

ANNY CHENG
PIANO

COURTNEY SHERMAN
SOPRANO

SHANNON THOMAS
VIOLIN

ALLYSON WUNSCHER
VIOLA

MATT RYAN-KELZENBERG
VIOLONCELLO

ROSSINE PARUCCI
DOUBLE BASS

DOCTORAL RECITAL SERIES
KATZIN CONCERT HALL
TUESDAY, APRIL 15, 2008 5 PM

Program Notes

The repertoire in this afternoon's program ranges from early 19th century to contemporary compositions. The songs, the drama and the chamber music present a wide range of emotion from the most intimate to passionate and extroverted expression.

Turina, a native of Seville was drawn to Paris where his music was influenced by French musical style. He studied with D'Indy and met Albéniz who urged him to seek the folk music elements of Spain. *Poema en forma des canciones, Op.19*, is one example of using colorful Spanish elements. This cycle contains extreme emotions, intense rhythm, lyrical melodies, and sensitive text setting. Turina uses Spanish dance rhythms, Andalusian melodic effects like alternating with major and minor modes, and guitar figures in the piano.

The Painted Skin is an ancient Chinese folk tale retold and translated by Jeannette Faurot. There are seven characters in the story portrayed by the narrator/singer: 1. the scholar, 2 & 3. the beautiful woman, who is also the demon, 4. the scholar's wife, 5. the Daoist priest, 6. the scholar's younger brother, and 7. the madman. The narrator delivers the text mostly in a Sprechgesang style, but at climatic moments, she sings three small arias. The pianist freely plays these arias and musically paints the characters, each of whom have their own motives. This short drama consists of continuous sound textures, frequently changing meters and tempi, extreme dynamic ranges, and fluctuating psychological states.

Schubert's *Piano Quintet in A major, D677* is commonly named *The Trout Quintet* because the fourth movement references the "Trout" melody in his song, *Die Forelle*. Sylvester Paumgartne, a wealthy music patron and amateur cellist, suggested to Schubert that he use the instrumentation of Hummel's Quintet. The first movement opens with an upward-sweeping *arpeggio* in the piano. The second movement has a very tuneful quality. The scherzo follows with sharp contrasts of dynamics and unexpected accents. The fourth movements consists of a series of six variations on a quotation of the "Trout" theme. The last movement begins with a lively tune in the Hungarian style.

Program

Poema en Forma de Canciones Joaquín Turina
(1918) (Ramon de Campoamoa) (1882-1949)

Dedicatoria
Nunca olvida...
Cantares
Los dos miedos
Las locas por amor

The Painted Skin (2003) Armand Qualliotine
(Jeannette Faurot) (b.1954)

****There will be a 10-minute intermission****

Quintett in A major, D667 Franz Schubert
(1797-1828)

Allegro vivace
Andante
Scherzo
Andantino-Allegretto
Allegro giusto

This recital is given in partial fulfillment of the performance requirements for the degree Doctorate of Musical Arts in Collaborative Piano performance. Anny Cheng is a student of Eckart Sellheim.

In respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode.

Thank you.

Translation

II. Nunca olvida...

Ya que este mundo abandono
antes de dar cuenta a Dios,
aquí para entre los dos
mi confesión te diré.
Con toda el alma perdono
hasta a los que siempre he odiado.
A ti que tanto te he amado
nunca te perdonaré!

III. Cantares

Más cerca de mí te siento
Cuanto más huyo de tí
Pues tu imagen es en mí
Sombra de mi pensamiento.

Vuélvemelo a decir
Pues embelesado ayer
Te escuchaba sin oír
Y te miraba sin ver.

IV. Los dos miedos

Al comenzar la noche de aquel día
Ella lejos de mí,
¿Por qué te acercas tanto? Me decía,
Tengo miedo de ti.

Y después que la noche hubo pasado
Dijo, cerca de mí:
¿Por qué te alejas tanto de mi lado?
¡Tengo miedo sin ti!

V. Las locas por amor

Te amaré diosa Venus si prefieres
que te ame mucho tiempo y con cordura
y respondió la diosa de Citeres:
Prefiero como todas las mujeres
que me amen poco tiempo y con locura.

Te amaré diosa Venus, te amaré.

II. Never forget

Since I am leaving this world,
and before I give my account to the lord,
I will confess to you,
here, between the two of us.
With all my soul I forgive those
whom I have always hated.
You, whom I have deeply loved,
I will never forgive!

III. Songs

Flee as I may your embraces,
closer forever I'm caught;
my ev'ry dream, ev'ry thought
your haunting vision retraces.

Speak more to me,
for yesterday, as I was enraptured,
I listened to you without bearing,
I looked at you without seeing.

IV. The two fears

With the onset of that night,
she, remote from me, said:
Why do you come so close to me?
I am afraid of you.

And after the night had passed,
she, close to me, said:
Why do you move away from me?
I am afraid without you!

V. The extremes of love

I will love you, Divine Venus, if you desire
that I love you eternally and with discretion.
The goddess of Cythera replied to me:
I prefer, as all women do,
that you love me for a short time and
passionately.
I will love you, Divine Venus, I will love you.

A Blade of Grass

A glimmering light,
A gentle breeze,
A sprinkling rain,
A blade of grass gradually grows night
after night.

I am here to fulfilling my destiny,
and often I think upon the cold memories
of my home.

A glimmering light,
A gentle breeze,
A sprinkling rain,
A blade of grass gradually grows night
after night.

The blade of grass is deeply wounded;
I want to be the wind and the rain
flowing back to my home.

2. 1840-1850

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