University of Texas at El Paso

From the SelectedWorks of Oscar Macchioni

December 7, 2013

Faculty Artist Recital

Oscar E Macchioni, University of Texas at El Paso

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The University of Texas at El Paso

Music Department

Presents

Oscar Macchionni

Piano, Faculty Artist Recital

Saturday December 7th
Adagio, from the Oboe Concerto in D minor  
Alessandro Marcello (1669-1747)  
Arranged by Johann Sebastian Bach (1685-1750)

Faschingsschwank aus Wien op. 26 (Viennese Carnival Pranks)  
Robert Schumann (1810-1856)

I Allegro  
II Romanze  
III Scherzino  
IV Intermezzo  
V Finale

------------------------- Intermission -------------------------

Sonata in C-sharp minor  
Carlos Guastavino (1912-2000)

I Allegretto  
II Scherzo  
III Recitativo  
IV Final

From Preludes Book I  
Claude Debussy (1862-1918)

I Dancers of Delphi  
III The Wind in the Plain  
VIII The Girl with the Flaxen Hair  
XII Minstrels
PROGRAM NOTES

Adagio, the second movement from the Oboe Concerto in D minor, was composed by Alessandro Marcello and it is perhaps his best known composition. It was transcribed for solo harpsichord by Johann Sebastian Bach who thought it belonged to Antonio Vivaldi. In fact, Bach grouped his Marcello transcription under the name XVI Concerti After A. Vivaldi. After two centuries of debates, it is now clear that the composition belongs to Alessandro Marcello. Never the less, Marcello pays tribute to Vivaldi and Albinoni who composed extensively for the oboe. It is characterized by a noble, sad melody, accompanied by chords.

Faschingsschwank aus Wien Op. 26 (Viennese Carnival Prank). Schumann composed this work in 1839, and referred to it as a large romantic sonata. It is in five movements. The first one, Allegro, has a recurring theme, much in the line of a rondo. Particularly interesting is that in the middle of this movement Schumann cites the French revolutionary song La Marseillaise, which was banned in Vienna for political reasons. Rebellious Schumann marks his quotation fortissimo! The second movement, Romanze, is the shortest and saddest of all movements and uses ‘Clara’s falling motive.’ Despite its minor key, it ends in a major key, bringing some optimism at the end. Scherzino, is placed between the two shorter movements. It is very playful and bouncing with syncopated rhythms, which gives it a very light character. The forth movement, Intermezzo, is melancholic and emotionally charged, characterized by the energy of the flowing accompanying chords. The Finale is in a sonata form and it is brilliant and energetic.

Guastavino composed Sonata in C-sharp minor in 1947. It is a large work where all four movements are to be played in succession. It is also a cyclical work since the last movement reintroduces some of the themes used in the first movement. The second movement, Scherzo, is an allusion to the Malambo, an Argentine solo male dance, but in the odd time signature of 5/8. Worth to mention is that the opening motive of the last movement is based on a popular song called “Viniendo de Chilecito” (Coming from Chilecito), which Guastavino picked up in his trips to the interior of Argentina.

Debussy composed his Preludes Book 1 between 1909 and 1910. There are a total of twelve preludes followed by a second book. These pieces are a kaleidoscope of atmospheres, smells, colors, musical description, everything that characterizes Debussy’s music. Dancers of Delphi, was inspired on an Ancient Grace exhibit Debussy attended at the Louvre. It depicts a very slow, solemn, ceremonial dance. In contrast, The Wind in the Plain is a fast moving piece, delicate at times, but with “gusts” like gestures, which suggests the changing nature of the wind. The Girl of the Flaxen Hair is perhaps the most popular of all preludes. Its single line melody at the beginning suggests a girl’s hair swaying in the breeze as she stands in an open field. Minstrels is the last prelude from book one. In its short length, Debussy gives us a taste of the old street performers. We could hear the caravan, with its worn-out wheels, coming into town. Different characters parade in front of our ears such as jugglers, clowns, trumpeters, and drummers calling attention to the entrance of a beautiful French girl. As the prelude concludes, we can hear again the caravan passing by and disappearing in the distance as the last jester plays his final trick. Oscar Macchioni
OSCAR MACCHIONI, a native of Argentina, is an accomplished solo and collaborative pianist, professor, lecturer, author and adjudicator. He has performed extensively in his native Argentina, Italy, England, Poland, Serbia, Turkey, Mexico, and the USA, at notable locations such as Weill Recital Hall at Carnegie Hall, Teacher's College at Columbia University and Steinway Hall in New York City, Myra Hess Memorial Concerts in Chicago; St James's Piccadilly in London, the Querceto International Piano Festival in Italy, and the National Conservatory in Buenos Aires, Argentina.

Although he is a passionate performer of Latin American music, Oscar’s repertoire includes a diversity of musical styles and composers of all periods, from Soler and Brahms to Piazzolla and Bolcom. He enjoys research activities, and has presented lecture recitals at international conferences such as the Second International Vernacular Conference in Puebla, Mexico (selected the Outstanding Musical Presentation); The European Piano Teachers Association in Serbia (awarded a Diploma of Excellence) and The International Council for Traditional Music in Brazil. Nationally, his presentations have been at the Piano Pedagogy Forum, the College Music Society, and the Society for Ethnomusicology.

His book, The Tango in American Piano Music, Selected Tangos by Thomson, Copland, Barber, Jaggard, Biscardi and Bolcom, was published in 2010, by the College Music Society series Cultural Expressions in Music. He has also published articles on a variety of piano pedagogy topics in the American Teacher Magazine and Piano Pedagogy Forum. His debut CD Mostly Tangos. Piano Music from the Americas has been released with favorable reviews by Eroica Classical Records in 2009. His collaboration with Dr. Mark Schuppener, violin, has produced a new CD “Latin American Duos” which will be released in 2014.

Oscar Macchioni has been recognized by many prestigious national and international organizations. He has been sponsored by the Smithsonian Institution in Washington, D.C. (Fellow Graduate Student), the Polish Government, the Organization of American States (OAS) and the Leschetizky Association of New York. Most recently, he received the Music Teachers National Association StAr Award, and was named “Distinguished Graduate Student” by the University of Arizona. Dr. Macchioni is in demand as an adjudicator at state, national and international piano competitions, including MTNA and the European Piano Teachers Association’s World Piano Competition.

Upon graduating with three degrees in music from the Universidad Nacional de Tucumán, he received a scholarship from the Polish Government to study piano at the Krakow Academy of Music. He received his Masters in piano from Louisiana State University and the Doctor of Musical Arts degree in piano performance from the University of Arizona in Tucson. In 2003, Dr. Macchioni joined the faculty at the University of Texas at El Paso. Oscar Macchioni is an Steinway Artist.