

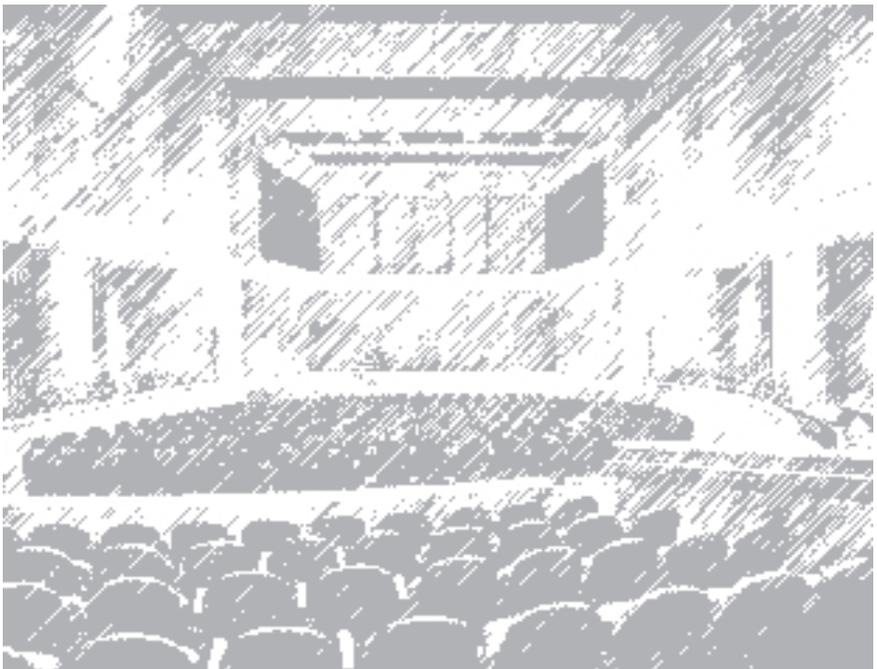
Kennesaw State University
College of the Arts
School of Music

presents



Junior Recital

Beth Anne Ake, piano



Friday, March 27, 2015

8:00 p.m.

Music Building Recital Hall

Eighty-eighth Concert of the 2014-15 Concert Season

program

JOHANN SEBASTIAN BACH (1685-1750)

Goldberg Variations

Aria

Variation I

Variation II

Variation III

Variation IV

Variation V

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Sonata No. 15 in D Major, opus 28

I. Allegro

II. Andante

III. Scherzo and Trio

IV. Rondo

FRITZ KREISLER (1875-1962)

Liebeslied (Love's Sorrow)

Amanda Ake, violin

FRITZ KREISLER (1875-1962)

transcribed by Sergei Rachmaninoff (1873-1943)

Liebeslied (Love's Sorrow)

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Miss Ake studies piano with Robert Henry.

program notes

Goldberg Variations, Opus 988

JOHANN SEBASTIAN BACH (1685-1750)

The Goldberg variations are a set of 30 variations on a single theme - a beautifully lyrical Aria in Sarabande form. Johann Sebastian Bach, a German composer during the Baroque era of music history, composed his *Goldberg variations for Harpsichord* in 1741 while living in Leipzig, Germany. Although Bach is now regarded as one of the greatest composers in history, he thought of himself modestly and was not well known as a composer in his own day. Well known as a church organist, keyboard virtuoso, and violinist, he composed profusely, producing over 1100 compositions.

The *Aria* or theme of the *Goldberg Variations* has a gorgeous singing melody with seemingly spontaneous ornamentation in the soprano that floats above a simple bass-line. Each of the variations preserves the bass and harmonic structure of the original *Aria* while taking on its own character. Bach explores many different forms in the 30 variations including canon, and two and three part invention forms, among others. Each variation has a unique character, minor or major, fast or slow, singing melody or dancing staccatos. But while each variation has its own temperament each retains the simple chord structure of the Theme. Every third variation is in the form of a canon meaning that the same melody is repeated in two voices at once with a slight offset. The children's song *Row, Row, Row Your Boat* is a well-known example of this technique. A canonic melody must be carefully constructed, because each note in the melody has to be able to harmonize with itself in several different ways. The third variation is a canon on the unison meaning that the right hand plays the same melody two times simultaneously and the two melodies are offset by one measure of music.

Sonata No. 15 in D Major, opus 28

LUDWIG VAN BEETHOVEN (1770-1827)

Ludwig van Beethoven was born in Bonn, Germany during the classical period of music. Beethoven's earliest compositions reflect his classical training—he studied composition with Haydn—yet his later works help bridge the gap to romanticism in music. Beethoven wrote 32 piano sonatas in his lifetime so the 15th *Pastoral* sonata falls somewhere in the middle of all his sonatas for piano. Still the *Pastoral* is a relatively early work of Beethoven's. For compari-

son, Beethoven's *Symphony No. 5* (with the famous Da Da Da Dam motive) is opus 67, but the *Pastoral* sonata is opus 28. He wrote his *Piano Sonata No. 15 in D Major* in 1801 when he was beginning to experience the hearing loss which ultimately resulted in his total deafness. This sonata has been given the nickname Pastoral possibly due to its simple melodies and the way it evokes an idyllic subject matter. And yet it is doubtful that Beethoven himself named the sonata as his publishers were known for adding nicknames to his pieces without his knowledge. The four movements are tied together by the Key of D Major (the second movement is in the parallel key of d minor) and by certain "pastoral" effects such as drone bass patterns and motivic repetitions.

The *Allegro* first movement opens with a droning D in the bass which is joined by the primary melody, a descending scale in the soprano. The main key is a sunny and calm D Major and the work unfolds in a typical sonata allegro form.

The second movement opens in the haunting key of D minor, the parallel of the main key. The work is in a ternary form with nested binary forms within each larger section.

The *Scherzo and Trio* is a fast third movement in ABA Ternary form in which the *Scherzo* is performed followed by the *Trio* before the *Scherzo* is repeated again. During the classical era a typical sonata would have consisted of three movements in a fast-slow-fast schema. Yet Beethoven enjoyed stretching the boundaries of classical tradition and his addition of a fast third movement in scherzo and trio form between the slow second movement and the final fast movement is an example of his desire to innovate and experiment outside of current musical tradition.

The fourth and final movement is in a rondo form, meaning that the opening theme persistently comes back to punctuate the flow of the piece. The opening motive of the rondo is an ostinato-like left hand gesture. This peaceful and "pastoral" opening comes back whenever the work begins to sound like it has reached a climax. As a result, there is a play of dynamic extremes throughout the movement. Finally, the movement reaches a true climax in a rapid fortissimo coda section.

Liebeslied (Love's Sorrow)

FRITZ KREISLER (1875-1962)

The Austrian violinist and composer, Fritz Kreisler, was a concert violinist beloved by twentieth century audiences for his emotional expression and virtuosic performances. In 1905, Kreisler composed a set of three short pieces for violin with piano accompaniment entitled *Alt-Wiener Tanzweisen* (Old Viennese Melodies). This set of pieces included *Liesbelied* (Love's Sorrow), *Leibesfreud* (Love's Joy), and *Shön Rosmarin* (Lovely Rosemary). Kreisler often performed these works separately as encores for his concerts. *Liebeslied* (Love's Sorrow) has a haunting opening melody in the key of A minor which is repeated and alternated with a cheerful, self-assured melody in A Major. Although the minor and major melodies argue back and forth, finally the A Major melody wins the upper hand and it is on this hopeful note that Love's Sorrow ends.

Liebeslied (Love's Sorrow)

SERGEI RACHMANINOFF (1873-1943)

At a time in history when recording technology was in its infancy, the only way to hear a work of music was to hear it performed live or learn to play it yourself. Many homes in the late 19th century owned a piano, and as a result piano transcriptions of popular music were quite common. Sergei Rachmaninoff, the Russian-born virtuoso pianist and friend of Fritz Kreisler, carried on the rich tradition of composing transcriptions for the piano when he wrote a transcription of Fritz Kreisler's gorgeous and haunting *Liebeslied* (Love's Sorrow) for solo piano. Rachmaninoff's piano transcription of *Liebesleid* captures Kreisler's haunting melodies, while perfectly fitting the accompaniment to the piano. The form of *Liebesleid* has a theme and variation feel. In each variation Rachmaninoff gives a completely different character to the accompaniment while always maintaining the beauty of Kreisler's melody floating above. In these lush transcriptions Rachmaninoff melds the harmonic influences of 1920s jazz with Kreisler's melody and the classical idiom he had perfected in his more serious works to form an unforgettable masterpiece that reveals a lighter more playful side of Rachmaninoff.

biography

Beth Anne Ake, a junior Piano Performance major, has been studying piano for 17 years and currently studies with Dr. Robert Henry, Artist-in-Residence at KSU. Beth Anne was recently named a finalist in the Atlanta Pro-Mozart Society's Annual Scholarship Competition. She was the winner of Kennesaw State University's Concerto Competition in the Fall of 2013 and performed Mozart's *Piano Concerto No. 23 in A Major* with the KSU Symphony Orchestra in the Spring of 2014. Beth Anne was named First Alternate in the Georgia MTNA piano auditions in the Fall of 2013 and received an honorable mention in the GMTA Spring 2014 auditions. She is the founding president of Kennesaw State University's collegiate chapter of Music Teachers National Association. Beth Anne has received several piano scholarships at KSU, including multiple Atlanta Steinway Society Scholarships. Beth Anne enjoys supplementing her performance degree by studying piano pedagogy and music education. Her main passion is teaching children the art of playing the piano. She has fostered her own small business, Funtastic Keys Piano Studio, over the past eight years and currently teaches 10 students, enjoying how teaching allows her to meld her love for children and music into a career.

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Faculty Jazz Parliament
Georgia Youth Symphony Orchestra
and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

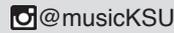
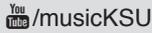
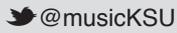
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We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander
Interim Director, KSU School of Music

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upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Monday, March 30
Faculty Recital: Robert Henry, piano

Thursday, April 2
Trumpet Studio Recital
7 pm • Music Building Recital Hall #32

Tuesday, March 31
Classical Guitar Ensemble

Thursday, April 2
Jazz Combos

Wednesday, April 1
Jazz Combos and Jazz Guitar Ensemble

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