



MASTER CLASS

OLIVER LIN

PIANO, VOCAL, AND INSTRUMENTAL

At Myddelton College, Denbigh, LL16 3EN

Great Hall | 12th October 2022 | 13:30 Masterclass | 19:00 Concert

BIOGRAPHY

Oliver Lin (Oli), born in Taiwan, Kaohsiung City, 10th March 1998, is recognized as one of the most versatile artists of his generation, who has recently been granted a Global Talent & Exceptional Promise status from the Arts Council England. Active not only as a solo pianist in his performer career, but also a collaborative director and producer in alternative projects artistically. Oli Lin has a rare understanding of the importance of music-making in the creation, and expression of, cultural identity. He has a natural empathy and openness for other people, which enhances and feeds his own music-making and allows him to collaborate easily and share generously. He is appreciative of all forms of musical, and non-musical, art. The most recent documentary project that Oli Lin directed in summer 2021 in partnership with the Edinburgh Society of Musicians, which explores collaborative practice between music and the visual arts, further showcases his openness to artistic exploration and synthesis. Similarly, his creation and production of tracks on Spotify and iTunes mark him out as an artist who refuses to acknowledge the cultural restraints so commonly encountered in classical music today.



Oli Lin has an extensive performance experience both in the UK and abroad as a classical concert pianist. His festival appearances include the Ulverston Festival, Chipping Campden Festival and Bolzano, Italy, as well as his performance at the Beethoven festival 250 in Birmingham broadcast by La Scala radio and Classic FM. His exceptional talent has also led him to perform the Ravel piano concerto in G with conductor Daniele Rosina and the RBC Symphony Orchestra. Collaboratively performing in chamber groups, discovering new music both traditional and contemporary. He has also won multiple piano prizes in Taiwan and in the UK - at the North London Festival and the Royal Birmingham Conservatoire, as well as being an accomplished and exciting jazz trumpeter.

Oli Lin has been educated and participated fully in conservatories across the UK in different cities. He is a recent master's graduate from the Royal Conservatoire of Scotland in Glasgow, which is now ranked as the world's top 3 institutions of performing arts in the world global rankings. In terms of his bachelor's, he graduated from the Royal Birmingham Conservatoire in 2020 with First-Class Honours. He was also a pupil at the Guildhall School Music and Drama in London for 2 years at the age of 17. His exceptional talent and commitment whose performing abilities as a classical pianist place him among the finest students in the performing arts, and he has participated fully in the musical life towards his career, studied piano with Stephen Coombs, Daniel Browell, Sanae Nakajima and Chenyin Li, as well as participating in masterclasses with Steven Osborne, Tom Ostrovskis, Peter Donohoe, and Colin Stone.

Oli Lin has also shown great commitment and interest towards music education, supporting and training young and aspiring musicians, of all genres, through his own teaching. He is currently a Visiting Lecture in Musical Theatre at the Royal Central School for Speech and Drama in London. He have also held a professional role as a piano teacher at Miart Music Centre, FirstTutors, and privately teaching in Birmingham and Glasgow for over 6 years. With the education and supervision of a huge number of students internationally from the age of 4 to 30 towards their individual goals. As well as the commitment to maintaining appropriate relationships and personal boundaries with both the children and parents. Oli Lin believes that we are the architect of hope for the next generation and seeing enjoyment in his students is always a great gift and one that Oli Lin feels extremely passionate about.

19:00 CONCERT PROGRAM

- Bach/Busoni - Chorale Preludes No.5 *Ich ruf' zu dir, Herr Jesu Christ*
 - Beethoven - Piano Sonata Op.2 No.1 in F minor
 - Bach/Busoni - Chorale Preludes No.3 *Nun komm' der Heiden Heiland*
 - Bach/Busoni - Chaconne in D minor
-
- Scriabin 24 Preludes Op.11 - No.12 in G sharp minor
 - Scriabin Etude Op.42 No.5



The *Chorale Preludes* as its title suggests, is an instrumental introduction to a Lutheran hymn. In its essential form, it originated (and continues) as a simple play-through of a chorale melody by the organist to familiarize the congregation with the tune and set the mood for its words. Such a practice allowed for a certain amount of improvisation in figuration, harmonization, and texture. It gave rise to a whole spectrum of independent organ compositions based on chorale melodies: in addition to the chorale prelude, such forms as the chorale fugue, chorale fantasia, chorale motet, and chorale variation are well -

represented in the catalogues of many 17th and 18th century German Lutheran composers. As proven sublimely by his incomparable church cantatas, Johann Sebastian Bach was the greatest aggrandizer of chorale tunes who ever lived, and he made significant contributions to the repertory of the chorale prelude, most notably in *Das Orgel-Büchlein* (The Little Organ Book) Part III of the *Clavier-Ubung* (Keyboard Practice Book) the so-called *Eighteen Chorales* that he composed during his tenure as organist and chamber musician to Duke Wilhelm Ernst of Weimar (1708-1717) and collected and revised in the 1740s, and the six magnificent *Schübler Chorales* that he wrote at the end of his life.

A number of Bach's instrumental works were rendered into arrangements for modern piano by the celebrated Italian-German pianist, composer, and philosopher, Ferruccio Busoni, who not only regularly played Bach's music on his recitals but also edited two complete editions of that master's keyboard music for publication.

That which induced the editor to arrange a selection of Bach's chorale preludes for the pianoforte. Busoni explained "was not so much to furnish a sample of his capabilities as an arranger as the desire to interest a larger section of the public in these compositions, which are so rich in art, feeling, and fantasy..." This style of arrangement, which we take leave to describe as 'in chamber-music style' in contrast to 'concert arrangements' requires the highest skill of the art of piano touch, which must certainly be at the player's command in performing these chorale preludes.

It is natural that Busoni have been attracted to the Chaconne from Bach's Violin Partita No. 2 in D minor, as this work stands at the summit of the violin repertoire, both for the technical challenges it poses for the performer and the crystalline brilliance of its formal design. Musicologist Susan McClary calls it "the chaconne to end all chaconnes" while violinist Yehudi Menuhin referred to it as "the greatest structure for solo violin that exists."

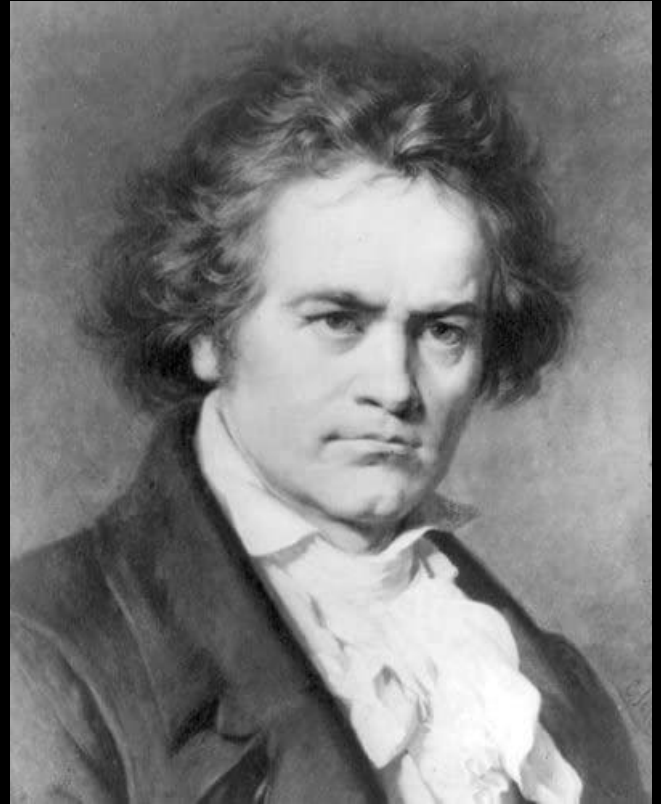
The chaconne is a musical form in which a thematic core, conceived of as a succession of chords, serves as the harmonic foundation for a series of variations that follow. Bach's chaconne opens with a stern and resolute chord pattern in the distinctive rhythmic profile of a sarabande (with emphasis on the second beat of the bar) followed by 33 varied restatements in the minor mode, 19 in the major mode, and finally 12 more in the minor, giving the work a rough three-part design.

Busoni's adaptation of 1893 is a vivid re-imagining of the structure of Bach's violin score for the larger forces available on the modern piano keyboard. It should not be surprising that his conception of the Chaconne is so sonically grandiose, as the work itself only surfaced into public view at the height of the Romantic era. After waiting until 1802 to be published in a complete edition of the sonatas and partitas for solo violin, its first recorded public performance came in 1841, with violinist Ferdinand David holding forth on his instrument next to Felix Mendelssohn improvising an accompaniment on the piano. Numerous other arrangements were to follow, including those of Schumann for violin and piano and Brahms for piano left hand.

Busoni grants himself full licence to take advantage of the complete range of sonic resources available on the modern grand piano, even while writing multiple-register chord spacing more typical of the organ. His approach to transcribing was no doubt based on J. S. Bach's own activities as a transcriber of other composers' works. As Sara Davis Buechner tells us, "for Busoni, all music was a transcription of the composer's original artistic idea anyway."

While Busoni's adaptation is exceptionally 'pianistic' in conception, there are clear indications that he had orchestral sounds in mind for many of the variations. His evocation of the timbre of an orchestral brass section is astonishingly accurate in the quasi tromboni variation at the beginning of the major-mode section, followed not long by the sound

of the timpani (in the variation with repeated notes), not to mention the many *pizzicato* and *spiccato* textures that imitate the native capabilities of the instrument for which the work was originally scored.



Ludwig Van Beethoven

Piano Sonata Op. 2 No. 1

History has it that Beethoven held little store for the tuition he received from Haydn following the former's arrival in Vienna in 1792. Haydn, though, regarded him as a totally devoted pupil, who, he predicted, would 'in time become one of the greatest musical artists in Europe', and he was proud to call himself his teacher. During the composition of the three sonatas of Op. 2 Beethoven was in fact receiving tuition in counterpoint from Albrechtsberger, while Haydn was away in London, but he did give Haydn the honour of dedicating them to him on his return. They are the works of a pianist who was a distinguished and honoured guest in

the 'salons' of Viennese society. No. 1 (1795), with its virtuosic and brilliant manner (particularly in the finale), shows Beethoven revelling in his skill at the keyboard. Despite that, being the first of the cycle, it is also the one that most budding young pianists have attempted in their day, and much of the first movement is texturally transparent, with only two main voices.

Structurally it is straightforward, with a pair of easily identifiable principal themes: the opening arpeggio idea and its more legato inversion over bobbing quavers. The Adagio moves to the tonic major key, F, and is typical of Beethoven's slow movements in which a simple, unadorned melody is subjected to ever greater expansion and elaboration through runs of fast notes and extended ornaments. The straightforward but delightful minuet is followed by an exhilarating finale, with triplets rarely letting up their incessant energetic runs.



Scriabin was following in a great tradition of Prelude and Etude writing which stretches back to Bach, and beyond to the Renaissance, when musicians would use an improvisatory Praeludium (Prelude) as an opportunity to warm up fingers and check the instrument's tuning and sound quality of the Keyboard.

German composers began pairing preludes with fugues during the second half of the seventeenth century, and of course the most famous of these are Bach's '48' from the Well-Tempered Clavier, which influenced many composers in the following centuries, most notably Fryderyk Chopin who based his 24 Preludes op 28 on Bach's model, traversing all the major and minor keys. Chopin freed the Prelude from its previously introductory purpose, and transformed these short pieces into independent concert works, which are widely performed today, both in programmes and as encores, and remain amongst Chopin's most popular and well-known pieces.

Other notable composers of Preludes were of course Debussy and Rachmaninov, as well as Olivier Messiaen, whose Huit Preludes hark back to Debussy in atmosphere and titles, but also look forward to his later piano music in their colourful harmonies and unusual chords. Shostakovich followed both Bach's and Chopin's models by writing sets of Preludes and Fugues and Preludes, and Nikolai Kapustin has written 24 Preludes in Jazz Style, Op 53, and a set of Preludes and Fugues. It seems the genre is alive and well.

Scriabin wrote 85 Preludes, and his Op 11 set (1896) follow Chopin's in their organisation (cycling through all the major and minor keys) and even make direct reference to Chopin's music. Indeed, such is their closeness to Chopin's model in style, texture and harmonies, many could easily be mistaken for Chopin's own music. Some appear to "borrow" directly from Chopin - one opens with the unmistakable motif of the Marche Funebre from Chopin's B-flat minor Piano Sonata - while others seem more akin to Chopin's Études in their technical challenges and sparkling passagework.

