

Friday, May 5  
**Racine Symphony Concert**  
Ebony & Ivory  
A. F. Siebert Chapel  
7:30 pm

Saturday, May 6  
**Faculty Flute Recital**  
Melissa Snoza  
First United Methodist Church (Kenosha)  
3:00 pm  
**Junior Voice Recital**  
Jennifer Hansen & Jamie Wilson  
H. F. Johnson Recital Hall  
3:30 pm  
**Music Theatre Workshop Production**  
Once Upon a Time  
Wartburg Auditorium  
7:00 pm  
**Senior Voice Recital**  
Aaron Steckman, bass  
H. F. Johnson Recital Hall  
7:30 pm

Sunday, May 7  
**Music Theatre Workshop Production**  
Once Upon a Time  
Wartburg Auditorium  
3:00 pm

Lambda Kappa Fraternity  
Information and Event Updates\*  
**Racine Symphony Orchestra**  
262-636-9285

Music Theatre Production  
551-6661

**Carthage**

College Music Department  
Alford Park Drive  
Wisconsin 53140-1994



Department of Music  
*presents*

## A Senior Piano Recital Amy Rachelle Beppler

with  
Noelle Voelz, violin,  
And Rachel Cui, piano

Solo and Chamber works by  
J.S. Bach, Mozart, Ravel,  
Chopin and Debussy

Tuesday, April 25, 2006  
A.F. Seibert Chapel  
7:30 p.m.

French Suite No. IV in E-Flat Major (1722)

Allemande  
Courante  
Sarabande  
Minuet  
Air  
Gigue

J.S. Bach  
(1685-1750)

Sonata in G Major, K. 301, 2<sup>nd</sup> Mvmt. Wolfgang Amadeus Mozart  
Allegro (1756-1791)

Noelle Voelz, Violin

Ma Mere l'Oye: "Cinq Pièces Infantines" (1910) Maurice Ravel  
Pavane de la Belle au bois dormant (1875-1937)  
Petit Poucet  
Laideronnette, Impératrice des pagodes  
Les entretiens de la Belle et de la Bête  
Le jardin féerique

Rachel Cui, Piano

Intermission

Nocturne in B Major (1836-1837)  
Op. 32, No.1

Frederic Chopin  
(1810-1849)

La Cathédrale Engloutie (1910)

Claude Debussy  
(1862-1918)

Estampes

Jardins Sous la Pluie (1903)

Claude Debussy  
(1862-1918)

This recital is in fulfillment of the Piano Pedagogy Major.

**French Suite No. IV in E-flat Major**

Johann Sebastian Bach (1685 - 1750) was a prolific German composer and organist whose sacred and secular works for choir, orchestra and solo instruments drew together almost all of the strands of the baroque style and brought it to its ultimate maturity. Although he introduced no new musical forms, he enriched the prevailing German style with a robust and dazzling contrapuntal technique, a seemingly effortless control of harmonic and motivic organization from the smallest to the largest scales, and the adaptation of rhythms and textures from abroad, particularly Italy and France. Johann Sebastian Bach's 'French' Suites are his 'light' pieces that are based on stylized dances of the times. Short and sweet, they are nevertheless usually thought of more as 'Germanic' (largely due to their intensity). But intensity was practically Bach's middle name, and in contrast to most of his other work, these six suites do exemplify something of that 'light' approach which later came to dominate the 'classical' period.

J.S. Bach is accepted to be the master of the Baroque dance suite. It was he who codified a general form for the suite, standardizing which movements were to be played and in what order. Yet he did not invent the idea of grouping dances together to form a collection; dances had first begun to be paired together in the 14th century. The one thing that remains consistent throughout the form of Bach's dance suites is the presence of the Allemande, Courante, Sarabande and Gigue, and in that order. Bach's dance movements were almost always in binary form (an A section, repeated, followed by a B section, repeated), beginning in tonic, diverging into another key area, and then ending back in tonic. His suites also remained in one key throughout, providing a sense of unity to the suite as a whole.

**Sonata in G Major, K. 301, 2<sup>nd</sup> Movement**

This violin and piano sonata in G major was published in 1778 as part of a set of six sonatas and was written during the time Mozart spent in Mannheim while traveling with his mother. In this particular sonata, he begins to stray away from the 'normal' style

of Baroque sonatas by focusing rather on the melody than the counterpoint or inner voicing. He accomplished this more 'modern feel' by creating the violin and piano to be more equal with each other rather than the violin acting as mere accompaniment to the piano. The second movement of this sonata is an Allegro but the form is in traditional rondo form that includes a middle section portrayed beautifully in g minor (the parallel minor of the original key of G major). Some sources say that the light happy feeling portrayed in this section is representative of his relationship with a young woman he was madly in love with, unknowing at the time that her younger sister would be his cherished wife four years later in 1782.

### **Ma Mère l'Oye: "Cinq Pièces Infantines"**

This piece, translated in French as "Mother Goose" is a musical work by French composer Maurice Ravel. Originally written as a piano duet for four hands for the Godebski children, Mimie and Jean, the piece was transcribed for solo piano by Ravel's friend Jacques Charlot the same year as it was published (1910). The work was dedicated to the two children just as his earlier work, *Sonatine*, was dedicated to their parents. Jeanne Leleu and Geneviève Durony premiered the work. The piano versions bear the subtitle "cinq pièces enfantines" (Five children's pieces). The five pieces are translated to: "Sleeping Beauty in the Woods", "Little Tom Thumb", "Little Homely, Empress of the Toy Mandarins", "Beauty and the Beast", and finally "The Enchanting Garden".

### **Nocturne in B Major, Op. 32, No. 1**

The Nocturne is a piece with the melody shaped by the right hand, the harmony and tempo carried by the left, and written to evoke a feeling similar to the evening or twilight. Although this is accurate to some extent, Chopin used it more as a style of composition than to restrict himself to any certain mood. Yet, there is still a dreamy (or maybe more accurately, "dream-state") quality about them. These are perhaps his most "romantic" pieces, and

most are *cantabile* or "singing" in nature. Many are relaxed and dark - a slow and melancholic, but not sad, mood is common. Many of his most beautiful melodies are also found here. Some seem to exist merely to carry away the listener to a rapturous state of delight and wonder. Although John Field is credited as the creator of the nocturne, Chopin brought it to a deeper level of sophistication and to the fore-front of romantic music of this time. To better put Chopin's style into words, Arthur Rubinstein wrote, "*Chopin was a genius of universal appeal. His music conquers the most diverse audiences. When the first notes of Chopin sound through the concert hall there is a happy sigh of recognition. All over the world men and women know his music. They love it. They are moved by it . . . although it does not tell stories or paint pictures, it is expressive and personal, but still a pure art. Even in this abstract atomic age, where emotion is not fashionable, Chopin endures. His music is the universal language of human communication.*"

### **Claude Debussy**

A French composer active in the same era (1862-1918) as the Impressionist painters, with whom he socialized and with whom his musical style is often associated. The sense of Debussy's music is not that he sought to objectify natural beauty, or to describe it via some kind of musical journalism, but instead, that he sought to transmit to his listeners the wonder and gentle musing associated with consciousness of beauty. Whatever his goals, Debussy succeeded in translating his human resonance with nature into musical form; something no one else had even considered.

Debussy's "*Engulfed Cathedral*", also known as "*The Sunken Cathedral*", is inspired by an old Breton legend that on clear mornings, when the water is transparent, the accursed *Cathedral of Ys*, sunken in the sea, slowly emerges, with the sounds of priests chanting and bells chiming. The townspeople, as punishment for their sins, watch as the sunken cathedral rises from the water and then sinks slowly into the ocean.

Debussy's "*Jardins Sous la Pluie*", translated as "*Gardens in the Rain*" is one piece of three included in the suite entitled *Estampes*. Translated in French as "Prints", it was composed for piano around 1900 and depicts printed scenes commonly found in the French countryside. Debussy titled *Estampes* as such to indicate his wish to merge the visual with the aural. The toccata-like "*Jardins Sous la Pluie*" is based on two French nursery songs: "Dodo, l' enfant, dodo" ("Sleep, child, sleep") and "Nous n' irons plus au bois" ("We'll go no more to the woods"). The different stages of the storm are implied by the use of different modes: the minor for the beginning of the storm, using chromatic and whole-tone scales as its force builds, and the major mode for the brilliance of the sun after the rain.

