



Western Music

Don Wright Faculty of Music

STUDENT RECITAL

April 1, 2022
8 p.m., von Kuster Hall
Megaria Halim, *piano*

Got Lost

Helmut Lachenmann
(b. 1935)

Andrea Willis, *soprano*

- **Intermission** -

Quasare/Pulsare

Olga Neuwirth
(b. 1968)

Frangel López Ceseña, *violin*

Urban Nocturne No. 2

Jason Noble
(b. 1980)

Frangel López Ceseña, *violin*
Joel Robertson, *clarinet*

*This recital is presented in partial fulfillment of the requirements for the Doctor of
Musical Arts in Performance degree.*



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I am a collaborative pianist currently based in London, Ontario. I graduated with MMus in Literature and Performance at the University of Western Ontario in 2019 under Prof. John Hess. I am currently pursuing a DMA in collaborative piano at the University of Western Ontario under Dr. Angela Park. Having interest in both traditional and contemporary, solo, and chamber repertoires, I have been exploring various repertoires from across different periods and styles. I am especially keen on works by contemporary composers and have regularly collaborated with and performed works by living composers. I am also the pianist in Trio Moyen, a clarinet, viola, and piano ensemble formed by like-minded musician friends passionate in performing and exploring different works of chamber music.

To me, sharing music is one of the biggest reasons I am passionate about wanting to go into this field as my career. Performance offers me a unique and precious way of sharing music with others. As a performer, I am given this privilege to not only serve as a bridge between the composer and the audience, but also through the re-creation and re-interpretation of the works, I am able to communicate certain intents and ideas to others. Having opportunities to explore different types of music ranging from the classical repertoire to contemporary compositions, I realized that the various ways through which composers attempt to convey their artistic intent is not limited to just the melodies, harmonies, or conventional musical structures. In fact, ways of communicating musical intent could exist even in aspects not restricted to sounds. Therefore, I am very excited about exploring and experimenting with the different ways in which various sounds, timbre and gestures are being used in the compositional and in the performance processes. I hope to continue working with more living composers in understanding their artistic intent and to collaborate in the process of bringing a new musical work to life.