



University  
of Victoria

School of  
Music

# GRADUATE RECITAL

Zin Cho, piano

April 15, 2021 | 7PM

Phillip T. Young Recital Hall, MacLaurin Building

Free admission

---

## PROGRAM

**Württemberg Sonata No. 1 in A minor, Wq. 49**

1. *Moderato*
2. *Andante*
3. *Allegro assai*

Carl Philipp Emanuel Bach  
(1714-1788)

**Préludes, Livre 1**

2. *Voiles*

Claude Debussy  
(1862-1918)

**Out of Doors, Sz. 81**

1. *With Drums and Pipes – Pesante*
2. *Barcarolla – Andante*
3. *Musettes – Moderato*
4. *The Night's Music – Lento – (Un poco) più andante*
5. *The Chase – Presto*

Béla Bartók  
(1881-1945)

— INTERMISSION —

**25 Variations and Fugue on a Theme by Handel, Op. 24**

Johannes Brahms  
(1833-1897)

*Zin Cho is from the class of Professor Arthur Rowe.*

*This recital is presented in partial fulfillment of the requirements  
for the Master of Music (Performance) program.*

# Program Notes

## **C.P.E. BACH**

The Six Württemberg sonatas were dedicated to the grand duke of Württemberg, (later the Stuttgart employer of Jommelli). Sonata no. 1 was written in 1742 while Bach was court musician for Frederick The Great in Berlin. The sonatas are expressive, chromatic and dramatic, fitting the 'new' style of composition. Carl Phillip Emmanuel Bach has been called one of the first composers of the classical era.

1. Moderato - This short movement creates tension with its rolled chords and is punctuated by triplets that add restlessness to the music. The movement consists of two repeated sections, as is the case with early classical era sonatas.
2. Andante - This starts with a gentle opening mood in the parallel key of A major. This movement seems like a dialogue between friends in the salon.
3. Allegro assai - The last movement returns to the minor key and is highlighted by runs in the right hand as the left hand changes the harmony. This movement is also in two sections that are to be repeated.

## **Debussy**

Voiles is the second piece in the first set of twelve preludes (Book 1), which was published in 1910. All of the preludes have descriptive titles. These are only given at the end of the piece. Debussy described his impressions of what he saw and read such as, sculpture, legend, literature. The title of the piece may be translated to English as either veils or sails. Usually, it is explained as a sailing ship on the sea, but I try to interpret the veil trembling in the breeze. consists of pentatonic and whole-tone scales.

## **Bartok**

The Out of Doors Suite was composed when Bartok was writing in his mature style. The piece was written in 1926 from July to August at a time when a number of his other important piano works were written. The movements describe the scenery and sounds "out of doors", and as a character piece, each movement has its own descriptive title. Bartok was editing pieces by F. Couperin and Scarlatti around that time and primarily, he was working on F. Couperin Volumes in 1924. Couperin called his pieces an Ordre, which meant a kind of Suite. The main difference between from other composer's Suites was that each movement has a title in Couperin's work. Bartok was influenced by Couperin's Ordre when he composed Out of Doors. Moreover, he accommodated the arch form in this piece. Thus it is made of E-G-A-G-E, according to the central tone in each number. Out of Doors was created when Bartok experimented with his groundbreaking research of folk music. We can see that he kept his ideas about the new sound, folk music, while simultaneously keeping the classical form.

No.1 "With Drums and Pipes" imitates the sound of drums and pipes, which used to accompany dance music. Also, it could describe the old instruments, tambourine and galoubet. Hence, we can feel the contradiction between the percussive sound and the more melodic sound from the wind instrument.

No. 2 "Barcarolle" imagines a rocking boat with rhythmic flexibility. Also, it depicts some moods like depression from the chromatic and minor scales. Personally, I could feel some loneliness, such as there is no destination and direction in our lives.

No. 3 “Musettes” was influenced by the bagpipe. Hungarians have a superstitious belief that the bagpipe has a devil's character, so we could imagine that this character is illustrated by the tone clusters.

No.4 “Night's Music” is a nocturne dedicated to Bartok's wife, Ditta. He loved nature and was fond of going out to walk at night. Thus, it depicts the natural sound that he used to listen to while he took a stroll at night, such as birds, cicadas, and the particular Hungarian frog called Uka.

No.5 “The Chase” is 'hunting music,' hunting music is an old genre; there are Italian 'Caccia' in the 14th century, England' Catch' in the Middle Ages. The form of this piece could be a variation. The first theme keeps recurring throughout this piece, altered the rhythm, ostinato, dynamic and main melody.

### **Brahms**

The Variations and Fugue on a Theme by Handel, Op. 24, was composed in 1861. This work is dedicated to a "beloved friend," Clara Schumann. It was presented to her on her 42nd birthday, September 13. It consists of a set of twenty-five variations and a concluding fugue, all based on a theme from Handel's Harpsichord Suite No. 1 in B♭ major, HWV 434. Brahms' interests in earlier music were well known, particularly his attraction with the magnificent compositional achievements of the Baroque era. He maintained the harmonic architecture of the original. For instance, in the theme, Brahms called it the "neutral ground." The aria and bass line are simple, as are the harmonic progressions. The aria begins by ascending a simple fourth—B♭ C D E♭—which will become the final fugue basis. In keeping with his conservative historical tendency, Brahms not only follows tradition in changing to the minor mode for several of his variations but also presents his theme in the form of musical genres of times past, many of them famous in the Baroque era: the siciliana (Variation 19) - based on the manner of Francois Couperin, canon (Variation 6), musette (Variation 22)- it's small bagpipe with a smooth sound that was popular in the French court during the 18th century-, and the culminating fugue. The fugue is based on two ascending melodic 2nds taken from the opening phrase of the variation theme. This fugue is worked through in the authentic Baroque manner, using inversion of the fugue subject and augmentation of its 16th notes into 8ths, as the primary contrapuntal devices applied.