

Sunday, August 11, 2013

3:00 pm

Program Notes by Alice Zhang

Program

Prelude and Fugue in E Major, WTC IJ.S. Bach

Sonata in A Major, Op. 2, No. 2Beethoven
I. Allegro Vivace

Sonatine.....Ravel
I. Modéré

Rhapsody in G minor, Op. 79, No. 2.....Brahms

Bach, Prelude and Fugue in E Major, BWV 854

The Prelude begins with a subdued and flowing melody with ornamented figures which clearly represent the Baroque period. The prelude utilizes pedal and long sustained chords to create a suspending and exquisite sound. Its lulling melody is contrasted by the fugue which comes directly after the end of the prelude. This quick and rhythmic fugue is made up of three voices that include the soprano, alto, and bass. A subject, the main melody, consistently repeats itself in different voices and in different keys. There is a countersubject, a different melody, that is played against the melody. These subject matters are interspersed by episodes, sections where the subject is not present. Sequences, a restatement of a melodic passage in a higher or lower pitch, are scattered throughout the piece.

Beethoven, Sonata in A Major Op. 2 No. 2

Sonatas are typically composed of three movements. The first movement, the movement performed today, has three parts: exposition, development, and recapitulation. The exposition presents the primary themes of the sonatas, and they are often in different character and keys. The development is where the thematic material and harmonic possibilities are explored. In the recapitulation, the theme is reintroduced in its initial key. The theme of the exposition is very bold with some lyrical and smooth sections included. There are many triplet runs scattered throughout the exposition. In this case, the development modulates, or changes key, from major to minor, creating a darker and more solemn mood. The recapitulation is resolved with a delicate and quiet ending.

Ravel, Sonatine

The *Sonatine* was composed when Ravel was a student at Paris Conservatoire. This piece reflects the elegance and clarity of the 18th century French music. The first movement, *Modéré*, in F sharp minor is in sonata-allegro form, therefore reflecting the title *Sonatine*. The first theme presented is more mysterious with a murmuring as the left hand is barely heard under the soft, delicate melody in the right hand. The second theme consists of more structural chords; yet it maintains the elegance of French music during that time period.

Brahms, Rhapsody in G minor, Op. 79, No.2

A rhapsody is an extravagant expression of sentiment and feeling that typically involves a heroic narrative element. The Rhapsody in G minor is in attenuated sonata-allegro form which means that it still has three distinct sections; but, it is more individualistic and not as strictly written like sonatas from the Classical period. This rhapsody is Brahms' most famous piece that firmly displays characteristics from the Romantic period. The piece is dark, restless, and never stopping from driving momentum that continues to the end. Even the lighter melodies have agitation in the background. This passionate piece has very thick chordal structures that create dense and ominous mood.

In fulfillment of AIM Level XII Performance requirement

AIM Level XII Recital

Alice Zhang, pianist



Alice Zhang is going to be a senior at Vernon Hills High School in the fall. She began studying piano at the age of 4 and has been playing piano for almost 14 years. She has been actively involved with different piano competitions and festivals such as Festival of Pianos, Sonata Festival and Awards Competition. She has participated in Varsity Swimming at her high school and is principal flutist at VHHS Wind Ensemble and Symphony Orchestra. On weekends, Alice participates in Midwest Young Artists Symphony Orchestra and chamber music. When she has free time, which rarely occurs, she enjoys doing piano accompaniments for other musicians as they perform their solos for various competitions. The shorter version: Alice loves music.

Alice has studied with Marie Rutter and Jennifer Cohen and would like to thank them for flexible schedules and teaching her how to interpret and love music. She would also like to thank her parents for their support as she continues to pursue music. Most importantly, she thanks God for giving her an opportunity to perform wonderful music.



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878 Lyster Road
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There will be a reception following this performance