

# Achievement in Music Level 12 Recitals

Saturday, July 20, 2019

5:00 PM

Family Piano Co.

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## ***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)

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## ***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)



**Sophia Li** is a rising junior at Stevenson High School and has been playing piano for almost 11 years. She started her piano journey by playing on a cheap electric Yamaha keyboard at the age of 5, which she will still occasionally practice on for nostalgic purposes. Sophia has also competed in and earned honors in various local piano competitions. Besides piano, she has dabbled in viola (an instrument she will ardently defend against violin-purists), and played in school orchestras for 6 years. In her free time, Sophia likes to draw and bake; she promises that her macarons taste better than they look! She also enjoys discovering new music and is currently immersed in math rock and future funk.

Sophia would like to first and foremost thank her piano teacher, Jennifer Cohen, for guiding her through the vast world of piano music. She is especially grateful for Mrs. Cohen's never-ending patience and encouragement through her piano-playing experience. Furthermore, Sophia would also like to deeply thank her friends and family for always cheering her on in pursuing her passions, musical or otherwise.

### **Program Notes by Sophia Li**

#### **Johann Sebastian Bach, Prelude and Fugue No. 9 in E Major, BWV 854**

*The Well-Tempered Clavier* by J.S. Bach encompasses preludes and fugues in all 24 major and minor keys. Although its pieces vary widely in terms of structure and style, the essence of the Baroque era is captured within the polyphonic melodies of the WTC. Prelude in E major retains a pastoral mood throughout, which is occasionally offset with darting passages of sixteenth notes. Pedal is utilized to enrich the tone, ensuring that legato phrasing is never lost. In sharp contrast to the Prelude, the Fugue opens with a spirited and initially detached subject line, balanced by a countersubject. As the fugue continues, the subject can be heard in different keys, called sequences, before finally returning to the original key of E major.

#### **Johannes Brahms, Ballade Op.118 No. 3 in G minor**

A ballade in literature refers to a narrative poem -- in the musical sense, it refers to a lyrical and dramatic instrumental piece akin to such a narrative. Brahms's Ballade, a composition nestled within his Six Pieces for Piano, Opus 118, is constructed with crashing chords, dramatized with dynamic contrasts and bouts of smooth rubato. Above the heavy tones of the chords, voicing reveals a clear melodic line. Divergence in emotion reigns within this composition, as soft, flowing moments are juxtaposed against sharp, layered bass lines. Despite initial impressions, Ballade resolves in a subdued manner.

#### **Wolfgang Amadeus Mozart, Sonata No.10 in C Major, K330, Allegro Moderato**

In studying the music of the Classical Period, Mozart's works cannot be overlooked. Although he wrote in many different genres, including opera and chamber music, some of his most recognizable works are undoubtedly piano sonatas. These sonatas exude clarity and balance; this Sonata is no exception. The exposition opens with a light melody and accompaniment -- displaying homophonic texture, a defining characteristic of Classical music. While the development briefly shifts the timbre to a gloomier color, the vibrant tone of the exposition returns in the recapitulation. However, the recapitulation does not merely restate the beginning material. Rather, it modulates back to the original key of C major and embellishes upon previous passages.

#### **Samuel Barber, Excursions Op.20 No.1**

Samuel Barber's Excursions while having foundations in classical forms, draw upon distinctively American folk materials -- ranging from blues to boogie-woogie. The five-part rondo form of the first Excursions piece begins with a left hand ostinato, or repeated musical phrase, that reemerges in different keys throughout the entirety of the piece. While traditional ideas of melody and harmony are difficult to find in the percussive nature of this composition, its sheer complexity unknowingly draws listeners in. Sharp rhythms and clustered notes interplay in creating a reflection of twentieth-century music, concluded by the ostinato singing out one final time.