

# Program Notes

## JENNIFER SUMMACH

10007 - SMFA Excellence Strings (12 & Under) Category (P)

**Gavotte in G minor .....J. S. Bach**

A Gavotte is a medium paced French dance popular in the 18<sup>th</sup> century. My Gavotte is written by J. S. Bach, a German composer in the Baroque period.

**Concertino in A minor, 3<sup>rd</sup> Mov't.....Perlman**

George Perlman performed in concerts all around the world and taught and composed for 74 years. A Concertino is a small concerto.

**Humoresque #7 .....Dvorak**

A Humoresque is a whimsical or fanciful musical composition. Anton Dvorak was a Czech composer.

**Colors of the Wind.....Menken**

Colors of the Wind is from the Disney movie Pocahontas. Alan Menken has written music for many Disney movies.

Thank you for listening, I hope you enjoy my programme.

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## SAMUEL PETERSEN

10008 - SMFA Excellence Strings (17 & Under) Category (P)

**Concerto in A minor, Op 3, No. 6, 1<sup>st</sup> Mov't. ....Vivaldi**

Vivaldi lived from 1678-1741 in Italy. He taught music to girls at an orphanage in Venice. A concerto is a solo concert piece accompanied by an orchestra.

**Allegro Moderato, 1st Mov't. from Sonatina in D minor, op. 27 .....Fibich**

Zdenek Fibich was Czechoslovakian. He lived from 1850-1900. He is most well-known for his opera compositions.

**Spanish Dance..... Bohm**

Carl Bohm lived from 1844-1920. He was German pianist. He is regarded as one of the leading song writers of the 19<sup>th</sup> century. He is one of my favourite composers.

**Boil Them Cabbage.....Traditional**

This is a traditional fiddle tune. There are many different arrangements. The arrangement that I am playing uses a lot of double stops.

**Soldier's Joy.....Traditional, arr. Stobbe**

This song is written in D major. It is a reel that has its origins in Scotland and has been played for 200 years. Gordon Stobbe is Canadian.

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## SHYRA ISABELLE ALIGUYON

10004 - SMFA Excellence, Piano (12 & Under) Category (P)

### ***Rigadoon in A Minor*.....Babell**

William Babell (b 1690-d 1723) was an English composer, musician and arranger of vocal music. He wrote many keyboard arrangements of arias from popular operas in his time.

Rigadoon in A minor is a baroque dance with a lively duple metre. It starts with an 8 measure phrase and then a 6 measure phrase that is kinda different. The first theme returns and changes to stay in tonic but it ends in A major which is the parallel major.

### ***Allegro in G Major* .....Hässler**

Johann Wilhelm Hässler (b 1747-d 1822) was a German composer organist and pianist. He published many keyboard works such as sonatas, fantasies and preludes.

Allegro in G major studies in scale passages and alternating note passages. Part of this etude teaches different techniques in all the keys and it is in a binary form.

### ***Sonatina in F Major, 1st Mov't*.....Diabelli**

Anton Diabelli (b 1781-d 1858) was an Austrian music publisher, editor and composer. He composed many well-known classical works and is most famous for being composer of the waltz.

Sonatina in F major is in sonata allegro form. Its main theme is played in the beginning and moves from tonic to dominant. It moves to the development section where the pattern is quite similar to the main theme. It goes to the recapitulation section where the main theme comes back but stays in tonic to end.

### ***Etude in G Major* .....Czerny**

Carl Czerny (b 1791-d 1857) was an Austrian composer, teacher and pianist. His books of studies for the piano are still used in piano teaching.

Etude in G major is in a simple ternary form and it studies ornaments such as grace notes that come quickly before the beat and appoggiaturas that get played on the beat.

### ***Dreamcatcher* .....Crosby Gaudet**

Anne Crosby Gaudet (b 1968) is a piano and harp teacher, composer and harp therapist from Nova Scotia. She went to the University of Michigan and graduated with a master's degree in Piano Performance and Pedagogy.

Dreamcatcher has a dreamy tone with a smooth and gentle melody. It has a repeating rhythm in the left hand which gives an impression of waterdrops. It is also in the Mixolydian mode because the 7th scale degree was lowered.

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## GRAYSON LARSEN

10004 - SMFA Excellence, Piano (12 & Under) Category (P)

Classical Composition:

**Sonatina .....Clementi**

A Sonatina is a shorter and lighter form of a sonata. Muzio Clementi was an Italian composer.

Canadian Compositions:

**Blue Chimpanzee.....Lynette Sawatsky, Saskatoon**

This piece is about a whimsical blue Chimpanzee based on the C blues scale.

**Stormy Sea .....Anne Crosby, Nova Scotia**

This is a piece with arpeggio patterns that sound like crashing waves.

Rag, Swing, Jazz Compositions:

**Ragtime .....Christopher Norton**

**Playin' it Cool .....Debra Wanless**

**Just Struttin' Along .....Martha Mier**

Jazz is a type of music with African American origin with a regular or forceful rhythm which emerged at the beginning of the 20<sup>th</sup> century. Rag is a type of Jazz with a heavily syncopated rhythm. Swing emphasizes an off-beat, weaker pulse.

Movie Music:

**Star Wars (Main Theme).....Williams**

The Star Wars Main Theme is a critically acclaimed film score by composer John Williams.

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## ERIN GRIMES

10005 - SMFA Excellence, Piano (17 & Under) Category (P)

### **Sonata K 330. 1st Mov't .....Mozart**

Wolfgang Amadeus Mozart (1756-1791) is known as one of the greatest composers of the classical era. Travelling and performing with his family, he became known as a talented musician at a very young age. Starting when he was five, he composed over 600 pieces including operas, piano concertos, symphonies, and sonatas.

This particular sonata, written in C major, has a very light and lively exposition with complex rhythms which modulates to the dominant key before entering the development section. This section is almost completely different from the exposition, but with some similarities. It does not continue in the dominant key but modulates to many different keys before leading chromatically into the recapitulation. The recapitulation repeats the exposition, the main difference being that it starts to modulate to the dominant key, but then is modified to remain in the tonic.

### **Prelude and Fugue XV.....J. S. Bach**

Johann Sebastian Bach was born March 31, 1685 into a family of musicians. He was a composer and performer who concentrated mostly on sacred and keyboard music. One of his greatest accomplishments was his two collections of preludes and fugues known as The Well Tempered Clavier each containing 24 Preludes and Fugues in all the major and minor keys.

Prelude and Fugue XV in the first book was written in G major. The Prelude begins with a tonic pedal in the bass but quickly modulates to several different keys. Both voices work together to create the melody. Because the time signature encourages a faster tempo, most performers play this piece very quickly. The Fugue is written for three voices, beginning with the soprano, then the alto and bass. The main motive is written 18 times. Near the end of the piece, it modulates to the dominant key, beginning the final cadence. It then modulates back to the tonic, ending with the soprano voice.

### **Golliwog's Cake Walk.....Debussy**

Claude Debussy (1862-1985) was noticed as a talented pianist since he was eight. However, he did not start composing until he was 17. His unique style of composition has influenced many composers both now and then.

Golliwogs Cake Walk is the sixth and final piece from his collection of pieces dedicated to his daughter called the Children's Corner. Most of these works were based on some of his daughter's favourite toys including a porcelain doll, an elephant and a cloth doll called a golliwog. The first section is very lively and syncopated with a wide range of dynamics. The main theme of the second section was taken from Wagner's Tristan and Isolde, but it is interrupted several times by quick grace notes and a rhythm similar to the original section. It then ends by repeating the first section with very few differences.

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Erin Grimes

## **Fable .....Schumann**

Robert Schumann (1810-1856) began studying music at the age of 6 and although he had hoped to be a performer, an injury to his hand in 1831 destroyed his dream. He composed a wide variety of music including chamber works, symphonies, incidental music, and solo piano works.

Fable was written along with eight other pieces for piano in 1837 called Phantasiestucke, a title inspired by a collection of novels. The pieces were written based on two characters, Eusebius, representing Schumann's dreamy side, and Florestan, representing his passionate side. Fable compares these two characters in its two contrasting sections. It starts with a slow, quiet opening but then is interrupted by a fun, fast-paced melody. These two sections get repeated before the fast section develops to become very intense, with some larger chords, ascending and descending arpeggios, and very strong dynamics. It continues to build through the entire section until it quickly and suddenly diminishes, becoming more fun and lively again. The piece ends with the slow, dreamy section it started with.

## **Blessed Assurance .....Knapp, arr. Keveren**

Born on March 9 1839, Phoebe Palmer Knapp is known for writing over 500 hymns. She worked mostly with Fanny Crosby, who wrote the lyrics to Blessed Assurance after hearing Knapp play the melody. Phillip Keveren (1961- ) is a talented composer, arranger, and pianist who has worked with several well-known Christian artists. He is also the co-author of a collection of instructional books titled The Hal Leonard Student Piano Library.

His arrangement of Blessed Assurance was written in a classical style for solo piano. It has a very beautiful introduction that is unique from the song itself. Then it moves into a very simple, delightful version of the original song. After the chorus, the introduction is briefly interjected into the song before entering the next verse, which modulates to the mediant. The second verse begins with the melody in the bass line, but then returns to the right hand halfway through the verse. It ends with the introduction, but in the mediant key.

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## JELENA MAK

10006 - SMFA Excellence, Piano (24 & Under) Category (P)

### ***The Storm* .....Burgmüller**

Johann Friedrich Franz Burgmüller (Regensburg, December 4, 1806 – Paris, February 13, 1874) was a German pianist and composer during the Romantic period. He is best known for his collections of etudes, including Op. 100, 105, and 109. Burgmüller came from a musical family: his father, Friedrich August Burgmüller, and younger brother, Norbert Burgmüller, were also composers; his mother, Therese von Zandt, was a pianist and singer. After his father's death in 1824 Burgmüller succeeded him as the director of music in Düsseldorf, taught music in Mühlhausen and performed as a cellist in Basel. In 1829 Burgmüller moved to Kassel to study under Ludwig Spohr and Moritz Hauptmann. It was there that he performed his first concert as a pianist. At age 26 Burgmüller moved to Paris where he stayed until his death. He composed many pieces of salon music for the piano and published several albums, including numerous etudes for children.

The Storm, otherwise known as L'Orage, is one of eighteen etudes in Burgmüller's Op. 109, "Etudes de Genre" (Characteristic Studies). This composition is short and exciting as a thunderstorm that comes suddenly and then fades away as quickly as it came. Shifting dynamics and fast rhythms create a hurriedness and an unsettledness that add to the feeling of agitation. Quick sixteenth notes create the imagery of heavy rainfall punctuated by crashes of thunder where sforzandos are indicated. The overall feeling is of a continuous turbulent rolling motion. Near the end of the piece the storm begins to wane but returns with a sudden burst before settling down to end peacefully as if the storm has passed.

### ***Sonata in D Major, 1st Mov't* .....Arnold**

Samuel Arnold (10 August 1740 – 22 October 1802) was an English classical composer and organist. He was born and died in London. He began writing theatre music around 1764, becoming the director of music at Marylebone Gardens, a popular pleasure garden in London. From 1769 – 1774 Arnold, along with violinist Thomas Pinto, became proprietors of Marylebone Gardens. However, financial struggles left the venture in ruin. Arnold began working at the Little Theatre in Haymarket in 1777, composing several dozen stage-works over the next two decades. During the mid 1780's he took on the position of organist and composer at the Chapel Royal and Westminster Abbey. In 1789 he became conductor of the Academy of Ancient Music. One of Arnold's most well-known acts was editing a 180-part edition of Handel. This was the earliest attempt to publish a composer's complete works.

The first movement of Arnold's Sonata in D Major follows typical sonata-allegro form of the Classical period. The exposition introduces the main theme in the tonic key. There are two main themes or subjects found in this sonata which are introduced in the exposition. The first is characterized by a bright and uplifting sound with light ornamentation. Within this theme the melody switches between hands. The left-hand mimics the pattern played in the right-hand, only modulated to the dominant. The second subject largely consists of scale patterns which glide over top of a bass line that emphasizes the beat. The development modulates to

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the dominant key, but in this case makes very limited changes to the exposition, aside from largely leaving out the second theme. The recapitulation is much the same as the exposition, but there are slight changes to ornamentation and instead of the left-hand mimicking the right, for the first theme it plays an alberti bass pattern.

## **Solfeggio in C Minor .....C.P.E. Bach**

Carl Philip Emmanuel Bach (Weimar, March 8, 1714 – Hamburg, December 14, 1788), son of J.S. Bach and Maria Barbara Bach, was a composer during the 18th century. His compositions fell in the transition period between Baroque and Classical music. Like his siblings, he was trained in music almost exclusively by his father. Emmanuel Bach was one of the foremost clavier players, and had composed numerous concert pieces for harpsichord and clavichord by the 1730's. In 1740 he became a member of the royal orchestra under Prince Frederick of Prussia. Emmanuel Bach spent much of his life in Berlin but was also the director of church music in Hamburg for a time. Composer of over 1000 works during his lifetime, Emmanuel Bach is also notable for having written one of the most important instructional books on music in the 18th century, *Essay on the True Art of Playing Keyboard Instruments*.

The Solfeggio in C Minor or Solfeggietto, is likely the most well known of C. P. E. Bach's works. The work is fully monophonic in some passages and has been played with the left-hand alone. It cultivates the playing of a steady sixteenth note rhythm by alternating hands while keeping a light and even touch. A fast tempo means finger dexterity is also an important skill for this piece. Contrasting dynamics along with the fast tempo contribute to high intensity that creates something of a whirlwind performance. The main theme is played four times in this short piece, first in the tonic, then the dominant, sub-dominant, and finally in the tonic again. Within each section noted the melody modulates from the tonic to the dominant.

## **Disco-Visit .....Schoenmehl**

Mike Schoenmehl, born in 1957, studied music education at the Johannes Guetenberg University in Mainz from 1974 to 1980. Since 1977 he has given music lessons in piano, theory, classical and jazz music, was editor of popular music at the Schott publishing house in Mainz from 1984 to 1990 and has been lecturer at the Frankfurter Musikwerkstatt (FMW) since 1986. Since 1976 Schoenmehl has been an active pianist for the Darmstadt-based jazz band, "Woog City Stompers." He also started a quartet focusing on bebop, Latin, and funk music. Schoenmehl's works published by Schott Music include jazz compositions and arrangements for beginner to advanced piano students.

Disco-Visit is an etude, which is part of a collection titled "Piano Studies in Pop: Seventeen Jazz and Pop Tunes for Piano Tuition." The song focuses on syncopation, having heavier accents in between what would be the regular beat. The title, Disco-Visit, is aptly named after the disco genre of music that is characterized by syncopated rhythms. This piece is to be played with a heavy groove; however, it is not swung. The unique groove that Disco-Visit has is created by the composer's use of note and rest values so that the right-hand adds a very rhythmic element to a steady left-hand.

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## **Dance of the Elves .....Karganov**

Génari Karganov (Kvareli, May 12, 1858 – Rostov, April 12, 1890), optionally spelled Gennari Karganow or Genari Karganoff, among other spellings was a Russian composer of Armenian descent. Karganov studied music with Carl Reinecke in Leipzig and Louis Brassin in St. Petersburg. His works were influenced by Rimsky-Korsakow and Tchaikovsky. Many of Karganov's pieces were written for intermediate or late-intermediate pianists.

Dance of the Elves, originally titled Elfentanz, is an etude that focuses on lightness of touch. This piece is designed to emulate just what the title describes. Listeners may imagine light-stepping elves delicately hopping from one foot to another amidst a mysterious and magical scenery. The quick, lively opening in E minor slows to a sweet, graceful section played in the parallel major, before returning to the first section. Rather than the first beat being the strongest, for the majority of the song, the third beat is accented; in this way even more of a distinction is created between the opening/closing sections and the middle. The sixteenth notes in the right-hand are played lightly over staccato eighth notes in the left-hand.

## **Mazurka in A Minor.....Chopin**

Frédéric Chopin was a leading musician of the Romantic era who wrote primarily for solo piano. Chopin was a Polish composer born in Żelazowa Wola on March 1, 1810 and died October 17, 1849 in Paris. As a child prodigy he played at social events and for royal figureheads like Russian tsar Alexander I. Chopin was seven years old when his Polonaise in G Minor was published. He completed his musical training and composed other works in Warsaw before leaving Poland for Paris at age twenty. Chopin focused mainly on composing and teaching, making minimal public performances in his lifetime. However, by his innovative use of technical skills and colourful expression he gained recognition as one of the great pianists in history.

Chopin wrote sixty-one mazurkas, music written for the Polish folk dance, which typically has an accent on the second and/or third beat. Mazurkas opp. 6 and 7 were composed in Vienna as some of his early works. Mazurka in A Minor (op. 7 no. 2) is one of five mazurkas in the set written between 1830 and 1832. Despite the *Vivo, ma non troppo* marking (lively, but not too much), this piece is usually performed slowly. As is the case of many compositions from the Romantic era, Mazurka in A Minor is characterized by its use of rubato, contrasting touch and dynamics to create more emotion. The first section of this mazurka is written in A minor, but switches to the parallel major before returning to the minor key. Contrast between what each hand plays is created by having one play legato while the other is detached or staccato.

## **Jazz Exercise No. 2 .....Peterson**

Canadian jazz pianist Oscar Emmanuel Peterson (August 15, 1925 – December 23, 2007) was known as a master of swing. He released over 200 recordings and won seven Grammy Awards among numerous other awards and honours. Peterson performed concerts worldwide over the span of a career lasting more than sixty years. Born in Montreal,

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Peterson grew up in the neighbourhood of Little Burgundy where he encountered the jazz culture. At an early age he began to learn music from his father and classical piano from his sister. Although the majority of his early training was in classical music, Peterson became more interested in jazz and boogie-woogie. Hours of daily practice contributed to developing skill on the piano that led to national recognition as an adolescent. He dropped out of high school to become a professional pianist, and by the time he was in his twenties was established as a technically brilliant and melodically innovative pianist.

Jazz Exercise No. 2 is one of thirteen jazz exercises that aim to develop techniques for piano students learning jazz. These pieces can be found in Peterson's "Jazz Exercises, Minuets, Etudes and Pieces for Piano." There are no tempo markings, phrasing, or dynamics given in the score, which leaves interpretation up to the musician. The purpose of such exercises is to develop the character of a piece and experiment with how to make different sounds in the context of a solo piano performance. Whereas jazz music often incorporates several instruments, like bass, drums, and brass instruments, the nature of a solo performance means the pianist may add inflections that mimic the role that other instruments would have. Jazz Exercise No. 2 is an upbeat composition with a swing-rhythm.

