

# Piano Class Recital

Students from the studio of Eva Solar-Kinderman

## Program

**Sonata no. 16 in A minor, D. 845**

*I. Moderato*

Stefani Yap

Franz Schubert

(1797-1828)

**Abegg Variations, Op. 1**

Harry Han

Robert Schumann

(1810-1856)

**Estampes**

*Jardins sous la pluie*

Erik Leisinger

Claude Debussy

(1862-1918)

**Cinq Morceaux de Fantaisie, Op. 3**

*IV. Polichinelle*

Aaron Pang

Sergei Rachmaninov

(1873-1943)

**Sonata no. 14 in A minor, D. 784**

*I. Allegro giusto*

Allannah Montgomery

Franz Schubert

——— Intermission ———

**Sonata in D major, K. 311**

*I. Allegro con spirito*

Wolfgang Amadeus Mozart

(1756-1791)

Sophia Stoney

**Sonata no. 21 in C major, Op. 53**

*I. Allegro con brio*

Ludwig van Beethoven

(1770-1827)

Brian Lee

**Sonata no. 21 in B-flat major, D. 960**

*II. Andante sostenuto*

Franz Schubert

Laura How

**Nocturne, Op.33**

Samuel Barber

(1910-1981)

Michael Lee

**Douze Notations**

*(I – V, VII – IX, XI, XII)*

Pierre Boulez

(b. 1925)

Liam Gibson

**Prelude No. 1**

*Allegro ben ritmato e deciso*

George Gershwin

(1898-1937)

Louise Lu

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**Saturday, March 2, 2013, 2:00 p.m.**

Phillip T. Young Recital Hall

MacLaurin Building, University of Victoria

Admission by donation

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## PROGRAM NOTES

Schubert's piano sonata D. 845, composed in 1825, is the last out of three sonatas that he wrote in the key of A minor. It is also one of only three piano sonatas, the others being the G major sonata, D. 894 and the D major sonata, D. 850, that Schubert saw published during his lifetime. Before the publication of these sonatas, Schubert was known almost exclusively as a composer of *lieder* since those were the most popular works that his publishers chose to purchase. This changed when Schubert released the three sonatas; they became hugely popular, leading his critics and fellow musicians to consider him as Beethoven's successor. The first movement of this sonata can be distinguished by its contrasts of intense and ethereal qualities.

The *Abegg Variations* is one of Schumann's early pieces, and his first published work, composed between 1829 and 1830. Schumann had recently left between the law studies for which he had little enthusiasm, devoting himself to his passions for composition and piano, which he had recently begun to study under Friedrich Wieck, whose daughter Clara he would fall in love with and eventually marry. Dedicated to his imaginary friend Meta Abegg, the theme begins with the notes A-Bb-E-G-G. This would be the first of many ciphers that Schumann would use throughout his works. The theme is subjected to several character changes, including a retrograde as the melody descends in octaves in the order G-G-E-Bb-A.

*Estampes*, written 1903, is one of Debussy's earlier piano works, and one in which he fully indulges in the images and colors of exotic places. The exception is *Jardins sous la pluie* (Gardens under the rain), which instead paints a scene in Debussy's native France and draws upon French folk melodies. In full Debussy fashion, we are treated to an ever-morphing kaleidoscope of colors and textures, as a violent rainstorm is depicted in the most meticulous detail. Evoked is the percussive rain pounding against the ground, swirling and heaving winds, and, finally, a flash of lightning and a burst of sunlight through the clouds.

Rachmaninov's *Polichinelle*, in F-sharp minor, is the fourth in the *Cinq Morceaux de Fantaisie* written in 1892 and dedicated to Anton Arensky, with whom the composer studied harmony at the Moscow Conservatory. It is a character piece, based on Pulcinella, one of the stock characters from the tradition of *commedia dell'arte*, a genre of Italian theatre popular during the 16th and early 17th centuries. *Polichinelle* is in ternary form (ABA), beginning and ending with a lightning fast devilish section that gives way to a slower, lyrical melodious passage in the middle.

Schubert wrote his fourteenth sonata in 1823, around the time that he contracted syphilis. This movement highlights a struggle between despair and triumph, a contrast shown through transparent harmonies and unison passages. Each harmonic change sheds a new light on the composer's struggle. The second movement is quiet and calming, leading into a turbulent third movement, which resolves the composer's turmoil and leaves him at peace.

Mozart's ninth piano sonata is perhaps one of his finest. He composed this sonata in Mannheim, in 1777, for a concert in Paris. The sonata as a whole showcases elements of the Mannheim style such as sharp dynamic contrast and the use of the sonata form in the *Allegro*, and a modified slow-movement sonata form in the *Andante con espressione*. Mozart's orchestral style is wonderfully presented throughout, notably in the *Allegro* and *Rondeau: Allegro*. The *Allegro* begins with a display of this orchestral style. With characteristic innovation, Mozart deviates from the standard sonata form with the clever use of an inverted recapitulation at the end of this movement.

Composed in 1804 and dedicated to Beethoven's patron Count Ferdinand von Waldstein, the *Waldstein* has become one of the composer's best-known piano works. In this first movement, Beethoven overthrows the conventions of sonata-allegro form; the famous agitated opening modulates not to the expected dominant but to E major for a chordal second theme. After a dramatic development, a passage through A major to A minor and then the home key proves the solution to Beethoven's harmonic riddle.

Schubert's last piano sonata, written the year he died, is a work of both reflection and abandon, challenging the dimensions of the form in length and harmonic architecture. The second movement, subverting the tonic B-flat major with the distant key of C-sharp minor, is a deeply introspective one that explores multiple tonalities in a troubled search for peace. The music emerges into a glorious but transient A major, yet remains fraught with harmonic insinuations of the pain of the *Andante sostenuto*. A return to C-sharp minor, coloured by the lingering rhythmic pulse of the A major, is resolved in a long-sought deliverance to C-sharp major.

This nocturne, written in 1959 by Samuel Barber, is subtitled "Homage to John Field", in acknowledgement of the composer credited with conceiving the nocturne as we know it today. This homage is not a blind imitation, but rather a new piece of music based on the old ideas of Field and Chopin, written in an evolving style appropriate of its time. A taste of this American composer's unique musical language, this nocturne is both a highly chromatic and lyrical work.

Completed in 1945, *Notations* is Boulez's first published work. Written when he was only 20 years old, the set of 12 miniatures for piano already contains many of the characteristic elements that appear again and again in music from throughout his long career. Perhaps the most fundamental and striking of these elements is the masterful juxtaposition of sensuous beauty and extreme violence. As with other works of the post-war period, the pitch content of the piece is governed by a serial ordering of the twelve chromatic pitches. This serves both to avoid traditional tonality, and to give structural unity to the disparate movements. While the other parameters are not organized as rigorously, symmetrical rhythmic structures are apparent, in several movements, showing the influence of Anton Webern.

George Gershwin's three preludes are jazz influenced pieces that were written in 1926. They became very popular and well known during the 20th century. Gershwin originally intended to write twenty-four preludes. The actualized trio have been arranged for solo instruments, small ensembles and piano. The first prelude, in B flat major, is stylistically the closest to jazz. From the start of the piece, it is highly syncopated. The powerful and uplifting first prelude will make you want to listen for more!

- Program notes by the class

# UPCOMING EVENTS

Sunday, March 3, 2:30 p.m. (Free Admission)

## **Donors Concert**

A special program given in appreciation of those who support School of Music scholarships and bursaries. Featured performers are award-winning students from the 2011-12 academic year.  
Phillip T.Young Recital Hall

Friday, March 8, 8:00 p.m.

## **Sonic Lab**

*Adventures in the interior of a major chord - and "hausmusik"*

Ajtony Csaba, director

Performing works by Gérard Grisey, Gordon Mumma, Pierluigi Billone, as well as some "Soundpainting."  
Phillip T.Young Recital Hall (Admission by donation)

Saturday, March 9, 1:00 p.m.

## **Clarinet Class Recital**

Students from the studio of Patricia Kostek  
Phillip T.Young Recital Hall (Admission by donation)

Sunday, March 10, 2:00 p.m.

## **Piano Class Recital**

Students from the studio of May Ling Kwok  
Phillip T.Young Recital Hall (Admission by donation)

Sunday, March 10, 8:00 p.m.

## **Faculty Concert Series**

### **Scott MacInnes, trombone**

With guest, Kelly Charlton, piano  
Performing works by Camille Saint-Saens, Alexandre Guilmant and Jacob TV  
Phillip T.Young Recital Hall (\$17.50 & \$13.50)

Tickets available at the UVic Ticket Centre (250-721-8480),  
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