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Paul Scanlon, Sophomore Piano Recital

Paul Scanlon

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**THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP**

PRESENTS THE

**SOPHOMORE PIANO RECITAL
OF
PAUL SCANLON**

**SUNDAY, MARCH 27, 2022
3 P.M.**

**RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER**

PROGRAM

English Suite No. 5 in e minor, BWV 810 J. S. Bach (1685–1750)

I. Prélude

Sonata No. 6 in F Major, Op. 10, No. 2

..... Ludwig van Beethoven (1770–1827)

I. Allegro

II. Allegretto

III. Presto

Pensée fugitive in d minor, JB 1:24..... Bedřich Smetana (1824–1884)

Czech Dances I, JB 1:107/2..... Bedřich Smetana

2. Polka

Czech Dances II, JB 1:114/2..... Bedřich Smetana

2. Slepíčka

Tres piezas, Op. 6 Alberto Ginastera (1916–1983)

I. Cuyana

II. Norteña

III. Criolla

Paul is a student of John Mortensen.

No flash photography, please.

Please turn off all cell phones.

Program Notes

This recital is dedicated to Jerome Scanlon (1929-2022), a piano teacher for 60 years and a loving grandfather who always encouraged me in my musical pursuits. It is an honor to carry on the legacy of his love for music.

Prélude from English Suite No. 5 in e minor

Bach's English Suites distinguish themselves from the rest of his suites by their grandiose and virtuosic tendencies. A unique feature of the English Suites is the addition of a prelude to the normal set of dances. This particular prelude from the e minor suite begins with a full fugue, a form where the opening motive is manipulated and intertwined between multiple voices. This fugue is repeated exactly at the end, sandwiching a long section of harmonically twisting passages and restatements of the opening subject.

Sonata No. 6 in F Major

This sonata is highly playful, especially the first and third movements which portray a variety of moods against a predominantly cheerful backdrop. In the first movement, the opening theme presents contrasting material of resonant chords and delicate ornaments in call-and-response interplay. After a thrilling cadence, the middle development section differs from normal sonata-allegro form and only develops the final three notes of the opening exposition. Listen for a false recapitulation of the opening theme; it starts in D major, far flung from the expected F major, and must modulate again to restart the recapitulation. The second movement is the most serious in character in the sonata. The beginning section starts in F minor with an ethereal, haunting mood. In contrast, the third movement returns with a happier spirit back in the major key and a perky theme. Listen for how the theme is traded between the hands in the recapitulation, twisting through many keys before landing in a warm, comforting closing theme.

Various by Smetana

Smetana was a performer, pedagogue, and composer who spent the majority of his life encouraging and promoting his native Czech musical culture. The pieces in this set are taken from the widest range of times in Smetana's life. *Pensée fugitive* was written when Smetana was a teenage composition student and is one of the few available compositions from that period that were not composed for his lessons. The title translates as "fleeting thought" and I have come to associate this piece with feelings of yearning and grief. The next two pieces come from near the end of his life and they are both Czech polkas. *Polka II* is

Continued on back

filled with vivacity that springs from a nearly constant syncopated rhythm. Beneath the dramatic, sweeping lines, there always lurks a country dance. The more imaginatively named *Slepička* (Little Hen) is not merely based on an abstract concept of a polka but Smetana claimed that all of the Book II polkas were specific dances of his people. This comic piece features surprising rhythmic alterations and odd accents which outlines a scampering dance. Smetana's unique blend of polyphonic structures with precise articulations is on full display as he takes us through a whirlwind of steps. A frantic chase scene closes out this sprightly set.

Tres piezas

This is an obscure set of dances from the Argentinian composer Ginastera. Although he often writes in a dissonant style typical of the twentieth century, his lush harmonies and expansive, tuneful melodies give his music a surprisingly refreshing and pleasant quality. *Cuyana* (Argentine) is a perfect example of this style. Listen for how the different sections melt into one another, even across disjunct harmonies. *Norteña* (Northern) contrasts the flowing nature of the previous movement with a time-stopping, lethargic left hand ostinato. No interjections can undermine its easy-going, hazy nature. *Criolla* (Creole) is invigorated with rhythmic energy, reminding the listener that these are certainly dances. Ginastera inserts a melody in the middle to accompany a popular Argentinian poem. This soulful section leads back into a headlong rush to a crashing ending.