

Piano Class Recital

*Students from the class of
Eva Solar-Kinderman*

Saturday, March 1, 2014, 2:30 p.m.

Phillip T. Young Recital Hall
MacLaurin Building, University of Victoria
Admission by donation

www.finearts.uvic.ca/music/events

Program

The Art of Fugue

Contrapunctus I

J.S. Bach
(1865–1750)

Liam Gibson

Sonata in F Major KV. 332

Allegro

W.A. Mozart
(1756–1791)

Vanessa Lee

Sonata in F Major Op. 10, No. 2

Allegro

L. van Beethoven
(1770–1827)

Angie Lo

Variations in F Major Op. 34

L. van Beethoven

Aaron Pang

Scherzo in b minor Op. 20

F. Chopin
(1810–1849)

Sophia Stoney

Concert Étude Un Sospiro

F. Liszt
(1811–1886)

Harry Han

Prelude in g minor Op. 23, No. 5

S. Rachmaninoff
(1874–1943)

Michael Lee

INTERMISSION

Sonata No. 2
Bewegt

Stefani Yap

Karl A. Hartmann
(1905–1963)

In the Mists
Andante

Amanda J. Cowley

L. Janáček
(1854–1928)

La dance de Puck

Kimberly Farris-Manning

C. Debussy
(1862–1918)

Claire de Lune

Louise Lu

C. Debussy

Nocturne in c-sharp minor Op. 62, No. 1

Allannah Montgomery

F. Chopin

Prélude, Choral and Fugue

Erik Leisnger

C. Franck
(1822–1890)

PROGRAM NOTES

One of his final pieces, Bach's *Art of the Fugue* is a cycle consisting of fourteen fugues (the last of which was left unfinished), and four canons. The entire piece is written in open score, with no specified instrumentation. While this has left the door open for many interesting interpretations and orchestrations, there is a good deal of evidence that the cycle was intended to be played on harpsichord. *Contrapunctus I*, the first fugue, introduces the main subject that persists throughout the cycle. The virtuosic figurations and lively rhythms present in much of Bach's earlier keyboard music are conspicuously absent in this piece. In their stead, there gradually unfolds a slow but implacable examination of the myriad possibilities, both contrapuntal and harmonic, inherent in the subject. This gives to the music the character of a search or mediation; an invitation to dig deeper into the familiar in order to approach the sublime.

Mozart's twelfth piano sonata is the third and last from a collection of sonatas published in 1784. The clarity and lightness of the piece is characteristic of the classical period in general, and of Mozart's writing in particular. The first movement opens in a cantabile style followed by a long answering phrase with melodic ideas that reflect Haydn. A great amount of freedom is involved in Mozart's use of the sonata form, as he introduces a passage in D minor and a modulation to C minor prior to the entry of the second subject.

Beethoven's trilogy of Op. 10 sonatas was composed in 1805 and published three years later. In the opening *Allegro* of the second sonata in F major, the most striking and unpredictable humor surfaces in an array of contrasting gestures. It is as if Beethoven is trying to get the listener lost on purpose! The innovative false recapitulation uses the quizzical opening figure to transition back into the home key with a cheerful innocence.

Beethoven's *Variations in F Major, Op. 34*, were written in 1802 and dedicated to Princess Barbara Odessalchi, one of Beethoven's pupils and a very capable pianist. This set of variations is innovative in that each of the six variations is in a different key. The theme exhibits the typical Classical-era rounded (ABA') structure, although the central, contrasting melody is only six measures in length. The simple theme is in Beethoven's best "singing" style, marked cantabile and with an overall arch; turns and trills add a light, Mozartian delicacy to a relaxed atmosphere. Overall, this set is an excellent example of the "improvisatory" side of Beethoven's variation technique.

If a scherzo is a musical joke, then Chopin's *Scherzo No. 1* is a very twisted, malicious one. The piece begins with a strongly dissonant chord, followed by another unresolved harmony; a surprising and non-traditional opening. In the

ABA and coda form, the initial passages are repeated with building fury, finally subsiding into the contrasting B section. In this *Molto Più Lento* in B major Chopin uses a traditional Polish Christmas carol to create a beautiful lullaby; the only singable melody in the piece. The second A section ends with a transition that leaves listeners expectant of the return of B. Instead, Chopin launches into the coda for a terrifying finale.

Un Sospiro is the third etude of Liszt's *Three Concert Etudes*. Composed between 1845 and 1849, Liszt originally titled it as "Trois caprices poétiques." As the title suggests, Liszt would have intended the etudes not just to be mere technical exercises, but to carry musical and poetic qualities as well. *Un Sospiro* is translated as "sigh," however it may be misleading to interpret the piece as having the feeling of a sigh, as the title *Un Sospiro* was not in the first edition, and it is likely that the name was added later by someone other than the composer. Regardless, it is beautiful music. Its technical challenges include frequent hand crossing, arpeggios, and voicing hidden melodies in the midst of rapid notes. And last but not least, it requires a feeling of melancholy in the performer's heart.

Prelude in G minor, Op. 23, No. 5 by Sergei Rachmaninoff was completed in 1901. It was included in his Opus 23 set of ten preludes, despite having been written two years earlier than the other nine. The piece is written in ternary form, consisting of an opening A section with punctuated sixteenth-note chords (marked *Alla marcia*), a more lyrical and melancholy B section with sweeping arpeggios in the left hand (marked *Poco meno mosso*), a transition into the original tempo, and a recapitulation of the initial march. The Russian pianist Emil Gilels played this prelude at the front during World War II to support the Soviet forces. This prelude is one of the most performed and recorded pieces of the op. 23 set.

Karl Amadeus Hartmann wrote music that incorporated both implicit and explicit signs of protest against the Nazi Party, in addition to several pieces that were based on his and other's experiences during World War II. One of these pieces was his second piano sonata, 27 April, 1945. Hartmann wrote the piece after he had witnessed a train filled with 20,000 Jewish prisoners being expelled from the Dachau concentration camp by the Nazis as the war was coming to an end. He even wrote an inscription on the score that reflected on this moment which reads: endless was the stream - endless the misery - endless the sorrow. The somber atmosphere of the piece is combined with expressions of solidarity, sadness, and hope of salvation.

In the Mists is a piano cycle by Czech composer Leos Janáček. It was composed in 1912 shortly after he suffered the loss of his daughter. All four parts of the cycle are written in keys with five or six flats to project a "misty"

effect. This piece exemplifies Janáček's individualistic style which is particularly evident in his unorthodox chord spacing and structure, and his expanded view of tonality.

Debussy's *Dance of Puck* (from his first book of *Préludes*) is a whimsical piece illustrating the temperamental and somewhat impulsive character of Shakespeare's 'Robin Goodfellow', commonly known as Puck. Fast-paced and light, colorful melodies dance across the piano in contrasting and sometimes deceptive, unpredictable phrases. Close your eyes and listen to this ethereal piece, imagining that "you have but slumbered here, while these visions did appear."

Debussy composed the four movement *Suite Bergamasque* in 1890. The most famous of the four, *Claire de lune* (meaning "Moonlight" in French), was inspired by the poetry of Paul Verlaine. Originally titled "Promenade Sentimentale," the piece was revised in 1905 and received its more well-known title. The elegance of this piece conjures images of being in a small boat in a calm ocean staring up at the shimmering moon.

Nocturne Op. 67 No. 1 was written in 1846, during a period of struggle three years before Chopin's death. The melody begins almost naively, as if it is a reflection. Chopin dedicated this Nocturne to Mademoiselle R. de Konneritz, who was one of his students; perhaps it is a reflection of her youth or the remembrance of his own. The original melody recurs throughout the piece and is ornamented more each time. The piece's complexity lies in its expression, and the concurrent lines that accompany the melody. The middle, dance-like section is syncopated and more sparse in texture as the harmony transitions into Ab major. This dance portion builds in intensity and slows to a passage which seems to be drifting in and out of reality. It is out of this reverie that the melody reappears, highly ornamented and full of conviction. The nocturne comes to rest - through a series of floating, chromatic melodies- as if at peace at the end of a dream.

In 1884, sixty-two year old César Franck became suddenly preoccupied with composing serious works for the piano. What resulted was his *Prélude, Chorale and Fugue*, which takes the Baroque *prélude* and *fugue* form and expands it to an ambitious size. The work chronicles a journey from darkness to light in three uninterrupted movements. The themes in the dreamlike prelude and suffering chorale reference the subject of the fugue, and in the final climactic cadenza the themes and textures of the three movements are combined in complex counterpoint. Though the majority of the work explores realms of despair, it emerges triumphant, as the same bells which whispered darkly in the chorale proclaim victory in the final bars.

UPCOMING EVENTS

Tuesday, March 4, 12:30 p.m. (Admission by donation)

TUESDAYMUSIC

Take an afternoon break to enjoy a concert of varied repertoire
and instruments featuring School of Music students.

Phillip T.Young Recital Hall

Wednesday, March 5 to Friday, March 7, 9:00 a.m. to 5:00 p.m. (Free admission)

BANDFEST 2014

A non-competitive festival for Concert Bands featuring thirty
Concert Bands from the Pacific Northwest.
University Centre Farquhar Auditorium

Friday, March 7, 12:30 p.m. (Admission by donation)

FRIDAYMUSIC

Featuring School of Music percussion students.
Phillip T.Young Recital Hall

Friday, March 7, 8:00 p.m. (\$17.50 & \$13.50)

UNIVERSITY OF VICTORIA ORCHESTRA

Modulations

Ajtony Csaba, conductor

Performing:

Berlioz – *Le Carnival Romain Overture, Op. 9*

Gérard Grisey – *Modulations*

Beethoven – *Symphony No. 7 in A Major, Op. 92*

University Centre Farquhar Auditorium

Saturday, March 8, 8:00 p.m. (\$17.50 & \$13.50)

FACULTY CONCERT SERIES

Bruce Vogt Plays Schubert

An all-Schubert solo recital featuring pianist Bruce Vogt.

Informal pre-concert talk at 7:30 p.m.

Phillip T.Young Recital Hall

Sunday, March 9, 2:30 p.m. (Admission by donation)

CELLO CLASS RECITAL

Featuring students from the studio of Pamela Highbaugh-Aloni.

Phillip T.Young Recital Hall

Tickets available at the UVic Ticket Centre (250-721-8480),
online (www.tickets.uvic.ca) and at the door:

To receive our *On the Pulse* brochure and
newsletter by email, contact: concert@uvic.ca



**University
of Victoria**
School of
Music



www.finearts.uvic.ca/music/events