

**HOUGHTON
COLLEGE**

GREATBATCH SCHOOL OF MUSIC

presents

Linlin Huang

Piano

Graduate Recital

Recital Hall
Center for the Arts
Monday, March 27, 2017
6:30 p.m.

Program

Chromatic Fantasia and Fugue, BWV 903	J.S. Bach (1685-1750)
Six Moments Musicaux <i>No.5 Adagio sostenuto in D-Flat Major</i> <i>No.4 Presto in E minor</i>	Sergei Rachmaninoff (1873-1943)
Venezia e Napoli, S.162 <i>Tarantella</i>	Franz Liszt (1881-1886)

Intermission

Ballade No.4 in F minor, Op. 52	Frédéric Chopin (1810-1849)
Étude, Op.10 No.3 E Major "Farewell" No.12 A minor "Revolutionary"	Frédéric Chopin (1810-1849)

Program Notes

Chromatic Fantasia and Fugue in D minor, BWV 903

This piece was composed in Köthen from 1717 to 1723 by Johann Sebastian Bach for the harpsichord. At least 16 different handwritten copies of the score are extant, including five from Bach's lifetime. It is assumed that Bach himself composed the various versions of the work that are in circulation because of the significant differences in details.

The chromatic fantasia begins as a toccata with fast, up and down surging runs in thirty-second notes and broken chords in sixteenth-note triplets, which are often diminished seventh chords lined up in semitones. The second part is a series of very clear and remotely modulating soft leading chords. The third part is entitled *Recitative* and includes a variety of ornamented, enriched, highly expressive melodies. It ends with chromatically descending diminished seventh chords over above the pedal point on D. The theme of the *fugue* has an ascending half-step line from A to C. It goes to the third to the fifth of D minor to the relative major key of F major.

Six Moments Musicaux

Adagio sostenuto in D-flat Major and *Presto* in e minor are the No.5 and No.4 pieces of the *Six Moments Musicaux*, Op.16 by Russian composer Sergei Rachmaninoff. The title of the set is often translated as *Six Musical Moments*. This set was composed between October and December in 1896. The pieces are considered "true concert works, being best served on a stage and with a concert grand." Even though all the pieces are connected as one set, each individual piece of the set has its own unique quality. The six pieces have varied characters: nocturne, song without words, barcarolle, virtuoso etude and theme and variations. As people can tell from the set title, Rachmaninoff was inspired by Shubert's *Moments Musicaux*.

The *Adagio sostenuto* and *Presto* presented today can be described as a barcarolle and virtuoso piece. The *Adagio sostenuto* contains unconventional chordal changes within a lyrical and smooth texture. The *Presto* might remind the listeners of Liszt. Thick texture and explosive energy can be heard alternating with some sections of sensitive passages.

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 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 ascend and descend with fortissimo, which leads to a dramatic end.

Ballade No.4 in F minor, op.52

Ballade No. 4 in F minor was composed in 1842 when Chopin was 32 years old. In this year, Chopin lost Wojciech Adalbert Żywny, his important teacher of his youth, and he also lost one of his best friends in Warsaw. Despite his loss, his output reaches the peak of his composing, and includes master pieces such as the *Polonaise in A flat Major* and *Scherzo No.4 in E Major*. After this year, the number of Chopin's compositions declined.

Ballade No. 4 begins with a series of half cadences on the dominant C Major. The main theme is one of Chopin's most original inventions. It extends the harmonic ambiguity, by avoiding a cadence on the tonic, with only floating motion to the harmonies of the relative major A flat and to the subdominant minor B flat. Harmony, melody and phrase rhythm give strength to the classically weaker elements, and this softening of the structural contours contributes to the extraordinary sense of melancholy that the character of the theme sets out from its first notes.

A recapitulation begins in a different key, but it returns to F minor without the listener being immediately aware of it. After tranquil chords and a peaceful break, the fierce coda comes in, and the entire piece ends passionately.

Étude in E Major, Op10 No.3

An *Étude* is literally translated to “exercise” or “practice”. Chopin’s etudes require not only technique, but also musicality. Chopin’s *Étude Op. 10* was first published in 1933 when he was 22. This first set of 12 Etudes was dedicated to Franz Liszt.

The *Étude in E major* has another title as “Farewell *Étude*.” This title probably came from a German movie *Abschiedswalze*. Unlike other Chopin’s *Études* which require virtuosic technique, this piece focuses on the phrasing and legato lines. At the same time, Chopin puts a lively energetic middle section in the piece. According to Chopin biographer Frederick Niecks (1845–1924) Chopin said to his German pupil and copyist Adolph Gutmann (1819–1882) that he “had never in his life written another such beautiful melody”.

Étude in C minor, Op.10 No.12

The *Étude Op.10 No. 12 in C minor*, is known as “*The Revolutionary Étude*”. This is a famous piece which is often heard in movies or commercials. It was named by Franz Liszt. It is said that this piece was composed when Chopin was away from Poland for a concert tour and when Warsaw was conquered. This piece includes the desperation, anger and agony that Chopin felt about the loss of his country.

The *Revolutionary Étude* is in ternary form. This is the only piece with an introduction in *Op.10*. The introduction begins with a V chord. The left hand’s runs sound like an extension of the right hand’s chord. The introduction ends with energetic runs in both hands. Before the main theme enters, the left hand has powerful arpeggios to prepare the theme. Underneath the main theme, the left hand extends its range wider than 2 octaves, and also gradually descends. The A section ends in Bb Major. The B section begins with G# minor. The right-hand chords rise up and lead to the return of the first theme in C minor.

The recapitulation adds complicated variations of the main theme in the right hand. These variations make the piece more virtuosic. Near the end, the piece becomes calmer. This may represent Chopin, tired from his anger and agony. After a passionate downward run that is similar to the opening, the piece ends fiercely with a cadence in C major.

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 a non-required recital within 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.