

Senior Recital

7th of May 5:50pm | YST Concert Hall

Hans Fryba, Reinhold Glière, Nino Rota

HIBIKI OTOMO

Dr. Cherie Khor, pianist



Hans Fryba

I. Prelude

II. Gigue

Reinhold Glière

Prelude

Scherzo

Intelmezzo

Tarantella

~Intermission 10 minutes ~

Nino Rota

I. Allegro

II. Marcia

III. Aria

IV. Finale



Biography

Born in Matsudo City, Chiba Prefecture in 2001. He started Double Bass at the age of 13 and studied under Shun Hironaga and Hiroshi Ikematsu.

He was also taught by Théotime Voisin, Edicson Ruiz and Takanari Koyama in a master class.

3rd Prize of the double bass category at the Akiyoshidai Music Competition.

1st prize and Mayor's Award of the Ichikawa City Cultural Promotion Foundation's 37th New Performer Competition Strings Category

He also passed the Singapore Symphony Orchestra's Freelance audition in his second year and has performed in several concerts.

In addition, he has passed the Seiji Ozawa Music Academy in Japan and performed Beethoven's Symphony No. 7



Hasn Fryba

Hans Fryba (1899–1986) was an Austrian double bassist and composer best known for writing technically demanding works for solo double bass. His Suite in the Olden Style (often just called Double Bass Suite) is modeled after Baroque dance suites, particularly in the style of J.S. Bach. Written in 1947, the suite challenges the performer with intricate bowing, counterpoint, and advanced technique, elevating the double bass as a true solo instrument.

Prelude – Highlights

The Prelude opens the suite with a dramatic and expressive introduction, reminiscent of Bach's cello suites. Key points include:

- Free-flowing rhythm: The piece feels improvisatory, giving the performer room for expressive rubato.
- Arpeggiated chords and broken harmonies: These create a sense of harmonic richness, especially impressive on the double bass.
- Polyphony and implied voices: Fryba uses double stops and arpeggios to suggest multiple voices, a hallmark of Baroque solo writing.
- Technical challenge: It tests the performer's control over tone, phrasing, and dynamic nuance.

Gigue – Highlights

The Gigue is a lively, rhythmically intricate dance that showcases both agility and precision:

- Fast tempo and energetic character: It demands dexterity and coordination, particularly with string crossings and spiccato bowing.
- Baroque style phrasing: While virtuosic, it retains the lightness and bounce of traditional giges.
- Motivic development: The main themes are cleverly varied and developed, keeping the listener engaged.
- Joyful conclusion: As the final movement of the suite, it ends with spirited energy and rhythmic vitality.

Reinhold Glière

Reinhold Glière (1875–1956) was a Russian composer whose rich Romantic style blends lyricism with expressive depth. His Four Pieces for Double Bass and Piano, Op. 32 (1908), originally for cello, were adapted to showcase the double bass's singing tone and virtuosic potential. These pieces are now central to the solo bass repertoire.

1. Prelude

A lyrical and expressive opening, the Prelude emphasizes the double bass's melodic capabilities, especially in the upper register. The flowing lines and warm harmonies invite sensitive phrasing and dynamic nuance.

2. Scherzo

This lively piece features light, quick articulation and rhythmic playfulness. With rapid passages and shifting accents, it highlights the bass's agility and crisp bow control.

3. Intermezzo

Gentle and reflective, the Intermezzo provides contrast through its calm, song-like character. Its expressive melody and lush harmonies allow for deep musical interpretation and refined vibrato.

4. Tarantella

A vibrant, energetic finale inspired by the Italian folk dance. The fast tempo and driving rhythm make it a virtuosic showpiece, demanding precision, speed, and strong coordination between hands.

Nino Rota

Background

Best known for his film scores (The Godfather, Fellini films), Nino Rota was also a respected classical composer. His Divertimento Concertante was composed for Italian double bassist Franco Petracchi, who requested a substantial concert work for the instrument. Written between 1968 and 1973, it combines classical form, cinematic expressiveness, and virtuosic writing, helping to establish the double bass as a true solo instrument.

I. Allegro

A bright, energetic opening full of quick passages and playful exchanges between the soloist and orchestra. It highlights the bass's agility and character through rapid runs, leaps, and witty phrasing.

II. Marcia (Andante sostenuto)

A stylized, ironic march with theatrical flair. The bass moves between lyrical and rhythmic lines, supported by sparse orchestration. It blends humor with elegance.

III. Aria (Allegretto)

The emotional center of the piece. The bass sings with a warm, lyrical tone, showing its vocal capabilities. A simple but expressive movement reminiscent of Rota's film music.

IV. Finale (Allegro vivace)

A brilliant, virtuosic conclusion filled with energy. Demanding fast technique, harmonics, and dramatic contrasts, the movement brings the work to a dazzling close.

Thank you!!!

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