



Carthage
Department of Music
presents

A Senior Piano Recital

Christiana Deal, piano

With
Jane Livingston, piano

Saturday, May 13
Orchestra & Singers
A. F. Siebert Chapel
7:30 pm

Sunday, May 14
Spring Honors Recital
A. F. Siebert Chapel
3:00 pm

of Lambda Kappa Fraternity

Saturday, May 13, 2006
A. F. Siebert Chapel
2:30 PM



Carthage

College Music Department
Alford Park Drive
Wisconsin 53140-1994



Italian Concerto BWV 971

J.S. Bach
(1685-1750)

Allegro

Sonata Op.14, No.1 in E Major

Ludwig van Beethoven
(1770-1827)

Allegro

Allegretto

Rondo. Allegro comodo.

Nocturne Op.72, No.1 in e minor

Frédéric Chopin
(1810-1849)

Mazurka Op.6, No.2 in c-sharp minor

Sonatine

Maurice Ravel
(1875-1937)

Modéré

Mouvement de Menuet

Billy the Kid

Aaron Copland
(1900-1990)

I. The Open Prairie

III. Billy And His Sweetheart

II.b. Mexican Dance and Finale

V. Billy's Demise

VI. The Open Prairie Again

Jane Livingston, piano

This recital is in partial fulfillment of the
Piano Pedagogy emphasis at
Carthage College

J.S. Bach (1685-1750)

In composing the Italian Concerto, Bach demonstrated the orchestral capabilities of the harpsichord. This idea Beethoven would later explore and develop within the realm of the piano sonata. Although written for solo harpsichord, the concerto is organized in the typical ritornello form of the day. The opening motive returns throughout the movement in full orchestration (but not without variation) between periods of episodes, sequences, and solos. Re-entrances of the ritornello theme occur in shortened versions and various keys until the final entrance (recapitulation) at the end in which the opening section proudly returns.

Ludwig van Beethoven (1770-1827)

More likely than not, Sonata Op.14, No.1 (1799) was originally conceived as a string quartet. In 1802, Beethoven actually arranged this work for string quartet in the key of F Major. He stated in a letter to Breitkopf & Härtel that only the composer of a work could properly make a true arrangement of this kind. The sonata is a sturdy, well-made, three movement work that is quite removed from the popular idea of Beethoven as a frustrated composer of angry and heroic music. However, his style is more than present in this sonata in his use of the sforzando, crescendos that lead to piano (quiet), dignified bass lines, and placing accents on a weak beat (especially in the Allegretto.)

Frédéric Chopin (1810-1849)

Until recent decades, Chopin was almost always been given credit for inventing the nocturne. The recipient of the credit should actually be Irish composer-pianist John Field (1782-1837), whose first nocturnes were published in 1812. In addition to the nocturne, the style described as “Chopinesque” was brought about by Field. Glinka described his playing as “forceful, gentle, and distinct playing. It seemed that he did not strike the keys but his fingers fell on them as large raindrops and scattered like pearls on velvet.” Chopin also took this approach to his writing and playing as opposed to the more common fashion of piano pyrotechnics. Quite often, Nocturnes by both Field and Chopin begin and end quietly. This feature is present in Nocturne Op.72, No.1 written in 1827- the same year Chopin’s younger sister Emilia died.

The mazurka, first stylized by Chopin, is a Polish dance in triple meter characterized by dotted rhythms and displacement of the accent onto weaker beats. Early mazurkas were accompanied by Polish bagpipes, usually with the drone on the tonic or both the tonic and dominant. Mazurka Op.6, No.2 opens with a drone on the dominant. Of this rarely performed piece, James Huneker wrote that it has “ ‘the native wood-note wild,’ with its dominant pedal-bass, its slight twang and its sweet-sad melody in C sharp minor; there is a hearty delight in the major, and how natural it seems.”

Maurice Ravel (1875-1937)

Although often associated with Debussy and impressionism, Ravel’s work leaned much more towards neo-classicism. He highly valued craftsmanship, often borrowing older forms, in this case the “Sonatine” (sonatina). The middle movement is an updated minuet- a dance form from the old days of noble patronage. Along with musical influences, he was inspired by the writings of Edgar Allan Poe. More specifically, he was drawn to Poe’s concept of formulating the entirety of a work in his head prior to writing it down. Yet another source of influence/inspiration was the world of miniatures. In her book *At the piano with Ravel*, Marguerite Long wrote that Ravel had a “particular liking for minute objects, miniatures, the tiny world of figurines, little things that worked by clockwork, mechanical birds 'whose heart-beats he felt' and miniscule Japanese gardens which evoked for him the giants of the forest.” As an atheist, he did not derive musical inspiration or purpose from religion. Rather, in his music we find the magic of toys, theater, history, exotic locations, and myth/fantasy.

Aaron Copland (1900-1990)

Billy the Kid in its original form was a ballet, which the composer himself later arranged for two pianos. In this music there is an abundance of fourths and ninths, double-dotted rhythms, echo effects, and actual cowboy songs.

Although he wasn't particularly impressed with cowboy songs in the beginning, Copland was soon drawn in and became quite occupied by these tunes, including "Great Grand-Dad," "Git Along Little Dogies," "The Old Chisholm Trail," "Goodbye, Old Paint," and "The Dying Cowboy." The events of Billy's life depicted in the ballet are best told in Copland's words: *"Billy the Kid" concerns itself with significant moments in the life of this infamous character of the American Southwest... The ballet begins and ends on the open prairie. The first scene is a street in a frontier town. Cowboys saunter into town, some on horseback, others on foot with lassoes; some Mexican women do a Jarabe, which is interrupted by a fight between two drunks. Attracted by the gathering crowd, Billy, a boy of twelve, is seen for the first time, with his mother. The brawl turns ugly, guns are drawn, and in some unaccountable way, Billy's mother is killed. Without an instant's hesitation, in cold fury, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers. His short but famous career has begun. In swift succession we see episodes in Billy's later life- at night, under the stars, in a quiet card game with his outlaw friends; hunted by a posse led by his former friend Pat Garrett; in a gun battle. A celebration takes place when he is captured. Billy makes one of his legendary escapes from prison. Tired and worn out in the desert, Billy rests with his girl. Finally the posse catches up with him.*

