who his real author is, it will undoubtedly maintain an authoritative position in the oboe concerto repertoire.

ANTONIO VIVALDI

Oboe Concerto in C major, RV 447

Vivaldi was born into a musical family in Venice, Italy, and learned the violin from his father, a court violinist. He composed more than 500 works in his lifetime, including 12 oboe concertos. He expanded the form and genre of music during the Baroque period, at a time when the oboe had long been a less popular instrument than the instruments like violin and cello. This piece of music adopts the music development techniques commonly used in Baroque instrumental music as composition. It is mostly developed in a modulated way with a strong modulation. The accompaniment and melody parts play themes alternately, and the accompaniment play an important role in the music.

Vivaldi's oboe works have a strong humanistic spirit that was advocated in the Baroque period. Although compared with the harmony and melody after the 18th century, this kind of music is still rigid, but it was considered very advanced in the cultural environment of the time.

In the opening movement, the oboe and the piano respond to each other with a brisk and humorous tune, evolving into a superb variation on the floating melody. The second movement has an obvious melancholic mood, and the beautiful and sentimental melody shows the rich and deep emotions of the composer. Although the first two movements fully demonstrated the brilliant technique and the beautiful singing ability of the oboe, the third movement of the work ends with the elegant and lively minuet of the classical era.

赵季平 (ZHAO ZIPING)

陕南素描三首 (Shan Nan Su Miao)

Chinese musical culture often shows a strong human and regional color. ShanXi Province is located in the central and western regions of China, breeding thousands of years of traditional culture, from the geographical conditions of natural is divided into three cultural climate zones: Northern ShanXi has a rough and bold frontier fortress style; Southern ShanXi is gentle and charming as a water town, and its culture and music are meaningful and beautiful as the south; GuanZhong is a sincere and majestic imperial capital, resounding sadness. This work focuses on the humanistic geography and customs of southern ShanXi, and forms this sketch-like sound and picture.

The structure of this piece is laid out at a fast-slow-fast speed, and the tonal harmony arrangement is also quite exquisite. The first movement is a tripartite reappearance of a delightful little allegro band after a short introduction, which is developed in b minor- g# minor. The second is an affectionate adagio, as if brooding in memory, a moving tune stated in a tone dominated by G minor. The third movement is the urgent one, which develops and changes in F # minor. When the intense and carnival mood reaches its climax, it returns to the main key of B minor to finish the whole piece.

BENJAMIN BRITTEN

Temporal Variations (for oboe and piano)

Britten was born before World War I and lived through the World War II in his prime of life. His growing environment was full of special significance of the times, which gave him a unique observation of perspective and musical color. As a great humanitarian, Britten's works often have distinct anti-war content, expressing the tragic and harshness of war deeply with powerful artistic appeal.

This piece is very similar in content to one of his most famous pieces - Requiem for War. Temporal Variations were written in response to a request from the left-wing playwright Montagu Salter, who initially asked Britten to write the Requiem for War. But the Requiem for War did not appear until 28 years later, and the Temporal Variation were completed on December 12, 1936.

This work is composed of a few scenes spliced together, and the impression is switched between realistic scenes and subjective emotions. This covers a variety of wartime imagery, such as marching, military exercises, Anglican church ceremonies, mutilate waltz, and a uncouth polka. The ending movement echoes the first movement at the beginning and the fifth movement in the middle, but under different scene experiences, the composer uses the same theme to show different expressions of thought.

Programme notes by Lu Yongqi.