

Liberty University School of Music

presents

Student Recital Series

Senior Recital

Katherine Cornell, *piano*

April 13, 2024

Macel Falwell Recital Hall

MUSIC 305

2:00 PM

STUDENT RECITAL SERIES: SENIOR RECITAL

Katherine Cornell, *piano*
Accompanist, *instrument*

Program

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| Sonata No. 14 in C Minor, K. 457
I. Molto allegro | W. A. Mozart
(1756-1791) |
| 4 Impromptus, Op. 90, D. 899
No. 3 in Gb Major, Andante | Franz Schubert
(1797-1828) |
| Scherzo No. 2 in Bb Minor, Op. 31 | Frederic Chopin
(1810-1849) |
| Three Pieces, Op. 128 | Amy Beach
(1867-1944) |
| Piano Trio in C Minor
I. Allegro
Hannah O'Berry, <i>violin</i> ; Susie Perez, <i>viola</i> | Felix Mendelssohn
(1809-1847) |

- PROGRAM NOTES -

Piano Sonata No. 14 in C minor, K. 457

Wolfgang Amadeus Mozart (1756-1791) is one of the most recognized names in all of Western music. A musician and composer, Mozart wrote an immense body of music which remains in the standard repertoire to this day. He spent his childhood touring Europe as a prodigy. As an adult, he studied in Italy and Germany before settling in Vienna, where he wrote the majority of his works. These works were considered to be bold and complex while still remaining extraordinarily musical. Mozart gained great fame during his lifetime, a fame which has only continued to grow as he has become a part of history.

Mozart's *Piano Sonata No. 14* in C Minor, K 457, was written in 1784. This sonata is exemplary of both the general style of the Classical era as well as Mozart's personal style. In the Classical era, composers began to use multiple moods within one movement. This can be easily heard in the first movement of this sonata, where strong, darker sections are continually juxtaposed with light, cheerful ones. As was standard for the time, Mozart's C minor sonata is comprised of three movements: two faster movements surrounding a slower second movement. All three movements demonstrate the musical clarity and lightness which was characteristic of the era.

4 Impromptus, Op. 90, D. 899: No. 3 in G-Flat Major: Andante

Franz Schubert (1797-1828) is a composer known for his beautiful melodies. Little is known of Schubert's early life, but he received his formal music training at a boarding school in Vienna, the Stadtkonvikt. He likely began composing around 1810 but was not a known composer until his compositions began to be publicly performed, the first major performance of one of his works taking place in 1814. His only public concert was given in 1821, just seven years before his early death. Schubert's career was short, and he was underrated as a composer during his lifetime, but his musical output was astounding, and his works remain in the Western musical canon to this day.

Schubert is widely considered to be the master of the art song. While the majority of his works are art songs, he wrote music of all kinds, and his tendency toward lyricism is evident even within his instrumental works. Schubert's *Impromptu No. 3* from his Opus 90 exemplifies this focus on melody. It was published in 1857, transposed from the key of G-flat major to the key of G major for the publication. In this piece, one can easily hear the lyrical melody as it floats above the arpeggios in the left hand. Beneath the melody, Schubert uses rolling arpeggios as support, giving the element of continuous movement to flesh out the piece and give the melody its floating sensation. Schubert's love for the art song and his transfusion of it into his instrumental works changed the trajectory of music in the nineteenth century, as composers began to write more and more music seeking to incorporate poetic elements.

- PROGRAM NOTES -

Scherzo No. 2 in B-Flat Minor, Op. 31

Frederic Chopin (1810-1849) was one of the great Romantic composers and is known for revolutionizing multiple solo piano genres. Chopin showed great potential in music from a young age, beginning to compose as early as seven years old. He was primarily self-taught at the piano, taking only a few early lessons. The majority of his musical schooling came from Józef Elsner, who instructed him in composition. Elsner recognized Chopin's innate talent and, rather than force him into the academic world, allowed him the freedom to pursue the piano in his own way. This distinguished Chopin from his contemporaries, as he composed for the sake of music itself, rather than holding too fast to the technique and theory of his day.

Chopin's "Scherzo No. 2 in B-Flat Minor, Op. 31," is one in a set of four scherzos. Scherzos had historically been a movement or section of a larger work, but Chopin's scherzos stand alone and have marked distinctions from the scherzos of the past. These historic scherzos were generally light and quick in character, adhering to their name, which comes from the Italian for 'joke'. As can be heard in the B- Flat minor scherzo, Chopin's reinvention of the genre departed from the lightheartedness and embraced a darker, more dramatic tone quality. Chopin also makes liberal use of contrast, which makes these pieces difficult to predict, a sort of wit in their own right. This can be heard in the dramatic contrasts between sections within this B-Flat minor scherzo. It begins and ends with a fast, dramatic section, featuring a slower, more melodic section in the middle.

Three Pieces, Op. 128

Amy Marcy Cheney (1867-1944) was one of the first American women to find widespread success as a composer. She was born in Henniker, New Hampshire and, with the exception of a brief excursion to Europe in the 1910s, spent her life entirely in New England. Her mother was an amateur vocalist and Amy picked up music at an early age by singing along with her. As a child, Amy was a prodigy, giving her first public recitals at seven years old and debuting with the Boston Symphony Orchestra at sixteen. In 1885, Amy married Henry Harris Aubrey Beach and agreed to his wish that she pull back on performing, focusing her attention instead on composition. She wrote works for piano and orchestra, as well as art songs, and her works were performed by prominent musicians of the day.

Amy Beach's *Three Piano Pieces*, op. 128 were written in 1928. They are short, musical illustrations of woodland scenes from Beach's time in Peterborough, New Hampshire. The first, "Scherzino", portrays a chipmunk, using quick motion and pauses to portray the little, scurrying creature. The second is entitled "Young Birches" and uses repeated figures in the right hand to mirror the swaying of the trees. The final piece is "The Hummingbird", which pictures its subject through scalar figures and quick, sweeping motions. These pieces are impressionist in nature and utilize a significant amount of chromaticism, fusing 20th centuries characteristics with Beach's more Romantic tendencies. Amy Beach performed these pieces herself for Eleanor Roosevelt in 1934.

- PROGRAM NOTES -

Piano Trio in C Minor (1820): I. Allegro

Felix Mendelssohn Bartholdy (1809-1847) was a notable nineteenth century composer whose compositions merged the Classical and Romantic styles. He was a child prodigy, studying under numerous notable instructors and playing around Europe with his sister, Fanny. Mendelssohn began composing at a young age, writing his famed *Overture to A Midsummer Night's Dream* when he was only twelve. In addition to composing, Mendelssohn was a conductor, and he famously conducted J. S. Bach's *St. Matthew Passion*, which sparked a revival of the works of the baroque composer. Mendelssohn's later career was spent in Germany, where he founded the Leipzig Conservatory of Music, continuing to compose and teach composition.

Mendelssohn's *Piano Trio in C minor*, MWV Q3 is most notable for its use of the viola. In fact, this trio is one of the first known trios to incorporate the viola in place of the cello. It was written in 1820, when Mendelssohn was eleven years old, but was not published until 1970, 123 years after his death. It is composed of four movements, the first of which is an allegro in sonata form. Though Mendelssohn was a Romantic composer, he leaned heavily on the classical style, particularly in his earlier works. This can be heard in the trio, which is primarily classical in style but incorporates some influences of the Romantic era. This tendency toward classicism can be heard in the detached articulations and light scales and arpeggios used throughout.

This opportunity to study piano at the collegiate level is an exceptional one that I never would have foreseen, and I have so many people to thank for it. Firstly, I want to thank my parents, who have shown me so much love and support throughout my piano journey. I also want to thank Dr. Hardin and all my past piano teachers for their encouragement and instruction. I truly could not be where I am without them. Thank you also to my friends in the School of Music. You have been so supportive and have made this journey ten times as fun. Most of all, I want to thank God for directing me on His path. It is not one I would have chosen for myself, but it has held so much more blessing and joy than I could have imagined.



Katherine Cornell is a student of Dr. Tad Hardin.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Piano Performance degree.

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