



SCHOOL OF MUSIC

Presents

Joseph Snipes, Piano
Alexander Jaime, Cello
Bethany Jenkins, Dance

April 26, 2023

5:30 pm

Van Cliburn Concert Hall at TCU

Program

Nocturne in B Major, Op. 32, No. 1

F. Chopin
(1810-1849)

Nocturne in F# Minor, Op. 48, No. 2

Nocturne in F Minor, Op. 55, No. 1

French Suite No. 5 in G Major

Allemande

Courante

Sarabande

Gavotte

Bourree

Loure

Gigue

J.S. Bach
(1685-1750)

Sheep May Safely Graze

J.S. Bach
Arr. Egon Petri
(1881-1962)

Bethany Jenkins, Dance

Prelude in C# Minor, Op. 3, No. 2

S. Rachmaninoff
(1873-1943)

The Prayer

D. Foster
(1949-)

Alexander Jaime, Cello

Film and Hymn Medley

Arr. J. Snipes
(2002-)

Joseph Snipes is a student of Prof. John Owings.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Chopin Nocturnes:

“Chopin, in his poetic Nocturnes, sang not only the harmonies which are the source of our most ineffable delights, but likewise the restless, agitating bewilderment to which they often give rise.” - Franz Liszt.

Frederic Chopin (1810 - 1849) was a Polish composer who wrote almost exclusively for the piano and the significance of his compositional style for that instrument is huge, since it reached new heights of expressiveness as well as being technically demanding. Chopin was largely responsible for introducing piano repertoire based on the Polish dances, mazurka and polonaise and he was also innovative in his treatment of the etude, waltz, prelude, and nocturne.

Nocturne in B Major, Op. 32, No. 1 is typical in its expressive RH melody line in the 'bel canto' singing style that so influenced Chopin's music and also in its use of a broken chord LH part. The structure is binary form, or A-B, with the change to minor keys suggesting an increasingly poignant mood as the piece progresses. The pace performance marking is 'andante sostenuto' which may be interpreted as a slow walking pace, legato in style. It has a very dramatic and usual recitative conclusion which leaves the listener yearning for more.

Nocturne in F# Minor, Op. 32, No. 2, after a short introduction, introduces a seemingly endless theme that goes on and on as if unable to stop. The middle episode presents two distinct gestures and should be played like a recitative: “A tyrant commands and the other ask for mercy,” in Chopin’s words.

Concluding with Nocturne in F Minor, Op. 55, No. 1, the most distinctive feature of this Nocturne is its ending; instead of continuing the theme it concludes with a pattern (variants) of triplets that resembles moving laces – a magical moment.

Bach: French Suite No. 5 in G Major

Bach's Partitas, English Suites, and French Suites – six of each – collectively rank among the glories of the keyboard literature. Each is a four-part sequence of dance movements, all in the same key but varied in rhythm, tempo, and mood: Allemande, Courante, Sarabande, and Gigue. Each movement has a different national origin, respectively German, French, Spanish and English/Irish. To this basic framework additional movements, usually of French origin are found between the Sarabande and Gigue. These dance movements are generally in binary form, with each half repeated.

The Fifth French Suite opens with an Allemande of uncommon graciousness and closes with a Gigue requiring great technical facility and a firm sense of rhythm. An Allemande characteristically consists of quietly flowing, continuous sixteenth-note motion, beginning with an upbeat, and moves in moderately slow quadruple (4/4) meter.

The lively Courante takes its name from the French *courir* (to run). This movement too is characterized by continuous motion but is generally faster than the Allemande and is in triple meter.

The Sarabande, slowest of the movements, is stately, dignified, and full of elaborate embellishments to the simple melodic line. It is in triple meter, with the second beat of each measure heavily weighted. It is the most reflective of the movements.

The Gavotte in this suite is a bright and breezy piece, often found in collections for young pianists to play, and it played in an upbeat manner.

The Bourrée is a folk dance in quick duple meter and beginning with an upbeat. It originated in the Auvergne in the mid sixteenth century. Its name comes from *bourrir*, meaning to flap wings. Bourrées often come in pairs, with the second usually of contrasting character.

The Loure is a sort of slow minuet and is a dance form that Bach seems to have rarely used. Only one other example survives, in the *Violin Partita No. 3*, BWV 1006.

The rapid and brilliant Gigue, in lilting 6/8 meter, serves as the suite's finale. Philipp Spitta, Bach's first biographer, believed that "the hearer goes away with a sense of pleasant excitement."

Bach: Sheep May Safely Graze – Arranged by Egon Petri

Sheep May Safely Graze (German: *Schafe können sicher weiden*) is a soprano aria by Johann Sebastian Bach setting words by Salomon Franck. The piece was written in 1713 and is part of the cantata *Was mir behagt, ist nur die muntre Jagd*, BWV 208. The cantata's title translates The Lively Hunt is All My Heart's Desire, and it is also known as the Hunting Cantata. It was arranged for the piano by Dutch pianist, Egon Petri. Its simple melodic line provides a feeling of tranquility, peace, and reflection for the listener.

Rachmaninoff: Prelude in C# Minor

Sergei Rachmaninoff's Prelude in C sharp minor Op. 3, No. 2 is easily one of his most famous pieces, and it has been since he first performed it publicly in Moscow in September 1892 at the Moscow Electrical Exhibition. You may also hear it called "The Bells of Moscow." It's a less common name for the piece, but it gets its name from the very first three notes heard in the opening: a loud, deep, resonant A, G sharp, C sharp motif. The piece is a clear ABA form, where the A consists of a thick, chordal texture that sounds like bells with a hauntingly beautiful melody atop and the B section that creates a sense of intense anxiety from the composer.

No, maybe he wasn't conveying an anxiety attack, but the story goes that the inspiration behind the prelude was from a dream he had. The dream was set at a funeral (the A section "bells"), and there "center stage" was a coffin. As Rachmaninoff approaches to look inside the coffin, he sees himself there inside, where he immediately feels terror and anxiety (the B section "agitato"). The bells then come back in with a grand and almost innate feeling of terror as they toll dramatically. Rachmaninoff uses the full range of the piano to express this. The piece then ends with a 7-bar coda that is solemn, mysterious, and reflective, a stark contrast to the piece as a whole, which gives a sense of questioning to the listener (as if the whole thing was a dream).

The Prayer:

The Prayer was made famous by Andrea Bocelli and Celine Dion. It was originally recorded in two solo versions for the 1998 film *Quest for Camelot*, in English by Dion and in Italian by Bocelli. A duet between Dion and Bocelli later appeared on their respective studio albums, *These Are Special Times* (1998) and *Sogno* (1999) and was released as a promotional single on 1 March 1999. "The Prayer" won a Golden Globe Award for Best Original Song and was nominated for an Academy Award for Best Original Song in 1999 and a Grammy Award for Best Pop Collaboration with Vocals in 2000. As you read the lyrics below and hear the piece, I invite you to allow yourself to be submerged into the sublime beauty of this piece and to think about what prayer or meditation you might want to reflect on.

I pray you'll be my eyes
And watch her where she goes
And help her to be wise
Help me to let go

Every mother's prayer
Every child knows
Lead her to a place
Guide her with your grace
To a place where she'll be safe

I pray she finds your light
And holds it in her heart

As darkness falls each night
Remind her where you are

Every mother's prayer
Every child knows
Need to find a place
Guide her with your grace
Give her faith so she'll be safe

Lead her to a place
Guide her with your grace
To a place where she'll be safe

Film and Hymn Medley:

This medley is made up of a collection of film songs and hymn songs that carry some personal meaning to my family and me. We begin *Edelweiss* from *The Sound of Music* then move to the theme from *Dances with Wolves* by John Barry, a simple, but profoundly moving melody. What follows is several pieces from the film, *Out of Africa*, also by John Barry, and then a conclusion with the theme from *Gone with the Wind* by Max Steiner.

The Hymn Melody consists of 4 hymns: Nearer my God to Thee, Amazing Grace, Joyful, Joyful We Adore Thee, and ends with Blest Be The Tie That Binds. Each one of these hymns carries a personal significance to me and I wanted to end how we began, in a meditative and reflective state. All of these films and hymns are pieces that I remember from growing up with my mother and my grandmother and is a reminder of my childhood and simpler times. May it serve for you as a time of reflection and meditation.

Acknowledgments:

I would be remiss if I did not take time to acknowledge everyone who has made this recital possible. First and foremost, I must extend my thanks to my Professor, John Owings. Without his immense support and always pushing me to the highest caliber of playing, I would not be where I am today. Through his knowledge and teaching, I have grown so much as a pianist. I would also like to thank my two colleagues and friends, Mr. Alexander Jaime and Ms. Bethany Jenkins for collaborating with me and helping create such a beautiful experience. Thank you to both of you for your hard work, time, and dedication. I would also like to thank my past teachers who helped me along my musical path as well as so many others who have touched my life and taught me so much.

Secondly, I would like to extend my profound thanks to my mother, Dr. Marjorie Snipes. It is by and through her support, the countless times of driving to and from piano lessons, sitting through so many piano classes, and practice sessions in the dining room of our home, that I am standing before you today. There is nothing like a love of a mother and she has poured and continues to pour her heart and soul into my pursuit of music.

Mama, from the bottom of my heart, thank you. You will truly never know how much you mean to me and thank you for always pushing me to be the best version of myself.

Lastly, it is to my mother and my grandparents that this recital is dedicated to. Although my grandparents are no longer here, I know that they are here in spirit. I never knew my grandfather, but my grandmother was able to see the early stages of my musical journey. She would always tell me, "Play more dynamics." Mumsie, I hope I have been able to do just that tonight. I so wish you and Randy, my grandfather, were still here to be able to sit in the audience tonight, but you both continue to live on in spirit and through my music. I miss you both so much, but tonight, I know you sing with the Angels.