The CSBSJU Music Department Presents the

Junior Piano Recital of Julia Beck

Stephen B. Humphrey Theater

April 17, 2021 @ 5:00PM

**Program**

*Prelude and Fugue in B-flat Major, WTC Bk I, BWV. 866*  Johann Sebastian Bach

(1685-1750)

*Sonata in B-flat major, K. 281*  Wolfgang Amadeus Mozart

(1756-1791)

Allegro

Andante Amoroso

Rondeau Allegro

*Nocturne in E-flat Major, Op. 9, no. 2*  Frédéric Chopin

*Waltz in C-sharp Minor, Op. 64, no. 2* (1810-1849)

*Children’s Corner Suite* Claude Debussy

(1862-1918)

1. Doctor Gradus ad Parnassum
2. Jimbo’s Lullaby
3. Serenade for the Doll
4. The Snow is Dancing
5. The Little Shepherd
6. Golliwog’s Cakewalk

*Pastorale* for trumpet, bass/tenor trombone, and piano Eric Ewazen

(b. 1954)

Katie Mendel, trumpet

Austin Windsperger, trombone

**Program Notes**

***Prelude and Fugue in B-flat Major, WTC Bk I, BWV 866*  Johann Sebastian Bach**

“Prelude and Fugue in B-flat Major” is from the first book of a collection by Bach called *The Well-Tempered Clavier,* two sets of preludes and fugues in all 24 major and minor keys. Bach was active in the Baroque era; it was common during this time for composer of this time to pair free, improvisatory works, like preludes, with more technically-constructed pieces like fugues. Fugues are a form of composition that are created around independent voices that trade the same melodic idea, the subject, back and forth. I challenge you to listen for this as I play.

***Sonata in B-flat Major, K. 281* Wolfgang Amadeus Mozart**

Mozart started his career at a very young age; it is said that he started composing at the age of five. Throughout his childhood, he toured Europe with his father and sister, performing on piano and violin for courts of princes and high-ranking church officials. Some of his most notable works are his sonatas for solo piano. He composed his “Sonata No. 3 in B-flat” at the age of 18 while he was in Munich for the premiere of one of his operas. It is one of his most virtuosic sonatas. Something interesting about sonatas in general is that the exposition (the beginning melody) will be recapitulated throughout. One thing to listen for in sonatas is how composers skillfully shift between keys and the way they find their way back to the tonic/home key for the end of the movement.

All three movements are rich in dynamics and articulation. The first movement is marked as *Allegro*, this implies that it is to be played at a brisk tempo. My favorite part of this movement are the sixteenth triplets played against thirty-second notes. It was untypical of Mozart to mark a movement as *Andante Amoroso*, as the second movement is marked. This tender and lyrical section stands in contrast to the other two movements. The *Rondeau Allegro* (the third movement) is in a gavotte rhythm, and has been described as concerto-like. It also has an overall up-beat mood. Mozart uses a technique called “Mannheim sighs” throughout. These phrases are built from two-note falling patterns can first be heard in the third measure.

***Nocturne in E-flat Major Op. 9, no. 2*  Frédéric Chopin**

***Waltz in C-sharp minor Op. 64, no. 2***

Chopin is a virtuosic composer of the Romantic era. He was born in Poland, lived there until he was 20 and then moved to Paris where he composed and taught lessons. He was influenced by other prolific Romantic composers such as Franz Liszt and Robert Schumann. He was influenced by Polish folk music, the music of Bach and Mozart, and the atmosphere of Paris. Chopin is unique because all of his works feature the piano. He was very innovative in the way that he used rubato and heavy pedal throughout his pieces. His works also have great improvisational character and fused Polish elements with broader Romantic era trends. He wrote in a variety of styles including: mazurkas, polonaises, nocturnes, waltzes, instrumental ballades, etudes, impromptus, and scherzos. Chopin wrote 21 nocturnes in his time, and though they are shorter compositions, they are considered to be among the most sophisticated of his works. The left hand often plays broken chords that act as a steady rhythm while the right hand plays the role of the “voice”. This waltz is among his better-known compositions. Chopin wrote his waltzes with the intention of being concert pieces rather than for dancing. I am dedicating the performance of this Waltz to my sister, Maria, who requested that I learn it for her.

***Children’s Corner Suite* (1908) Claude Debussy**

Claude Debussy is a French composer of the late 19th and early 20th century. He is most known as an Impressionist composer. Impressionism was a new form of music in this time; Debussy paralleled the impressionism of visual art (which occurred in the 19th century) with his music. Debussy often uses certain scales or patterns to represent different aspects of a scene. In his “Children’s Corner Suite”, the six movements evoke specific scenes or moments of childhood. Debussy is notable for using harmonic dissonance that stays unresolved, and non-diatonic scales such as the whole-tone and pentatonic scales. Debussy dedicated this Suite to his daughter Claude-Emma “Chouchou” shortly after she was born. This Suite consists of six whimsical movements that depict scenes reminiscent of childhood.

1. **Doctor Gradus ad Parnassum**

“Steps to Parnassum” or “Gradus ad Parnassum” were sets of piano exercises that were published and practiced in Debussy’s time. They are comparable to the exercises of Czerny or Hanon that pianists (including myself) use today to practice and maintain technique. “Doctor” references a train conductor. This movement is reminiscent of a train as the pianist rolls through the Gradus ad Parnassum patterns that Debussy presents.

1. **Jimbo’s Lullaby**

With this title, Debussy is alluding to the elephant “Jumbo” which was a real-life elephant that was born in French Sudan and exported to *le Jardin des Plantes*, a zoo in Paris during his lifetime. He changed the spelling so as to call out how the French accent often confuses the “um” sound and “im”. This lullaby is beautiful and soft, yet there are parts that sound more awkward. This creates the image of the elephant lumbering around, until it gradually falls asleep in the end. It also contains whole-tone scales which are very characteristic of Debussy’s style.

1. **Serenade for the Doll**

This piece is in triple meter and evokes the image of a porcelain doll. Debussy evokes the image of a doll with this pretty and whimsical movement. When I think of a doll, I also think of dancing and feel that the rhythms of this movement imply dance-like movement of a doll. An interesting aspect of this movement is that it features the whole-tone hexatonic scale throughout.

1. **The Snow is Dancing**

When I play this piece, I try to imagine what the title describes. Debussy present descending lines that represent the snow softly falling, the music alludes to a greater storm or blizzard in the middle, then shifts back to softly falling snow in the end.

1. **The Little Shepherd**

This movement features a little shepherd playing his flute. The right hand represents a flute solo, and the left hand part offers a supporting response to create dialogue. The dissonance grows throughout, but gradually resolves tonally with the final statement.

1. **Golliwog’s Cakewalk**

The golliwog was a doll-like character that was featured in many children’s books of the time, and it was created into dolls that children could play with. This doll/character is characterized by dark black skin, white-rimmed eyes, exaggerated red lips and frizzy dark hair, meant to reflect a blackface minstrel character. Debussy’s influences in this piece include his love of the circus (which was a common form of entertainment in Paris at the time), and American minstrelsy. “American minstrelsy was a form of entertainment that was popular in the U.S. (and Europe at times) in which performers would dress up in black face and exaggerated costumes, and then sing songs and present comic routines that played on and promoted negative stereotypes of African Americans. It was a racist artform that eventually lost popularity in the early/mid 20th century. Debussy references the rhythms of cakewalk dances and ragtime music such as Scott Joplin, which is how he connected ‘Golliwog’ and minstrelsy”(much credit to my Music History teach, Dr. Dies for helping me to formulate these thoughts and present them in this way). The middle section of this movement is also interesting because Debussy alludes satirically to Richard Wagner’s opera *Tristan und Isolde.*

***Pastorale*** for Piano, Trumpet, and Trombone **Eric Ewazen**

Eric Ewazen was born in 1954 in Cleveland, Ohio. His chamber music and sonatas for wind and brass instruments have quickly become staples of his repertory. I think this piece really captures the compositional style of Ewazen in many of his works. *Pastorale* has dauntingly fast, sweeping lines for the pianist, which is a characteristic of many of Ewazen’s pieces*.* His style overall is virtuosic and complex. Katie and Austin are two of the brass players that I have collaborated with in my time here at CSBSJU, and we thought it would be fun to combine interests and make music as a trio!

*I would like to say a very special Thank You to all of you that are here today! You’ve all contributed to my getting to where I am today. Thank you especially to my teachers; Dr. Amy Grinsteiner who motivates me to work hard and push myself every day, and Ashleigh Hecimovich who helped me to foster a love for music. I would also like to thank my parents, my family, and my friends for always supporting me and encouraging me to pursue my passions and what I love.*