

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Linlin Huang
Piano

Graduate Recital

Recital Hall
Center for the Arts
Wednesday, November 15, 2017
6:30 p.m.

Program

- | | |
|--|-------------------------------------|
| Prelude and Fugue in D-Sharp minor, BWV 877 | J.S. Bach
(1685-1750) |
| Sonata in A-flat Major, Op.110 | Ludwig van Beethoven
(1770-1827) |
| <i>I Moderato cantabile molto espressivo</i> | |
| <i>II Allegro molto</i> | |
| <i>III Adagio ma non troppo. Fuga: Allegro
ma non troppo</i> | |

Intermission

- | | |
|--|------------------------------------|
| 3 Romanzen, No.2 in F-Sharp Major, Op.28 | Robert Schumann
(1810-1856) |
| Étude-tableau in E-flat minor, Op. 39 | Sergei Rachmaninoff
(1873-1943) |
| Sonata No.3 in A minor, Op. 28 | Sergei Prokofiev
(1891-1953) |
| Venezia e Napoli, S.162 | Franz Liszt
(1811-1886) |
| <i>Tarantella</i> | |

Program Notes

Prelude and Fugue in D-Sharp minor, BWV 877

Many pieces in Well-Tempered Clavier II are refined works of J.S. Bach's old compositions. Still, they served an important educational purpose for Bach's students, many of whom had their own manuscripts of this book. Well-Tempered Clavier II has more varieties of styles compared to Well-Tempered Clavier I, composed twenty years earlier. In Book II, there is a notable shift in Bach's compositions more toward classical style.

D-Sharp minor prelude and fugue was composed in 1740 and was published in 1856. The prelude is two-voice, and is very similar to Bach's early work of invention. The fugue is four-voice which enters in the order of alto, tenor, base and soprano.

Sonata in A-flat Major, Op.110

Sonata in A-flat Major, Op.110 was composed by Beethoven in 1821. This work is in three movements. The moderato first movement in sonata form, marked *con amabilità*. The second movement is a fast scherzo. The finale comprises a slow *recitativo* and *arioso dolente*, a *fugue*, a return of the *arioso* lament, and a second *fugue* that builds to an affirmative conclusion.

The first movement is marked *Moderato cantabile molto espressivo* which means "at a moderate speed, in a singing style, very expressively." Its opening is marked *con amabilità* ("amiably"). After a pause on the dominant seventh, the opening is extended in a cantabile theme. This leads to a light arpeggiated transition passage. The second set of themes is in Eb major. The development section consists of rephrasing of the opening theme in descending sequences. The recapitulation comes back to Ab major with the restatement of opening theme combined with arpeggios. The cantabile theme gradually modulates to E major and soon modulates back to the home key of Ab major. This movement closes with a cadence with a tonic pedal.

The second movement is a scherzo in *Allegro molto*. This movement contains humor even if it is in a minor key. Beethoven uses two folk songs in this movement - *Unsa kätz häd kaz'ln g'habt* (Our cat has had kittens) and *Ich bin lüderlich, du bist*

löderlich (dissolute or slob). The trio in Db has untraditional leaps. It ends quietly and leads to a modified reprise of the scherzo with repeat. Beethoven allows *ritardando* for the first time in this repeat. This movement ends quietly with F major broken arpeggio in the base.

The third movement alternates two slow *arioso* sections with two faster fugues. The end of the second movement is the beginning of the third movement. This movement could be divided to six sections: *recitative*, *arioso*, first *fugue*, *arioso*, *fugue* inversion and finale. The *recitative* begins with no motion and has frequent tempo changes that lead to *arioso dolente*. Beethoven writes *Klagender Gesang* (song of pain). This *arioso* leads to the first *fugue*, *Allegro mano troppo*. This three-voice fugue is composed based on the opening theme of the first movement. After a rising in the piece, *arioso* appears again with Beethoven writes *Ermattet, klagend* (exhausted, agony). The small rest within phrases might be the sigh of Beethoven. After a crescendo, the fugue inversion follows in three-voice. "*Poi a poi di nuovo vivente*" is written by Beethoven. The Italian means "gradually comes alive". It is often interpreted to express the aliveness by the increase of tempo. Lastly, Beethoven moves away from Fugue and finishes this piece in a triumphal Ab arpeggio.

3 Romanze, No.2 in F-Sharp Major, Op.28

3 Romanze has three pieces and was composed in 1839 by Robert Schumann. No. 2 is titled *Einfach* ("simple"). The main theme is mostly in tonic and modulates to C# major in the end of first section. The middle section is chromatic and happen in sequence. The main theme comes back with tranquility and leads to a imitative section where voice crossing and untraditional chords are utilized. The last part of the piece has restatement of the main theme with a timeless floating ending.

Étude-tableau in E-flat minor, Op. 39

Op.39 was composed between 1916-1917 by Rachmaninoff. This set of music was the last composition he wrote in Russia. No.5 is *Appassionato* which has typical Rachmaninoff's

characteristics of singing pianism. The form could be a sonata form or a sonata form without development. The main theme begins in tonic and is supported by thick chords. After a chromatic rising to a big crescendo, a quiet section comes in. This section leads to a chromatic sequence that grows to B major. After another chromatic sequence that builds up to the seventh chord in Eb major, the main theme comes back in the base. The ending of this piece is peaceful with alternation of minor and major chord, and it eventually quietly ends on the note that begins this piece.

Sonata No.3 in A minor, Op. 28

Sonata No.3 by Prokofiev was composed in 1917. This is a one movement sonata, consisting of several sections. It begins with E major chord and leads to the first theme that has recognizable big leaps in the right hand. Variations of the first theme follow. The second theme begins in a slow and lyric section. The third theme with fortissimo chromatic scale opens another section. Before the climax, there are several chords for four bars that lead to the climax of the piece, a group of rapid arpeggios marked *fff*. The theme after the climax begins with a single note E in *ppp* and it resembles the beginning of the piece. The final section is similar to a coda and ends with an A minor chord in *fortissimo*.

Tarantella

Tarantella is the third piece from *Venezia e Napoli*, S.162, which was composed by Franz Liszt, and was published in 1861. *Tarantella* is a dance from Napoli, Italia. The name of this dance came from a town name "Taranto". The dance also has a story that if one is bit by a tarantula, he must keep dancing *Tarantella* to avoid his death.

Liszt borrowed melodies by Guillaume Louis Cottrau. The piece begins with a fierce section followed by a *Canzone* that consists of beautiful melodies and passionate passages. The typical Liszt's blend of tranquility and passion is presented in this piece. The later part has a sudden burst of an intense *Tarantella*. The climax has passages and chords drastically ascending and descending with fortissimo, which lead to a dramatic end.

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

Shirley A. Mullen, President
Jack Connell, Provost and Dean of the Faculty
Vincent Morris, Chief Financial Officer
Greatbatch School of Music Faculty, Staff, and Administration

Linlin Huang, a student of Dr. William Newbrough, is performing this recital as in partial fulfillment of the requirements for the Master of Music degree in Piano Performance.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.