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A Concert Report

The Narrative

On June 3, 2016, I attended a live concert organized by Keyboard Concepts at Santa Monica, a city in the state of California. The concert performance commenced at exactly 7 pm as scheduled. The show featured Tania Stavreva from the state of New York. The twenty-five-year-old pianist was the principal guest performing artist that night (Bio). The concert featured a diverse one-hour non-stop piano program, which had very exciting and thrilling works and compositions. The performance was from renowned artists of seven different nations including Mason Bates from the USA, Gil Shohat from Israel, M. Ravel from France, Dobrinka Tabakova from the United Kingdom, Veselin Stoyanov from Bulgaria, F. Mompou from Spain among others. There was an unusual turn up of fans from across the world, who showed a lot of excitement as they expected a lifetime experience. They attended to witness this rare piano performance by artists from across the globe.

My favorite performance was the piano presentation by the Tania Stavreva. The concert program guide indicated that Stavreva debuted her piano masterpiece music album titled, ‘Rhythmic Movement’. This latest album exhibits the dynamic journey that intimates to classical music and employs various modalities and elements that open up classical music to a wider audience in the modern era. She was spot-on on her use of different styles such as romantic style, smooth melody, and regular rhythm. I can describe her performance in one word: electrocuting. She brought the concert hall down with her exceptional piano skills, and her piano fingering prowess was just second to none.

Tania yields to her passion for uplifting the young generation and champion other piano composers, especially from her native homeland, through her piano music programs. Besides, she includes the western traditions by adding a classical touch to her piano music.

To be fair, all the performances were incredibly entertaining, and I enjoyed all of them that night. However, the least satisfying performance came from the works of Federico Mompou, not because of the works themselves but due to their renditions. Federico usually incorporates Catalan Folk materials into his performances. That night the incorporation of styles such as the cobla and sardanes dances never came out as I had expected. The reason could be my high expectations but playing a balancing act against others, the performance of his works rated below the rest, in my view.

Notwithstanding the nature of performance of the last pianist, one thing remains - his works always leaned towards a human race subsumed in absolute solitariness. He had a very solitary life up until the age of 64 and for the whole life, he searched within himself trying to unearth the very origins of music. I think through his quest into the music he has managed to discover the incomprehensible mysteries inside.

Commentary

I am persuaded that it was a concert worth seeing. The performances were absorbing on a general footing, and I learned much about the art of music. It was not only the matter of enjoying the sound, but I could actually compare different styles, which I find very educating. Even though I cannot describe myself as a professional in the art of performing music, I could also critique the musical pieces on my own criteria and analyze them while listening. I am sure everyone who had fully geared up for the occasion received a lot of pleasure for their money and time.

Works Cited

"Bio." *Tania Stavreva*. N.p., 2016. Web. 5 June 2016.

Kruckeberg, Lynell Joy. "Federico Mompou: A Style Analysis of Thirty-Five Songs." (2012): 2-7. Print.