

---

Junior and Senior Recitals

Concert and Recital Programs

---

3-18-2023

## Paul Scanlon, Junior Piano Recital

Paul Scanlon

Follow this and additional works at: [https://digitalcommons.cedarville.edu/junior\\_and\\_senior\\_recitals](https://digitalcommons.cedarville.edu/junior_and_senior_recitals)



Part of the [Music Performance Commons](#)

---

This Program is brought to you for free and open access by DigitalCommons@Cedarville, a service of the Centennial Library. It has been accepted for inclusion in Junior and Senior Recitals by an authorized administrator of DigitalCommons@Cedarville. For more information, please contact [digitalcommons@cedarville.edu](mailto:digitalcommons@cedarville.edu).

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

**PRESENTS THE**

**JUNIOR PIANO RECITAL  
OF  
PAUL SCANLON**

**SATURDAY, MARCH 18, 2023  
3 P.M.**

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

## PROGRAM

*8 Concert Etudes, Op. 40* ..... Nikolai Kapustin (1937–2020)

1. Prelude

*Etude in e minor, Op. 25, No. 5* ..... Frédéric Chopin (1810–1849)

*Impromptu No. 3 in A♭ Major, Op. 34* ..... Gabriel Fauré (1845–1924)

*24 Preludes, Op. 34* ..... Dmitri Shostakovich (1906–1975)

No. 16 in b♭ minor

No. 17 in A♭ Major

No. 18 in f minor

No. 19 in E♭ Major

No. 20 in c minor

*Années de pèlerinage: deuxième année - Italie, S.161*

..... Franz Liszt (1811–1886)

1. Sposalizio

5. Sonetto 104 del Petrarca, S.161/5

*Intermezzo in E♭ Major, Op. 117, No. 1*

..... Johannes Brahms (1833–1897)

Paul is a student of John Mortensen.

*No flash photography, please.*

*Please turn off all cell phones.*

## Program Notes

### 8 Concert Etudes

I discovered this set of Concert Studies in high school and have been enthralled with their massive sound ever since. Kapustin is a Ukrainian-born composer who worked for decades within the Soviet music culture. Although he was an extraordinary classical pianist, he also toured with big bands and jazz orchestras, and this results in the blend of styles that is heard clearly in the "Prelude." While these pieces certainly belong more in a recital hall than a jazz club, the phrasing and syncopation are undeniably drawn from bebop jazz traditions. As Gershwin embraced the blues into classical forms, so Kapustin did with the florid lines and fast changing harmony of mid-century jazz.

### Etude in e minor

This etude is nicknamed the "Wrong Note Etude" because of its many chromatic grace notes that give it the impression of a child smacking the keys. There is an inherent playfulness to the opening and closing sections which support a long, dancing melody above the dissonant clashes. An etude is a teaching piece created to work through the applications of one or two techniques. In this etude, the first section trains the performer in inner voice grace notes while the middle, lyrical section utilizes arpeggios with double notes.

### Impromptu No. 3 in A $\flat$ Major

This French composer is sometimes better known for his students, Maurice Ravel and Nadia Boulanger. He taught piano, organ, and composition extensively, and when this impromptu was composed in 1883 he could only find time to compose during summer breaks. This is transitional French music, darting between late Romanticism on one side with its song-like phrases and chromatic harmonies and early Impressionism with a colorful, yet static left hand arpeggiation and use of modality in the middle section.

### 24 Preludes

These short pieces are a part of a set of twenty-four preludes, though even Shostakovich was known to perform only selections from the set. This group of five preludes are known for their irony and humor. Each prelude has a distinctive genre, a style of sound that sits comfortably in the ears. Yet, Shostakovich repeatedly exaggerates the style and adds in harmonic or metric discontinuity. It is not clear whether this is done in mockery or simple playfulness. Listen for the changes between more pleasant older styles and the modernism that creeps in with each prelude.

*Continued on back*

## **Années de pèlerinage: deuxième année - Italie**

*Années de pèlerinage* translates as Years of Pilgrimage, a music chronicle of Liszt's travels as a touring concert pianist. Both pieces on the program tonight are drawn from his second set, the pieces inspired by the literature and art of Italy. "Sposalizio" is loosely based on a painting by Raphael, Marriage of the Virgin. In this painting, the wedding party is arrayed in the foreground while a church, styled after a Italian Renaissance chapel, dominates the painting from the background. You can hear the church bells in the opening line and Liszt continues to extrapolate the simple theme into a full melody and an accompaniment. The wedding party is depicted by a chorale theme, full of tenderness and refined joy. After much meandering, the two themes are combined in an ecstatic climax. "Sonetto 104 del Petrarca" scores the Renaissance poetry of Petrarch in grand fashion, perfectly capturing the duality of bliss and torment in love.

## **Intermezzo in E $\flat$ Major**

I heard this piece as an encore at a piano concerto concert last semester and I fell in love with its peacefulness. This intermezzo is often associated with a lullaby because of its gentleness and sweet harmonies. Brahms was a master of writing music with many voices but a simple overall sound, and this piece is a supreme example.