



SCHOOL OF MUSIC

Presents

Julianne Tai, piano

April 15, 2024

5:30pm

PepsiCo Recital Hall

Program

Prélude, Fugue et Variation, Op. 18

César Franck
(1822–1890)
arr. Harold Bauer
(1873–1951)

Piano Sonata in A Minor, K. 310

Wolfgang Amadeus Mozart
(1756–1791)

- I. *Allegro maestoso*
- II. *Andante cantabile con espressione*
- III. *Presto*

Intermission

“Bénédiction de Dieu dans la Solitude”
from *Harmonies poétiques et religieuses*

Franz Liszt
(1811–1886)

“Ondine”
from *Préludes, Book II*

Claude Debussy
(1862–1918)

“Ce qu'a vu le vent d'ouest”
from *Préludes, Book I*

Claude Debussy
(1862–1918)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music in Piano Performance. Julianne Tai is a student of Dr. Michael Bukhman.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Prélude, Fugue et Variation, Op. 18

Although originally composed for organ and arranged here for piano, the richness and depth of Franck's writing are still retained due to the expressive beauty embedded in this piece. The Prelude's lyrical melodies and lush harmonies spread over a large range of the keyboard. With this, a serene contemplative atmosphere is created and sets the stage for an unfolding musical journey. The Fugue is characterized by contrapuntal complexity and rhythmic drive in clearly declaimed polyphony. The Variation transforms and expands the Prelude through a more active and flowing accompaniment. In this section, the expressive and nuanced qualities of the piano are especially highlighted in Bauer's arrangement. The piece ripples away in B major, quietly yet dignified.

Piano Sonata in A Minor, K. 310

In perhaps a cathartic reflection of a tumultuous period in Mozart's life, this sonata was written after the death of his mother and setback in the musical world. As a whole, the sonata is a poignant and introspective musical offering that explores a range of human expressions. The first movement, marked *Allegro maestoso*, is announced with an outburst of dramatic intensity that gives way to a contrasting, light-hearted second theme and continued conversations of contrast. The tender second movement offers relief through song-like themes and gentle, lyrical writing. The final *Presto* movement, with driving rhythms and restlessness, brings the sonata to a thrilling and sudden conclusion.

“Bénédiction de Dieu dans la Solitude” from *Harmonies poétiques et religieuses*

The title, which translates to “Blessing of God in Solitude,” hints at the spiritual nature of the piece. This profound and deeply personal composition exemplifies the contemplation and exploration of religious themes found in Liszt's later works. The expressive and expanded harmonic language of Liszt is explored through a wide range of textures and dynamics throughout the piece. From the depths of the heart and soul, the mundane and divine, this piece invites its listeners to experience moments of musical transcendence and communion with the divine.

“Ondine” from *Préludes, Book II*

Ondine was a mythical water nymph who fell in love with a mortal man that quickly betrayed her by being unfaithful. In an immediate change in sonic landscape, this brief piece transports the listener to an underwater realm through specific, evocative imagery and distinct compositional flourishes. Debussy's Ondine is a mischievous sprite whose playfulness can turn sinister and dark with the flick of a tail, as she does in the middle section of the piece. The capricious character sketch evokes a fantastical yet brief glimpse into this personification of Ondine.

“Ce qu'a vu le vent d'ouest” from *Préludes, Book I*

In “What the West Wind saw,” Debussy invites listeners on a thrilling, tumultuous sweep of wind traveling through the countryside, as influenced by Liszt's virtuosic and technical writing. From the opening measures, intensity through cascading melodies and swirling arpeggios used alongside chromaticism and dissonance create a sense of unpredictability and tension. Yet, brief moments of calm heighten the thrill until the ultimate frenetic fury of the storm thunders to a close. In context of this program, this piece offers the boldest echo of the previously performed Liszt piece.