

A black and white image of a musical score with various notes and clefs on staves, serving as a background for the top section of the poster.

Department of
Music, Theatre
and Dance
Fulton School of Liberal Arts

Student Recital

**Aimee Faulkner, piano
with Alexander Cooper, piano**

**In Partial Fulfillment for the
Bachelor of Arts in Music – Music Education**

From the studio of
Dr. Linda Cockey

Sunday, May 15, 2016
Holloway Hall, Great Hall
2 p.m.

Salisbury
UNIVERSITY
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PROGRAM

Prelude and Fugue No. 2 in C Minor, BWV 847 Johann Sebastian Bach
From Book 1 – *The Well-Tempered Clavichord* (1685-1750)

Sonata in F Major, Hob. 23 Franz Joseph Haydn
(1732-1809)

I - Moderato

II - Adagio

III - Presto

I

Nocturne in B-flat Minor, Opus 9 No. 1 Frédéric Chopin
Nocturne in C Minor, Opus 48, No. 1 (1810-1849)

Danza Argentinas Alberto Ginastera
(1916-1983)

II- *Danza de la moza donasa* – Dance of the Beautiful Maiden

1 - *Danzas del viego Boyero* – Dance of the Cowboy



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II

Ma Mère l'Oye Maurice Ravel
Mother Goose Suite (1875-1937)

I. *Pavane de la Belle au bois dormant* – Pavane of the Sleeping Beauty

II. *Petit Poucet* – Tom Thumb

III. *Laideronnette, Impéatrie des Pagodes* – Empress of the Pagodas

IV. *Les entretiens de la Belle et de la Bête* – Conversations of Beauty and the Beast

V. *Le Jardin féerique* – The Fairy Garden

Aimee Faulkner – Primo

Alexander Cooper – Secondo

III

A background image of a musical score with various notes and clefs on a dark background.

PROGRAM NOTES

Prelude and Fugue No. 2 in C Minor

(from *The Well-Tempered Clavichord – Book 1*) by Johann S. Bach

Bach's preludes and fugues have become an "Old Testament" to the pianist repertory. He wrote two books that contained 24 Preludes and Fugues each titled the *Well-Tempered Clavier*. The first book was finished in 1722 and the second was finished in 1742. This prelude is typical in form in that it is a free, improvisatory piece that examines various angles of a figuration, texture, melodic motif and rhythmic idea. The fugue has a subject that is announced in the opening bars and continually heard throughout the work.

Sonata in F Major (Hob. 23) by Joseph Haydn

The crisp opening movement of this sonata focuses on toccata-style figurations and is enriched by sudden changes into the minor mode. In the second movement, we almost hear a dream sequence that is said to have inspired Mozart's F Major sonata, K. 280. There are no tempo or dynamic markings in this piece, as it was no doubt intended to be performed on the harpsichord. Lastly, there is a Presto final movement that is intended to spark joy and laughter.

Nocturnes by Frederic Chopin

The B-flat Minor nocturne is beautiful and flowing. The constant left hand creates a motion in the music that lends a hand in creating the feeling of a nocturne. A nocturne means dream or "night music" and this piece truly feels like an ever-changing dream. By contrast, the C Minor Nocturne begins with a slow, chorale theme (religious in character) and then suddenly transitions into C Major. After this there is a fast triplet section in the middle of the piece, which is later combined with the first section to create a closing argument that combines the entire piece together into the beautiful and emotional nocturne.

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Argentinian Dances by Alberto Ginastera

Alberto Ginastera is considered to be one of the most prominent Argentinian composers of the 20th century. His works are characterized by an Argentinian “nationalistic” flair that depicts the native characteristics of Argentina – the cowboy, pampas grasslands, and the rustle and bustle of the city of Buenos Aires. The *Danza de la moza donasa* (Dance of the Beautiful Maiden) is meant to represent a love story in the mountains. The air is very thick and it makes it hard to breathe causing a slower more trudging sound. Ginastera was no doubt inspired in his writing of this piece by the pampas grasslands in the outskirts of Argentina where many native cowboys sing their songs. This is a very romantic Spanish piece that truly represents love and continuous movement. The *Danzas del viejo Boyero* (Dance of the Cowboy) portrays a galloping horse and one can hear the constant gallop in the left hand with a more sporadic movement in the right hand. The left hand is actually in G flat Major; whereas, the right hand is in C Major. This is typical of 20th century composers who often used the French school of pianistic techniques – where the pianist is playing on both the white and black keys between the two hands and geographically very close to each other. This white/back key combination creates a very interesting combination of polytonal chords. Both pieces end with the open strings of the guitar E – A – D – G – B, so typical of Ginastera’s works.

Ma Mère l’Oye – The Mother Goose Suite by Mother Ravel

This is a five-movement piece written for four hands on one piano. This draws on the fairy tales of Charles Perrault and others. This suite was dedicated to children and composed for them. This impressionistic piece references fantasy, dreams, and legend of childhood throughout all five movements. The first is a stately pavane in the aeolian mode. It is beautiful, elegant and simple. The wondering lines and changing meters portray Tom Thumb’s confusion and anxiety as he wonders lost in the forest. Movement three, the *Empress of the Pagodas*, is about a Chinese princess taking a bath in her garden. The pentatonic scale on the black keys is used throughout the movement representing tiny bells and gongs. *The Beauty and the Beast* is about when the beast asks the beauty to marry him and she refuses him. The princess is overcome by compassion and accepts him; whereupon, the beast is magically transformed, portrayed by the glissandos on the keyboard. The beauty’s lyrical melody is accompanied by a simple bass and chord pattern. The last movement is a stately sarabande reflecting the fairy garden, and once again, it ends with the glissandos in the primo to create a brilliant fanfare. The opening pavane and closing sarabande give this work the Neoclassical style that is prevalent of Ravel. Ravel also set this suite for orchestra.

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BIOGRAPHIES

Aimee Faulkner has been playing piano since she was 4 years old and has been dedicated to music and piano since day one. Aimee is pursuing a Bachelor of Arts in music education and will be completing her internship in teaching in the fall of 2016. She has accompanied several musicals, including the *The 25th Annual Putnam County Spelling Bee* and *Drood*. Aimee has accompanied throughout her undergraduate studies and also teaches piano in the PRESTO Performing Arts Education Outreach Program at SU. Following this recital and graduation, Aimee hopes to play as an accompanist full time on Broadway. Aimee thanks Dr. Linda Cockey for never giving up on her and always inspiring her to be the best musician that she can be. She would be nowhere without the constant love and support of her family, friends and professors. Thank you everyone who was involved in any way in this recital!

Pianist **Alex Cooper** is a junior pursuing a Bachelor of Arts in music - piano performance. Alex began studying piano at the age of 6. As a pianist, he has developed a particular affinity for jazz music and is active as a pianist in the Salisbury area, including Salisbury University's Jazz Ensemble. Additionally, he serves as the co-music director of SU's *a cappella* group Squawkappella, and he is the music director of the First Baptist Church in Princess Anne. He also teaches piano in Salisbury University's PRESTO Performing Arts Education Outreach Community Music Program and is currently a student of Dr. Linda Cockey.

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Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from MENC's Teacher Success Kit.



ACKNOWLEDGEMENTS

Dr. Janet Dudley-Eshbach, *President*

Dr. Diane D. Allen, *Provost & Senior Vice President of Academic Affairs*

Mrs. Martha N. Fulton & the late Charles R. Fulton

Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*

Dr. William M. Folger, *Co-Chair, Department of Music, Theatre and Dance*

Dr. T. Paul Pfeiffer, *Co-Chair, Department of Music, Theatre and Dance*

Sally Choquette, *Administrative Assistant II, Department of Music, Theatre and Dance*

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