

# Achievement in Music Level 12 Recitals

Saturday, July 20, 2019

5:00 PM

Family Piano Co.

---

## ***Sophia Li, piano***

### Program

Prelude and Fugue in E Major, BWV 854 from  
*The Well-Tempered Clavier, Book 1*

Johann Sebastian Bach  
(1685-1750)

Ballade in G minor, Op. 118 No. 3

Johannes Brahms  
(1833-1897)

Sonata in C Major, K. 330  
*1. Allegro moderato*

Wolfgang Amadeus Mozart  
(1756-1791)

Excursions, Op. 20  
*1. Un poco allegro*

Samuel Barber  
(1910-1981)

---

## ***Phyllis Wang, piano***

### Program

Prelude and Fugue in G Major, BWV 860 from  
*The Well-Tempered Clavier, Book 1*

Johann Sebastian Bach  
(1685-1750)

Sonata in E Major, Op. 109  
*1. Vivace*

Ludwig van Beethoven  
(1770-1827)

Sonatine  
*III. Animé*

Maurice Ravel  
(1875-1937)

Scherzo No. 2 in B-flat minor, Op. 31

Frédéric Chopin  
(1810-1849)



**Phyllis Wang** is a rising junior at Stevenson High School. She has played piano since the age of five and has been playing for 11 years, occasionally competing in local competitions. Besides piano, Phyllis enjoys reading and her extremely cute rabbit, as well as exploring math and science for fun. She also enjoys drawing and painting and wishes she was good at it. Phyllis has also played the violin (an instrument leagues better than the viola) in school orchestras and at home for the past 7 years.

Phyllis would like to thank Mrs. Cohen for her persistence and support to get her this far in piano and music, and for her constant encouragement and help. She would also like to thank her parents, who always support any endeavors she wishes to pursue and always reminding her to practice. Phyllis would also like to thank her friends, who always are there and love listening to her play.

### **Program Notes by Phyllis Wang**

#### **Johann Sebastian Bach, Prelude and Fugue No. 15 in G Major, BWV 860**

Prelude and Fugue in G Major is part of the first set of preludes and fugues written by Bach in every key. The prelude sets a lively tone for the piece, beginning with fast arpeggios that appear throughout the prelude in both voices. As in many Baroque pieces, the eight notes are short and clearly defined, and help provide a direction for the piece. The fugue starts much like the prelude, albeit a little slower. Three voices, the soprano, alto, and bass, take turns repeating the main melody, or subject, constantly throughout the piece. Between appearances of the subject are “episodes,” which provide a small reprieve from the melody.

#### **Ludwig van Beethoven, Sonata No. 30 in E major, Op. 109, First Movement**

Beethoven’s third last sonata, composed in 1820, differs from the norm of sonatas, and is instead much more lyrical and flowing, contrasting from the structured style of traditional Classical sonatas. The piece is very liberal with the use of rubato, or “borrowing time”, speeding up in some areas and slowing in others. The first movement begins with a light melody that reappears intermittently throughout the piece between parts of the piece with a very different tone in sections full of contrasts, finally ending in a subdued tone.

#### **Maurice Ravel, Sonatine, Third Movement (*Animé*)**

The Sonatine’s third movement is relentlessly fast and extremely animated, as the title suggests. The right hand plays a clear melody over the accompaniment of the left, which provides a constant flow of notes to supplement the driving force of the melody. Ravel, in the Impressionistic style, abruptly changes the meter and tempo of the piece on two occasions, slowing the melody down, only to pick back up in full force again. Despite the technical challenges of the piece, the Sonatine also features many expressive moments. The final page is a long build-up that concludes in the climax and ending of the Sonatine.

#### **Frédéric Chopin, Scherzo No. 2 in B-Flat minor, Op. 31**

A scherzo is defined as a “light, playful composition,” but Chopin’s piece is anything but. Beginning with a grand opening, the scherzo enters with great drama and contrast, transitioning to a more lyrical section that is followed by the opening melody again. The piece moves towards a slower section, but the pace speeds up once again in an arpeggiated section, continually building louder and louder. The final return of the lyrical passage marks the penultimate section of the piece. *Scherzo* culminates in a fast and triumphant ending.