

# Achievement in Music Level 12 Recitals

Saturday, October 26, 2019

10:00 AM

Vernon Area Library

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## ***Carol Yao, piano***

### Program

Prelude and Fugue in G Major, BWV 884 from  
*The Well-Tempered Clavier, Book 2*

Johann Sebastian Bach  
(1685-1750)

Sonata in C minor, Op. 13 "*Pathétique*"  
*I. Grave-Allegro molto e con brio*

Ludwig van Beethoven  
(1770-1827)

Le Tombeau de Couperin  
*V. Menuet*

Maurice Ravel  
(1875-1937)

Fantasiestücke, Op. 12  
*II. Aufschwung ("Soaring")*

Robert Schumann  
(1810-1856)

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## ***Ellie Ouyang, piano***

### Program

Sonata in C minor, Op. 13 "*Pathétique*"  
*III. Rondo*

Ludwig van Beethoven  
(1770-1827)

Italian Concerto, BWV 971  
*III. Presto*

Johann Sebastian Bach  
(1685-1750)

First Arabesque

Claude Debussy  
(1862-1918)

Fantasia-Impromptu, Op. 66

Frédéric Chopin  
(1810-1849)



**Carol Yao** is a freshman at Deerfield High School this year. She started piano at the age of six and has been playing for eight years now. Besides playing piano, she enjoys dancing and running. She even gave violin a try for a couple of years but that didn't really work out. At school, Carol is involved in philanthropy clubs as well as dance. At home, she has an adorable cat named Pumpkin.

Carol would like to thank her teacher Ms. Cohen for being so patient and encouraging during the short time she studied under her. Ms. Cohen has taught her lots and Carol is certain that she'll hold on to her love of music forever. She would also thank her friends for being so understanding about practice (and even trying to "help out" at times) and her family for being so supportive for eight years.

### **Program Notes by Carol Yao**

#### **Johann Sebastian Bach, Prelude and Fugue in G Major, WTC Book 2, BWV 884**

The prelude and fugue belong to the *Well-Tempered Clavier, Book 2* which consists of Bach's finest preludes and fugues. Although all pieces are stylistically and technically different, all have one thing in common: their polyphonic texture. The prelude consists of mostly running 16th-note passages as ornaments to a stronger melodic line. The dynamics change as the running notes rise and lower and when put together create a rocking and swaying sensation. The fugue, while exhibiting the same textures as the prelude, has a more distinct polyphonic texture with repeated themes. This particular fugue can be categorized as a "tonal" fugue because of the constant modulations that will keep the listener attentive.

#### **Ludwig van Beethoven, Sonata in C minor, Op. 13, I. Grave-Allegro**

The word "pathétique" (in French) means "passionate" and "emotional" rather than "pathetic" as you may have thought. Beethoven's work is known for its emotion and dynamics and the first movement on this song is no different. The first page (the "largo" section) is full of strategically placed rests and dynamic markings that help build and shape the music so beautifully. Pedaling is also used stylistically throughout to help with phrasing. In between the largo sections, are fast allegro sections filled with broken octaves and trills. Like prelude and fugue, the dynamics rise and fall with the direction of the music. Although Beethoven is a classical composer, his music is characteristically non-classical. Sudden dynamic changes such as sforzandos and ritardandos which are uncommon in classical music are found all over the first movement of the pathétique sonata. Beethoven helped transition piano music from full of poise and balance to an emphasis of emotion and impact; a perfect example being this "Pathétique" sonata.

#### **Maurice Ravel, Le Tombeau de Couperin, V. Menuet**

This piece is a memorial to pay homage to Ravel's friends that died in World War I. Instead of a somber piece as you might expect from the title, the song is surprisingly lighthearted. Since it is in 3/4 time and has a homophonic texture, the left hand exists of mostly chords to count out the beat while the right hand has a stronger melodic line with added ornaments. This texture gives the song a "flowing" feeling and that flow should never be disconnected. On the second page, the melody begins to switch between hands but that flow is never disrupted and keeps going even through the trills to the very end.

#### **Robert Schumann, Fantasiestücke, Op. 12, II. Aufschung ("Soaring")**

It is easy to imagine yourself as a bird soaring free in the sky while listening to this song. It is packed full of running scale passages and blocked chords that give the listener a feeling like soaring. Not only are the articulations and texture intricate, so are the dynamics and phrasing. Every measure has its own unique dynamics that must be played correctly. Schumann also played a lot with tempo in this movement. Ritardandos are frequently used in this piece to help with phrasing.