INSPIRE CHAN PRESENTS

SUN OCT 2 2022 / 3PM Pianist David Fu





Inspired at the Chan:

David Fung, Pianist

PROGRAM

Domenico Scarlatti

Sonata in D minor, K. 1 Sonata in D minor, K. 32, "Aria" Sonata in D minor, K. 141, "Toccata"

Franz Schubert

Six Moment Musicaux, Book 1 I.Moderato II.Andantino III. Allegro moderato

Missy Mazzoli (b. 1980)

A Map of Laughter (2015)

Elena Ruehr (b. 1963)

Solitary Figure at Water's Edge (2002)

Nico Muhly (b. 1981)

Hudson Cycle (2005)

Franz Schubert

Six Moment Musicaux, Book 2 IV. Moderato V. Allegro vivace VI. Allegretto

Maurice Ravel/arr. Fung

La valse, poème chorégraphique

Concert is 1-hour long with no intermission. There will be a Q&A directly following the performance with the Director of the Chan Centre for the Performing Arts and UBC School of Music, Pat Carrabré.

Please note, photography and videography during the performance is prohibited. Cell phones may be used only during the applause.

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The Chan Centre for the Performing Arts is situated within the heart of Musqueam traditional territory









Notes by David Fung

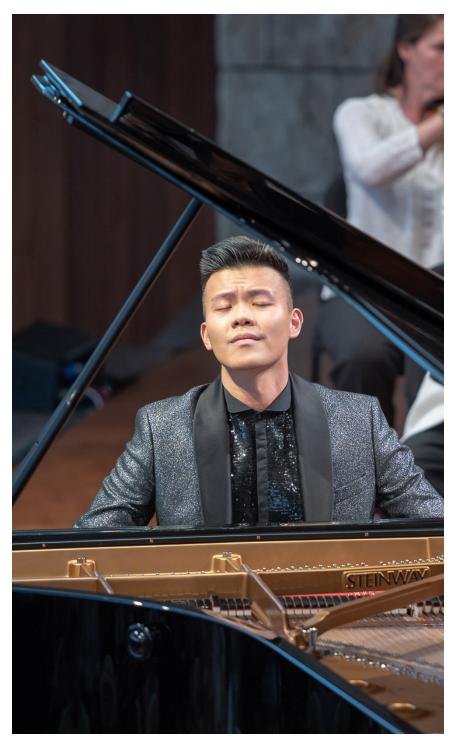
The program was conceived around Schubert's Six Moments Musicaux. I was particularly drawn to these pieces since many of them capture the transcendental timelessness of Schubert's monumental late work in spite of their pithy forms. The works - especially the second, fourth, and sixth pieces - seem to explore the passage of time through the return of tender and wistful themes. These returning melodies are sometimes identical, illuminating the past with renewed clarity. But in most instances, the faithful themes are restated in surprising ways. Beautiful melodies reappear transformed from minor to major, turning painful memories into more bearable ones. Sometimes, familiar themes are truncated or disjoined as if Schubert himself is struggling to recall fragmented memories.

Schubert's "moments" are a contradiction. Their sublime stasis and transcendental timelessness are sometimes at odds with imperceptible yet fateful change. Of particular renown are moments three and six, which were first published separately under the titles "Air Russe" and "Les plaintes d'un troubadour" respectively.

The two books of Schubert's Moments Musicaux will be separated by a set of three works by living composers. Each of these contemporary works echo Schubert's moments in their own way. Mazzoli's scintillating Map of Laughter (2015) is a reflection on the fourth Musical Moment of Schubert, drawing from the unusual and mercurial figurations that appear in the right hand. Muhly's Hudson Cycle (2005) portrays life's cycles of departures and farewells, and captures Schubert's timelessness despite its brevity. Muhly describes the piece as, "longing and anticipation; losing a beautiful place, approaching a beloved person." Ruehr's prelude Solitary Figure at Water's Edge (2002) is an homage to Debussy and was inspired by the landscape of the composer's childhood along the shores of Lake Superior. The prelude begins with repeated motives of fifths that evolve gradually, sometimes imperceptibly, throughout the work.

The program begins with a set of Scarlatti sonatas, which were originally published as essercizi or exercises. Each of the sonatas are musical moments of sorts, based on only a few musical ideas executed to virtuosic effect. In K. 1, scales and alternating thirds dominate the right hand, while the left hand features death-defying jumps. K. 32 is a delicate aria built on one musical idea: an ascending three note ornament followed by a leap and an appoggiatura. The final sonata, K. 141, is a frenetic toccata featuring a flurry of repeated notes and hand crossings.

The final work in the program is Ravel's La valse, which is perhaps better known in its orchestral version. Though the basis of the work was conceived as a tribute to Johann Strauss in a work titled Wien, it was completed for a commission by Russian ballet impresario, Sergei Diaghilev. When Diaghilev heard the completed score, he felt there were no dance possibilities in the piece. Diaghilev's feedback was an affront to Ravel that resulted in the two never collaborating again. The work was later published as a choreographic poem, implying its inception in dance as well as a narrative element that spans the work. Ravel describes the moment in which the scene of La valse is set: "Through whirling clouds, waltzing couples may be faintly distinguished. The clouds gradually scatter: one sees an immense hall filled with a whirling crowd. The scene gradually comes into focus." Like Strauss's waltzes, La valse is made up of a number of contrasting sections, each with a distinct mood and character. These "short waltzes" play a role in the overall narrative of the work. Some are coloristic and fanciful, while others pay homage to the joie de vivre and nostalgia apparent in Strauss's waltzes. Ultimately, each waltz builds to a frenzied dance to the death in the work's furious and apocalyptic conclusion.



David Fung

Praised for his "ravishing and simply gorgeous" performances in The Washington Post, pianist David Fung is widely recognized for interpretations that are elegant and refined, yet intensely poetic and uncommonly expressive.

A frequent guest of the world's premiere orchestras, Mr. Fung has collaborated with the Cleveland Orchestra, the Detroit Symphony, the Israel Philharmonic, the Los Angeles Philharmonic, the National Orchestra of Belgium, and the San Francisco Symphony, as well as the major orchestras in his native country of Australia, including the Melbourne Symphony, the Queensland Symphony, and the Sydney Symphony. An incisive interpreter of Mozart and Bach, Mr. Fung has collaborated with the Israel, Los Angeles, Melbourne, Orpheus, and Saint Paul Chamber Orchestras, and the Orchestra of St. Luke's.

He has captivated audiences at such venues as Carnegie Hall, the Kennedy Center, Lincoln Center, the Louvre, Gewandhaus, Palais des Beaux-Arts, and Zürich Tonhalle, as well as the major halls in Asia, including the Beijing Concert Hall, Guangzhou Opera House, Hong Kong Town Hall, Seoul Art Center, Shanghai Oriental Art Center, Taiwan National Concert Hall, and the Tianjin Grand Theater. Notable festival appearances include Aspen, Blossom, Caramoor, Edinburgh, Hong Kong Arts, and Ravinia Festival.

Mr. Fung garnered international attention as laureate of the Queen Elisabeth International Music Competition in Brussels and the Arthur Rubinstein Piano International Masters Competition in Tel Aviv, where he was further distinguished by the Chamber Music and Mozart Prizes.

He is the first piano graduate of the Colburn Conservatory in Los Angeles, where he studied with John Perry, and later worked with Peter Frankl, Claude Frank and Arie Vardi at Yale University and the Hannover Hochschüle. He curates the Spirio Piano Series at the Chan Centre in Vancouver and is the Assistant Professor of Piano at the University of British Columbia. Mr. Fung is also a Steinway Artist.