The CSB SJU Music Department Presents

The Junior Piano Recital of Elizabeth Padula
Student of Father Bob Koopmann

Saturday, March 6th 2 pm
SBH Theater

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Program Order

Italian Concerto
   I. Allegro
J.S. Bach
   (1685-1750)

Graceful Ghost Rag
William Bolcom
   (b. 1938)

Fantasiestücke, Op.12; II.
   Aufschwung
Robert Schumann
   (1810-1856)

Brief Intermission (10 Minutes)

Piano Sonata No 13 in E-flat
   major, Op. 27 No. 1, "Quasi
   una fantasia"
Ludwig Van Beethoven
   (1770-1827)
The **Italian Concerto** was written "after the Italian Baroque taste as an Overture in the French style for a harpsichord with two manuals. Composed for music lovers for the pleasure of their minds, by Johann Sebastian Bach"—*Christoph Weigel, Junior*. In 1739, concertos were written for solo instruments. Bach’s Italian concerto is considered to be the perfect model of the well-designed concerto. This piece is very lively, but is also very sweet, like a love song.

**Graceful Ghost** was written in memory of William Bolcom’s father’s death in 1970. It is part of *Three Ghost Rags*, so named by the pianist Paul Jacobs when he recorded them. This sophisticated, modern rag contains many intricate rhythms and melodies. I find this piece to have a melancholy mood, but also bittersweet at times.

Fantasiestücke, Op.12 contains eight pieces for piano by Robert Schumann. The set is based on the two characters of Schumann’s personality; Florestan, his manic self, and Eusebius, his depressive self. **Aufschwung**, the second piece translates to "Soaring" or "Upswing" and is to be performed Sehr rasch, very rapidly! Aufschwung brings to life Florestan "at the height of his passions"—*Norton Anthology of Western Music*. Aufschwung is a powerful piece but also has many gentle and tender qualities.

**Sonata Op. 27 No. 1**, Sonata quasi una Fantasia is meant to be played in the manner of a fantasy. This four movement sonata is played "Attaca," therefore played without breaks. All movements are extremely contrasting which makes it like a fantasia. I have enjoyed learning this Beethoven sonata and all the challenges of each movement.
This is my junior piano recital which complies the repertoire I have learned over my junior and sophomore years. I have had a lot fun and learned so much putting this recital together and thank everyone for listening!

I would like to thank my family. From taking pictures to helping me with competitions, my recital would not have been possible without you.

I would like to especially thank Father Bob for his continuous instruction over the past three years. I have learned so much from him; his insights, suggestions, and faith in me have truly helped bring my pieces to life and helped me to become a better musician.

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