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10-24-2020

Elizabeth Dunkel, Senior Piano Recital

Elizabeth Dunkel

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR PIANO RECITAL

OF

ELIZABETH DUNKEL

SATURDAY, OCTOBER 24, 2020
3 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Rhapsody in E ♭ Major, Op. 119, No. 4
..... Johannes Brahms (1833–1897)

Sonata No. 19 in g minor, Op. 49, No. 1
..... Ludwig van Beethoven (1770– 1827)
I. Andante
II. Rondo. Allegro

Trio Sonata in D Major, Op. 3, No. 2.. Arcangelo Corelli (1653– 1713)
I. Grave
II. Allegro
III. Adagio
IV. Allegro
Assisted by Ellen Raquet and Lydia Stout, violins;
Tim True, cello

Préludes, Book II Claude Debussy (1862–1918)
V. Bruyères

Expedition to Everest Chrissy Ricker (b. 1978)
Lauren Pinney, piano student

Listen to the Wind..... Melody Bober (b. 1955)
Heliana and Daniella Altamirano, piano students

Ballade No. 3 in A ♭ Major Frédéric Chopin (1810–1849)

Elizabeth is a student of John Mortensen.

This recital is presented in partial fulfillment
of the Bachelor of Music in keyboard pedagogy degree.

No flash photography, please.

Please turn off all cell phones.

Program Notes

Rhapsody in E \flat Major, Op. 119, No. 4

Life is real! Life is earnest!
And the grave is not the goal;
Dust thou art, to dust returnest,
Was not spoken of the soul. . .

Let us, then, be up and doing
With a heart for any fate;
Still achieving, still pursuing
Learn to labor and to wait.

~Henry Wadsworth Longfellow

I first heard this piece in 2016, when my high school piano teacher Anna Raquet played it at her senior recital. It has been on my list of 'pieces to play' ever since. Brahms is a true Romantic-era composer. His compositions are deep, emotional, and innovative in rhythms and harmonies. Brahms possessed a thoughtful, moody personality, and took his work seriously. In fact, he burned at least half of his compositions, keeping only what he deemed most excellent. In Brahms's work, each note is carefully crafted. One can hear a variety of characters and textures throughout this piece. Listen especially for the recurrence of themes, and melodies emerging in lower or inner voices.

Sonata in G minor, Op. 49, No. 1

The night will never stay,
The night will still go by,
Though with a million stars
You pin it to the sky;

Though you bind it with the blowing wind
And buckle it to the moon,
The night will slip away
Like a sorrow or a tune.

~Eleanor Farjeon

The character of this piece is found in subtleties, rather than drama and astonishment. Listen for sudden changes in volume, unexpected twists in the melody, and an expressive 'strong-weak' emphasis of notes. At the end of the first movement, listen especially for two voices echoing or 'talking' to each other. The second movement is a Rondo, which means that one main theme, the first one introduced, will recur frequently. Listen for the (sometimes subtle) entrance of the main theme, as well as the various personalities of the other themes.

Trio Sonata in D Major, Op. 3, No. 2

"The world is indeed full of peril, and in it there are many dark places; but still there is much that is fair, and though in all lands love is now mingled with grief, it grows perhaps the greater."

~J.R.R. Tolkien

Corelli composed during the early baroque period. The baroque period saw the establishment of tonal harmony; essentially, the very foundation of all music we hear today. One of the basic concepts of tonal harmony is tension and resolution, dissonance that leads to consonance. Corelli was one of the early champions of tonal harmony, and thus this beautiful piece is full of tension-resolution movement. Listen for moments that sound tense or dissonant, leaning towards resolution, and how the following harmony resolves that tension.

This piece is called a trio sonata, yet includes four instruments. This is because the piano and cello are grouped as one instrument: They both play the same bass line, providing a

Continued on back

foundation for the higher melody of the violins. I will be playing from figured bass in this piece, as the keyboardists of Corelli's day would do. Figured bass is a method for translating a single bass note into a chord. There is an entire system using scale degrees, numbers, and patterns of various intervals that indicates to the pianist what chord they should play for each bass note. This gives the pianist notes with which to improvise and create an interesting harmony throughout the piece.

Bruyères

There will be dying, there will be dying, but there is no need to go into that.
The poems flow from the hand unbidden and the hidden source is the watchful heart.
The sun rises in spite of everything and the far cities are beautiful and bright.
I lie here in a riot of sunlight watching the day break and the clouds flying.
Everything is going to be all right.'
~Derek Mahon

I was intrigued by this piece when I first learned that the title means 'moors,' as in the moors of Scotland. The sound is as lovely as the title. This is a mood piece more than a narrative piece; it does not have immense climactic moments, or times of despair and drama. Instead, it conveys the impression of flowered, wind-swept moors and a long expanse of sky. Despite the poetic connotations of the piece, Debussy considered himself to be a classical composer, not romantic or sentimental. So, even in the poetry of this piece, there is an emphasis on clarity and simplicity.

Ballade No. 3 in A \flat Major

Give me the splendid silent sun with all its beams full-dazzling,
Give me the juicy autumnal fruit ripe and red from the orchard,
Give me a field where the unmow'd grass grows,
Give me an arbor, give me the trellised grape,
Give me fresh corn and wheat, give me serene-moving animals teaching content.
Give me nights perfectly quiet as on the high plateaus west of the Mississippi, and I am looking up at stars,
Give me odorous at sunrise a garden of beautiful flowers where I can walk undisturbed.
~Walt Whitman

The exact meaning of the title 'Ballade' is often debated in the music world. Some wonder if the piece is intended to be a narrative (a ballad); some suggest it may refer to an old Italian dance, the ballata, or to fantastical medieval ballads. Regardless, this piece is kaleidoscope of colors and characters. It is flourishing, ever-changing, and displays a wide spectrum of emotions. This fits well with numerous accounts of Chopin's melodramatic personality. Chopin was a skilled pianist as well as a composer, and his compositions are uniquely suited to emphasize the capabilities of the piano. Throughout the piece there are dance-like qualities; listen to the sweet, lilting introduction and, near the end, a grand, waltz-like theme.