

Pacific Lutheran University
College of Professional Studies / Department of Music present

JUNIOR RECITAL

Kathleen Haughey, *cello*
Andrew D'Antonio, *piano*

Saturday, March 20, 2010 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

PROGRAM

Sonata in B Minor, K. 87.....Domenico Scarlatti (1685-1757)

Sonata in A Major, K. 212

Andrew D'Antonio

Suite No. 4 in E-flat Major, BWV 1010.....Johann Sebastian Bach (1685-1750)

Prelude

Kathleen Haughey

Piano Sonata No. 2 in G Minor, op. 22 Robert Schumann (1810-1856)

So rasch wie moeglich

Andantino: Getragen

Scherzo: Sehr rasch und markirt

Rondo: Presto

Andrew D'Antonio

INTERMISSION

***La terrasse des audience du clair de lune*Claude Debussy (1862-1918)**

from *Préludes, Deuxième livre*

La danse de Puck

from *Préludes, Premier livre*

Andrew D'Antonio

Seven Variations in E-flat Major, WoO. 46 Ludwig van Beethoven (1770-1827)

On the theme of "*Bei Männern, Welche Liebe Fühlen*" from W. A. Mozart's *Die Zauberflöte*

Cello Sonata in D Minor, op. 40 Dmitri Shostakovich (1906-1975)

Allegro non troppo, Largo

Allegro

Largo

Allegro

Kathleen Haughey and Andrew D'Antonio

This recital is presented by Ms. Haughey and Mr. D'Antonio in partial fulfillment of the requirements for the degree of Bachelor of Music in Cello Performance and Piano Performance, respectively. Ms. Haughey is a student of Richard Treat. Mr. D'Antonio is a student of Amy Grinsteiner and additional studies with Erin Chung.

Program Notes

Domenico Scarlatti is the most important Italian keyboard composer who wrote in the *Galant* Style. Born in 1685 as the sixth child to the famous opera composer Alessandro Scarlatti, Domenico made his mark as a particularly gifted harpsichordist. He accepted a post as an organist in Naples at sixteen, but eventually moved to Lisbon where he was stationed as court composer and teacher of Princess Maria Barbara. When his student married the heir to the throne of Spain he followed her to Madrid, where he spent the rest of his life.

He is remembered today mostly for his keyboard sonatas, which he composed primarily for Princess Maria Barbara. There are over five hundred and fifty of these works, which, though called sonatas, are mostly short binary forms. *K. 87 in b minor* is brooding; the four-voice writing leads to extended tensions which are released only for the briefest of moments. *K. 212 in A major* is more bright and playful.

Johann Sebastian Bach is known for the intellectual depth and beauty of his works, including his mastery of counterpoint and other elements of the Baroque style. These qualities have led to the historic assessment that his music represents the era in its most mature form. There has been a constant interest and revival of his music since the beginning of the nineteenth century.

Bach's cello suites and violin partitas, written while he served Prince Leopold in Cöthen as Kapellmeister, exist not only as beautiful music for solo stringed instruments, but also as a means to help a student master the technical part of learning his/her instrument—a purpose of which Bach was quite conscious while composing them. The cello suites are a perfect example of the Baroque suite form, which in the eighteenth century was a set, or succession, of dance movements. A Baroque suite almost always begins with a prelude which serves several functions, which are still important today: to warm up the instrument, check acoustics, quiet the audience, and to demonstrate skill in performance and improvisation.

The fourth prelude is in the key of E-flat major, which Bach regarded as a triumphant key. The harmonically adventurous first section employs a single rhythmic gesture of repeated eighth notes creating broken chords. The second section contrasts the first with more scalar passages played with a free or rather improvisatory feel. After some harmonic digression to E-flat minor and an unexpected stop on the colorful Neapolitan, the first section comes back, more triumphant than before!

Robert Schumann is considered by many to be the “very heart of the Romantic movement in music.” Born in 1810 in Germany, Schumann studied with Friedrich Wieck with the hope of becoming a great pianist, until injury permanently damaged his hand. He then turned to writing music and literature. His relationship with Wieck became more and more strained as Schumann fell in love with Wieck's daughter, Clara, whom he married in 1840. Clara was the inspiration for much of Schumann's music including all his sonatas, and as a brilliant pianist, she frequently premiered and performed his works.

Schumann was a master of writing short character pieces with quick mood shifts; unfortunately his pieces in larger forms were often not as successful. *The Sonata in G minor, Op. 22* is an exception. This is his most compact sonata and most frequently performed today. The final form took over eight years to write; earlier he had written a fourth movement that Clara and he agreed was “much too difficult.” When Clara premiered the work, Schumann asked her to play like it was “the day before their wedding,” but not to take the sonata “too wildly.” The first movement contains a joke that often bewilders performers: at the beginning the tempo is marked “as fast as possible,” but at the end of the recapitulation it is marked “faster.” Then at the coda it is marked “faster still.” Though this is impossible, the idea is understood. The beautiful second movement is essentially an art song for piano alone. The scherzo is where we can experience Schumann's typical character shifts, each mood lasting about eight measures, and the fourth movement ends in a whirlwind of repeated notes.

Claude Debussy was born in 1862 in France to non-musician parents. His musical talents were nonetheless noticed, and he was admitted to the Paris Conservatory at age eleven. Fascinated by the arts of the Orient, Debussy began to seek out a new musical language, rejecting traditional western theory. His emphasis became sonorities that were created through new uses of harmony, with an emphasis on modal, whole tone, and pentatonic scales.

The heart of Debussy's mature style is represented in his *24 preludes*, published in two books of twelve each in 1910 and 1913. The pieces are short and compact, stretching beyond traditional form and harmony. *La Terrasse des Audiences de Clair de Lune* is one of the clearest examples of Debussy's new use of harmony. Debussy makes extensive use of layering and pedal tones, which is made clear by composing in three staves as opposed to the standard two. When his colleagues heard this piece, they told him that no one

could understand it. Debussy said that it did not matter if it made sense; all that mattered was how it sounded. *La Danse de Puck* makes a reference to the mischievous fairy from Shakespeare's *A Midsummer Night's Dream*. The jumps and leaps, as well as its unpredictable nature make the fun of the dance.

Ludwig Van Beethoven lived in an era of great social change which allowed to him to break away from the classical style of drawing from an already established set of objectified emotions, and be at the forefront of the romantic period with music evoking his own personal experience and feelings. Beethoven had the luxury of a wide group of patrons and was perhaps the first fully professional composer. Although Beethoven brought countless contributions and innovations to the romantic period, he was well versed in music from the classical era, and would often draw from that music for inspiration for his compositions.

Mozart's opera, *Die Zauberflöte*, premiered in Vienna in 1791. The duet between Pamina and Papageno, "Bei Männern welche Liebe Fühlen" or "with men who feel love" provides the theme for Beethoven's *Seven Variations in E-Flat Major* written for cello and piano in 1801. In Mozart's duet, Pamina and Papageno sing of the happiness of the union of two lovers, suggesting "we live through love alone" and that "love sweetens every torment." Of love, they say that "every creature offers itself to her" and the final text of the duet states that "man and wife, and wife and man, reach to the height of Godliness."

In this theme and variations, the piano and cello act as Pamina and Papageno, conversing about the joys of love and marriage, each variation providing its own viewpoint on the matter. The fourth variation is the only variation in a minor key, giving it a much more obstinate, and somber mood from the rest. It is followed by a livelier fifth version which is answered by the sixth *Adagio*. The piece ends with the cheerful final variation and coda. While Beethoven did draw from Mozart's theme, he adds his own expressivity through the balance between the lyrical lines of the piano and cello, and several surprises taking the form of unexpected dynamic and harmonic deviations.

Dmitri Shostakovich's *Cello Sonata in D Minor, Opus 40* is quite a deceptive and misunderstood piece. This piece was written in 1934, an eventful year as it marked the premier of his opera, *Lady Macbeth of Mtsensk District*, which was at first interpreted as a milestone of Soviet opera. While Shostakovich was composing this work, Socialist Realism was at its early stages. Created in 1932, the Communist party instructed musicians in the Union of Soviet Composers to write music adhering to Socialist Realist principles which ideally—for the Communists—would depict everyday Soviet life in an optimistic, heroic light, perhaps incorporating folk music from one of the Soviet republics. While it is believed that Shostakovich made an attempt to follow these ideas, at least in the early stages of Socialist Realism, critics eventually drew attention to the digressions from simple and comprehensible melodies in his opera to what was described as musical chaos, particularly in an article published in 1936, titled "Chaos Instead of Music." This article continued in a more sinister tone, stating "this is a meaningless game, that may well come to a very bad end," which was most likely a warning to Shostakovich by Stalin's officials. After this article, Shostakovich's reputation and livelihood were drastically damaged, left with little support from his colleagues, as they were afraid for their lives. Shostakovich's compositional techniques were just subtle enough for this cello sonata not to be considered anti-Socialist Realism and to become a staple in cello literature.

Although this work has been described by Soviet critics as a "sudden ray of sunshine," and expressing a "peasant joy" in the second and fourth movements it is not difficult to recognize that it is in reality quite strained, sardonic, and distinctly bitter. The first movement is a nostalgic representation of pre-Revolutionary Russia, presented without irony as an evocation of a gentler way of life. Soon however, the lyrical and maternal second theme is interrupted by a drumming figure in the piano. The second movement is in fact a brutal folk-dance. The third movement is quite dark, evoking the barren Russian winter which leads up to a passionate climax and then comes back down to the icy mood of the beginning. The fourth movement contains a small, recurring folk tune that sounds like it could be played on the piano with one finger, including what sounds like wrong notes in both the cello and piano parts. This recurring melody is interrupted by etude-like passages which are devilishly difficult. It is difficult to recognize exactly which folk tunes were used in the composition of this movement, but in all likelihood, Shostakovich is satirizing the revolt against intelligence which was mounted by Stalin.



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