

Achievement in Music Level 12 Recitals

Sunday, July 20, 2019

3:00 PM

Family Piano Co.

Timothy Zhang, piano

Program

Prelude and Fugue in A-flat Major, BWV 862 from
The Well-Tempered Clavier, Book 1

Johann Sebastian Bach
(1685-1750)

Sonata in C Major, Op. 53
1. Allegro con brio

Ludwig van Beethoven
(1770-1827)

Prelude from *Pour le Piano*, L. 95

Claude Debussy
(1862-1918)

Hungarian Rhapsody No. 6 in D-flat Major, S. 244

Franz Liszt
(1811-1886)

William Dai, piano

Program

Prelude and Fugue in F# Major, BWV 858 from
The Well-Tempered Clavier, Book 1

Johann Sebastian Bach
(1685-1750)

Sonata in C minor, Op. 111
1. Maestoso – Allegro con brio ed appassionato

Ludwig van Beethoven
(1770-1827)

Jardins sous la pluie from *Estampes*, L. 100

Claude Debussy
(1862-1918)

Ballade No. 1 in G minor, Op. 23

Frédéric Chopin
(1810-1849)



Timothy Zhang is going to be a junior at Vernon Hills High School in the fall. He began studying piano at the age of 6 and has been playing piano for almost 10 years. He has been actively involved with different piano competitions and festivals such as The Festival of Pianos, Sonata-Sonatina Festival, and the Libertyville Piano Competition. He is the principal oboist in the VHHS Wind Ensemble, VHHS Symphony Orchestra, Midwest Young Artists Symphony Orchestra, and also participates in the MYA chamber music program. When he has free time, he enjoys playing video games and sleeping.

Timothy has studied with Jennifer Cohen and would like to thank her for flexible schedules, extra lessons, and the opportunity to be able to learn piano with a wonderful teacher. He would also like to thank his parents and siblings as they continue to support him.

Program Notes by Timothy Zhang

Johann Sebastian Bach, Prelude and Fugue in Ab Major, BWV 862

Johann Sebastian Bach's Prelude and Fugue in Ab Major is part of *The Well-Tempered Clavier*, a collection of two sets of preludes and fugues in all 24 major and minor keys composed for solo keyboard. The *Well-Tempered Clavier* stands as one of the most important in keyboard repertoire. The prelude begins with a quick and light melody that is alternated between both hands, which represents the polyphonic style of the Baroque period. In contrast, the fugue subject is subdued and flowing (with pedal connecting all the notes). The fugue consists of four distinct voices built on the subject and countersubject, separated by parts where neither the subject nor countersubject is heard known as episodes.

Ludwig van Beethoven, Sonata in C Major, Op. 53 No. 21

Ludwig Van Beethoven's Sonata No.21, also known as the *Waldstein*, is one of his most famous sonatas. The name comes from his relationship to his close friend, Count Ferdinand Ernst Gabriel von Waldstein of Vienna. The first movement, which is being played today, is in sonata form, comprised of three parts: exposition, development, and recapitulation. The main theme, presented in the exposition, is heard as repeated pianissimo chords that slowly lead to a climax. The development is a chordal theme and modulates frequently. In the recapitulation, the theme is reintroduced in its initial key of C major, modulates into A major and A minor, then reverts back to C major for the coda.

Claude Debussy, Prélude from *Pour le Piano*

Claude Debussy began to compose the piano suite *Pour le Piano* in 1896 and completed it in 1901. Debussy was mainly focused on opera and orchestral music during the 1890s and this piece marked the turning point in his composing, as his focus now shifted to piano. The suite consists of three movements: Prélude, Sarabande, and Toccata. The Prélude begins with an ascending theme in the bass and is followed by intense repeated chords and glissandi. The middle section is subdued, with the left-hand playing an underlying trill and the right hand echoing. The ending is marked 'Tempo di cadenza' meaning 'cadence time', allowing the pianist to play freely, and is covered in glissando-like flourishes between both hands.

Franz Liszt, Hungarian Rhapsody No. 6 in Db Major, S.244/6

Franz Liszt is widely known as one of the greatest virtuoso pianists. He primarily composed for piano, and these compositions reflect his virtuoso in their difficulty. Hungarian Rhapsody No. 6 is divided into three main sections: Introduction, Lasso, and Friska. The Introduction has two main sections: Tempo giusto and Presto. The first section is march-like and imparts a celebratory mood, ending with a large cadenza. The second section is lively and dance-like. The Lasso is improvisational, filled with ornamentations and cadenzas that give the pianist the freedom to play as they feel. The final section, Friska (Allegro), begins playfully but grows in intensity, with rapid octaves being hammered out and ending with majestic Bb major chords.