

# HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Naomi Tripp

piano

in

Bachelor of Music in Piano Performance

Recital Hall

Center for the Arts

Monday, November 13, 2017

6:30 p.m.

# Program

French Suite no. 5 in G Major

Allemande

Courante

Sarabande

Gavotte

Johann S. Bach

(1685-1750)

Sonata no. 6 in F Major op. 10 no. 2

Allegro

Ludwig van Beethoven

(1770-1827)

## *Pause*

Pleasant Moments

Scott Joplin

(c.1868-1917)

Ballade in A flat Major

Frédéric F. Chopin

(1810-1849)

## Program Notes

**Bach** wrote his French suites while employed by Prince Leopold of Kothén. Although he was busy writing for the prince, he still had time to compose many works, including some pedagogical piano works, of which the French suites are part. They were finished and printed in the *Notenbuchlein für Anna Magdalena* by 1725. Normally the first movement in a suite, the **allemande** is a stylized version of the couples dance known in England as the almand. Danced with flowing steps, it has a processional and stately feel, setting the stage for the rest of the dances in the suite. As in the ballroom, so in the suite, the next dance is the courante. Literally meaning “running”, the **courante** is filled with rapid eighth notes and scalar passages, just as the dance is filled with small, light back-and-forth steps. The next dance I will play from Bach’s suite is the **sarabande**. Although slow and stately, as the French court dance is, the sarabande originated in Spain, where it was vehemently repressed. However, when it became popular in France, the sarabande evolved into a more respectable slow and serious dance. The fourth dance, the **gavotte**, is known as the kissing dance, an improvisational dance in which partners exchanged kisses. As part of a French suite, the gavotte is an optional dance in a lively two beat rhythm.

Written in 1798, **Beethoven’s Piano Sonata in F Major, opus 10 no. 2** is part of his early set of piano sonatas. Writing in a time when the pianoforte was popular both for public and private performance, Beethoven composed these sonatas for amateurs and professionals to play. Although part of his early works, this sonata shows his expressive use of the piano, using most of the keyboard and ranging from gentle to fierce throughout the first movement. This work is dedicated to Anna Margarete von Browne, the wife of Count von Browne-Camus, who was a patron of Beethoven. After he dedicated three of his piano sonatas to the countess, Beethoven received a riding horse as a gift from the count.

**Scott Joplin** is known as the “King of Ragtime” not only because of his profuse number of rag compositions, but also because of their refined style and unmatched popularity. Most popular of Joplin’s rags are the *Maple Leaf Rag* and the *Entertainer*, recognizable by many audiences today. **Pleasant Moments**, written in 1909 demonstrates the style of Joplin’s slower two-step rags. The rag begins with a four-note figure that repeats, drawing the listener into the melody and establishing the tonic. The section in the tonic key states the theme, repeating it with a little change to bring the melody to the second theme in the relative minor.

Joplin presents the second theme twice before returning to the main theme in the tonic key again. Now in the subdominant, the melody shifts hands. Joplin ends the piece with the main theme in the tonic, with a slight change to finish off strong.

Successful as a pianist by the time he was eight, **Chopin** started his musical life performing for a variety of public events. For the first 21 years of his life, he performed in Warsaw, Poland. After his time in Poland, he traveled to Paris and became friends with Franz Liszt, Hector Berlioz, and Felix Mendelssohn. Chopin's life was characterized by struggles in health, love, and work. Although written during a more stable period in his life, Chopin's ***Ballade in A Flat Major*** was certainly influenced by his eventful life. Wandering through different themes and key areas, the piece shifts back and forth between moods, always maintaining a sense of hope. He wrote the piece in 1841 when he was in Nohant seeking a healthier place to live. In the country, he was able to seek peace and had time to perfect his works, while keeping beauty in his compositions. During his time in Nohant, Chopin focused on developing his ideas, composing more complex works than he had before. This can be seen in the opening theme, in which he showcases some of what was to come in his later years. The third ballade is influenced greatly by the two ballades before it, using similar form and a waltz theme, but the end of the ballade has its own character. According to Rawsthorne, this ballade is "one of the most powerful Chopin ever composed; one is quite staggered to look back at its winsome origins. The coda ends in a blaze of light."

Sources cited: Encyclopedia Britannica, BBC Radio 3, David Dubal

**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***

Naomi Tripp, a student of Dr. Sharon Johnson, is performing this recital in partial fulfillment of the requirements for the Bachelor 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.