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Senior Recital: Mariko Uchiyama, piano

Department of Music, University of Richmond

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SENIOR RECITAL

Mariko Uchiyama, piano

assisted by

Mindy Christensen, clarinet
Elyssa Covieo, cello



APRIL 14, 2002, 3:00 PM
PERKINSON RECITAL HALL

· · · PROGRAM · · ·

Prelude and Fugue in C-sharp major, BWV 848
from Well-Tempered Clavier, Book I

J. S. Bach
(1685-1750)

trance

Mariko Uchiyama
(b. 1979)

Klavierstücke, op. 118

1. Intermezzo
2. Intermezzo
3. Ballade
5. Romanze
6. Intermezzo

Johannes Brahms
(1833-1897)

· · · INTERMISSION · · ·

Le tombeau de Couperin
Forlane
Rigaudon

Maurice Ravel
(1875-1937)

Puzzle Trio

with
Mindy Christensen, clarinet
Elyssa Covieo, cello

M. Uchiyama

Sonata in A-flat major, op. 110
I. Moderato cantabile molto espressivo

L. van Beethoven
(1770-1827)

Bach Prelude and Fugue in C-sharp major

The Well-Tempered Clavier Book I was written in 1722, as an all-encompassing attempt to explore the equal temperament tuning system with the focus on its pedagogic use. The equal temperament tuning system allowed Bach to write 24 sets of preludes and fugues, each in a different major and minor key. The light-hearted prelude prepares the performer. The fugue, after stating the subject and its answer in all voices, modulates first to the dominant, G-sharp major, and then to other related key areas. Notice the freer entries of subject and texture changes in the later parts. The style is known as free imitation counterpoint.

trance

The musical ideas of this piece could be best associated with the state of dreaming when fragments of different events experienced in life are interwoven with subconscious thoughts. One's inability to distinguish reality from dream characterizes such a state, thus the title.

Klavierstücke, op. 118

Brahms succeeded Schubert and Schumann in composing miniature forms of piano pieces. op. 118 is one of the last four of such sets of piano pieces that Brahms compiled from a larger group of pieces composed around the publication time in 1892-3. All the pieces exhibit richness of harmony and texture and economy in structure. An introspective character pervades the whole set and makes them one of the most personal piano music cycles ever written.

The sweeping, energetic A minor Intermezzo announces the set. The cradle song-like A major Intermezzo follows. This piece is especially rich in harmonic shading and has subtle touches of canonic imitation in the middle section. The bold G minor Ballade displays a galloping rhythm, and is contrasting in the character to the preceding Intermezzo. After the quiet middle section, the false return of the opening material ingeniously finds its way back to the opening G minor material.

Romanze exhibits an ultimate simplicity in its less intertwined polyphonic texture. The culminating trills terminate in the gracious middle section. The main theme of the Intermezzo, no. 6, imitates the sequence for the Catholic requiem mass, "Dies irae." The staccato chords build up to an orchestral majesty in the middle section. The set ends in austere despair as the "Dies irae" theme returns.

Le tombeau de Couperin

Ravel explored new harmonic language as his great contemporary Debussy did. He had a strong interest in the traditional forms and the French past. The piano suite, *Le tombeau de Couperin*, was completed in 1917 after his initial service in the war. Each of the six pieces was dedicated to deceased comrades of the war. An orchestral transcription of the work later emerged in 1919.

A *forlane* (or *forlana*) is an old Italian dance in 6/8 time. Ravel transcribed Couperin's "Forlane," which dates from the eighteenth century. Unique metrical complexity characterizes the piece. "Rigaudon" was dedicated to the composer's friends from youth, Pierre and Pascal Gaudin.

Puzzle Trio

The trio has two main ideas, which are contrasting in harmonic language. Each idea is tied to one of the two instruments, cello and clarinet. The cello's theme is totally diatonic, and exhibits the contour of rising seventh and descending scale. The interval of 4th, trills, and ambiguous harmony characterize the clarinet's theme. The various aspects inherent in the two themes are explored throughout the piece, and the different elements conceptually fit in a form like a puzzle in the last section.

Sonata in A-flat major, op. 110

Beethoven lived in a time of great musical change, as Monteverdi and Schoenberg did. Not to mention the aftermath of the French Revolution (1789), the new music by Weber, Schubert, and Berlioz composed in the 1820s had imposed a drastic stylistic change in music. Beethoven, while experiencing a sense of uncertainty in his style, turned to search for a more direct and intimate mode of communication, and rediscovered the genres of fugue and variations in the last period of his life.

Op. 110 is part of Beethoven's final sonata trilogy (op. 109, 110, and 111). The work was completed after two years of illness, and dates from his last creative period between 1822 and 1826. The tonal scheme of the first movement of op. 110 demands some attention. After its short development section briefly passes through the keys of F minor, D-flat minor, and B-flat minor, the unexpected key of E major marks a false reprise. A gentle mood pervades the movement.