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Junior Recital: Doris Wylee, piano

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JUNIOR RECITAL

Doris Wylee, piano



APRIL 16, 2000, 3:00 PM
PERKINSON RECITAL HALL

• • • PROGRAM • • •

Prelude and Fugue in D major, BWV 874
from *The Well-Tempered Clavier*

J.S. Bach
(1685 - 1750)

Intermezzi, op.117
Andante moderato
Andante non troppo e con molto espressione
Andante con moto

Johannes Brahms
(1833 - 1897)

Sonata in E-flat Major, op. 31, no.3
Allegro
Scherzo
Menuette
Presto con fuoco

Ludwig van Beethoven
(1770- 1827)

• • • Intermission • • •

Nocturne in C-sharp minor, op.27, no.1

Frederic Chopin
(1810- 1849)

Ballade in F minor, op.52

Frederic Chopin
(1810- 1849)

Bach Prelude and Fugue in D major

The Well-Tempered Clavier is perhaps Bach's most influential set of compositions. Written for those who wanted to learn keyboard playing and composition, these pieces were also intended as a source of pleasure. The pairing of the prelude and fugue by key, which is a common everyday practice since *The Well-Tempered Clavier*, was really established for the first time by Bach. There are 48 preludes and fugues, one in each major and minor key, in each of the two volumes that comprise *The Well-Tempered Clavier*.

The Prelude in D is lively with its reminiscence of an orchestral overture. It has a unique opening theme that appears in inversion at the beginning of the second section. The repeat of the first section in tonic concludes the prelude. The accompanying fugue in D has four voices. The distinctly recognizable subject appears throughout this fugue in a well-planned counterpoint with a stretto.

Brahms Intermezzi, op. 117

The Intermezzi, op. 117 was composed and published in 1892, the same year Brahms published three other sets of shorter piano pieces, op. 116, 118 and 119. These sets rank among the most impressive and finest works of his final years. Brahms referred to the three intermezzos as his lullabies. The motto that appears at the beginning of the piece is that of a two-line Scottish folk lullaby that he had found in Herder's collection of folk poetry.

Sleep softly, my child, sleep softly and well!
It grieves me much to see you weep.

(Scottish, from Herder's *Stimmen der Volker*)

All three intermezzos are lyrical and in straightforward ABA form. Melodies are often found in inner voices in all three. The first, in E-flat, is emotional, while the second Intermezzo in D-flat has a middle section that is thematically related to the lyrical principal theme. The third, in C-sharp, has a single mournful tune and is set to continuous and transforming variation.

Beethoven Sonata op. 31 no. 3

The three sonatas of op. 31 are without dedication, and were composed in 1801-1802. During that time, Beethoven was going deaf and he was in pain. This is evident in the Heiligenstadt Testament dated October 6 and 10, 1802 in which he considers taking his own life.

Op. 31 no. 3 is the only sonata of op. 31 with 4 movements. The first movement has a gracious opening theme that sounds like a continuation of music that had already begun. The Scherzo is full of humor with sudden alternations of loud and soft. The minuet, standing in third place as a slow movement, has long and beautiful melodies while the finale, "Presto con fuoco", is in sonata and rondo form with a joyous theme.

Chopin Nocturne op. 27 no. 1

Among Chopin's smaller character pieces are the nocturnes. Chopin took the name nocturne and its general concept of very lyrical melodies over some harmonic accompaniment from Irish pianist-composer John Field. If comparing Chopin's nocturnes with those of Field, we would clearly see a real influence.

This Nocturne in C-sharp minor was composed in 1835, and, like any other nocturne, it has some powerful harmonies. The wide broken chord pattern in the bass supports a haunting melody. The agitation increases in the middle section (*piano mosso*). It is turbulent and mysterious at the same time and builds to an unexpected climax, which is followed by a bright D-flat passage. A series of bold octaves follows the growing dissonances after the passage, which then bridges to a return of the beautiful opening.

Chopin Ballade op.52

The Ballade in F minor was composed in 1842 and published a year later. During that time, the literary ballade - narrative of usually dramatic historical events - was popular. Poets wrote new ballades and composers would set them to music. It is possible the writing of Chopin's ballades was inspired by some poems of a Polish poet named Adam Mickiewicz, with whom Chopin was well acquainted during the time when he composed these pieces.

Like his other three ballades, op.52 has quite a simple beginning with patterns of increasing momentum. Perhaps the most striking element in the Ballade in F minor is that its principal theme receives polyphonic treatment in which it undergoes continuous developmental and figural variations, and within these variations, we get a sense of contrasting tempo within a constant beat.