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Keith Tan, piano

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC CONCERT SERIES

Junior Recital

Keith Tan, *piano*

April 1, 1994, 8:15 PM
North Court Recital Hall

One of Mozart's more chromatic pieces, Adagio K540 is a remarkably emotional work in sonata form. In a key Mozart seldom used, this highly personal piece was composed in the difficult spring of 1788, when his finances were in shambles, and his daughter deathly ill.

French composer Maurice Ravel was an important innovator of pianistic style. He had an affinity with the worlds of children and animals and was a collector of mechanical toys and antiques. His music often touched on these ideas: the use of antique or exotic scales; the mechanical, hypnotic reiteration of a single accompaniment figure; and the use of parallel 4ths and 5ths, which unifies all three movements of *Sonatine*. The first movement is in strict sonata form, containing a development section that builds to an exuberant climax. The second is a minuet, which blossoms surprisingly in its final bars. The last movement contains a theme in the left hand that recalls horn calls, one of the many orchestral timbres imitated in his piano music.

Hungarian composer, ethnomusicologist, and pianist Béla Bartók systematized 13,000 Hungarian folksongs and arranged 2,500 Romanian folk tunes. Bartók began a five-year research tour in 1913, visiting Hungarian, Romanian, and Slovakian villages to study and collect folksongs of local provinces. He composed *Romanian Folkdances* for the piano in 1915 and orchestrated them in 1917.

Chopin's Twelve Études, Op. 10, published under the title *Grandes Études* in 1833, were written between 1829 and 1832 and are dedicated to Liszt. His second set of Twelve Études, Op. 25, were written between 1832 and 1836. Chopin's études introduce new piano technique, novel harmonic progressions, and were among the first "exercises" to gain concert repertoire status.

The elegant Op. 25, No. 1 in A-flat Major, (4/4), is popularly known as the "Aeolian Harp" because of its flowing arpeggios that support a warm, serene melody. Op. 10, No. 9 in F Minor, (6/8) is energetic and syncopated. Like crackling fire, the left hand accompanies a disjunct melody that cries for fluidity which Chopin fulfills in the middle section. Chopin reveals his lyrical genius in Op. 10, No. 3 in E Major, (2/4). The contrasting middle section is a brilliant sequence of diminished seventh chords in contrary motion. Written in 1831, Op. 10 No. 12 in C Minor, (4/4) is universally known as the "Revolutionary Étude" because it was speculated that Chopin wrote the piece having learned of Russian repression of revolution in Warsaw (his birthplace). Musically speaking, the revolutionary spirit is captured by heroic upsurging melody and fiery left hand turbulence.

Chopin drew upon poetic genres for his music. He applied the term "Ballade" to four piano works that he correlated with literary ballads. Composed and first published in Paris in 1841, Op. 47 was dedicated to Chopin's favorite pupil, Mademoiselle Pauline de Noailles. This Ballade, with five main sections and a coda, progresses from a simple, lyrical idea to an exuberant climax.
(notes by Keith Tan)