

J.M.Sperger | G.Bottesini | David Anderson | F.Proto

CHANG YU-CIH

Senior Recital



Pianist Kerim Vergazov

03 May 2021
Monday 2PM
YST Concert Hall



YST

Yong Siew Toh
Conservatory
of Music

J.M.Sperger Sonata in B Minor T36

Johannes Matthias Sperger (23 March 1750 – 13 May 1812), was an Austrian double bassist and composer. He was an extremely productive composer who wrote numerous double bass concertos, sonatas, etc.

This sonata has three movements. The first movement – Allegro moderato, the second movement – Adagio cantabile, the third movement – Allegro. **In the first movement**, it used a lot triplet and sixteenth note and it divided with three parts. In the first part, in the beginning, it used the sixteenth note to make the strong and powerful feeling. After that it changed rhythm to make the music compact. In the middle part, it did same music but use different dynamic, forte and piano to create different feeling. In the second part, it was gentle melody but suddenly it change to strong and powerful melody. In the third part, it used a lot eighth note, triplet and sixteenth note to make music more interesting. **In the second movement**, it divided with two parts. In the first part, it has two small parts; in the first small part is slow and relaxed feeling and it used thirty-second note to make music more flow. In the second small part, it is strong music and used dotted rhythm. In the second part, it used more rhythm to make music more variable, such as triplet. In the cadenza, strong con forza made music more intensive. **In the third movement**, it composed of eighth note, triplet and sixteenth note. In the beginning, it used eighth note and sixteenth note to make music compact. After that it used triplet to make music relax. In this movement, it used rhythm to let the feeling more interesting.

G.Bottesini Elegia No.3 (Romanza Patetica)

Giovanni Bottesini (22 December 1821 - 7 July 1889), was an Italian Romantic composer, conductor, and a double bass virtuoso. He composed many kinds of music, such as opera, symphony and chamber music.

This piece was composed of thirty-second note and harmony. In this piece, it divided with three parts (A-B-A'). In the first part (A), it has two small parts. In the first small part, piano plays the distressed melody for eight bars after that bass plays. It sounds like piano and bass have a conversation and the content is very sad. In the second small part, it has different feeling which can feels more extreme distressed. In the second part (B), it used many dotted rhythm and can feel that the music is not

distressed than the A part. It feels a bit relax but sometimes still can feel have some sadness and helpless in the music. In the third part (A'), it used harmony and dotted rhythm. It combined the first part and the second part and use harmony to make the sound more variable.

David Anderson Four Short Pieces - IV. Capriccio

This piece is a contemporary work. In this piece, it used a lot of rhythm changing to make the music compact and intensive. It also use much harmonic make it more variable and different effects. This piece has two parts. In the first part-Adagio, it feels nervous and many rhythm changing. In the second part-Allegro Ritmico, sounds more fun and interesting. This part is used a lot harmonics mix together which make music more fascinating.

Frank Proto A Carmen Fantasy

Frank Proto (born 18 July 1941 in Brooklyn, New York), is a composer and bassist.

This piece has five movements, the first movement - Prelude, the second movement - Aragonaise, the third movement - Micaela's Aria, the forth movement -Toreador Song, the fifth movement - Bohemian Dance. The first movement - **prelude**, is like an introduction which acts as a kind of overture for the suite and hints to the music to come in the second movement. The music is rhapsodic and challenging which uses the entire range of the double bass. The second movement - **Aragonaise**, begins very gently and simply before moving into a different sound world. The idiom as the accompaniment gently drifts away into jazz improvisation. The movement ends as it began. The third movement - **Nocturne - Micaela's Aria**, is the slow movement of the suite. There is beautifully arranged in the higher reaches of the instrument. It is gloriously lyrical and fits double bass and the jazz-inspired chordal accompaniment towards the end feels so special. The forth movement - **Toreador Song**, is a gentle and lyrical melody. It is set against a gentle arpeggio accompaniment initially before moving away into a more contemporary and jazz-inspired middle section. In the end, it is played pianissimo against a jazzy and chordal accompaniment. The fifth movement - **Bohemian Dance**, is a virtuosic and fiery which is challenging for the soloist. It is a magnificent to a work which is quick and rightly.