

# Jasmine Bates, Senior Recital

November 13, 2022

1:00 pm

All Faiths Chapel, Kansas State University

## PROGRAM

Aria ..... Eugène Bozza  
(1905-1991)

Jasmine Bates, alto saxophone  
Dr. SongHwa Chae, piano

Prelude and Fugue in E Minor, BWV 533 (The Cathedral) ..... Johann Sebastian Bach  
(1685-1750)

Jasmine Bates, organ

Piano Sonata No. 9 in E Major, Op. 14, No. 1 ..... Ludwig Van Beethoven  
(1770-1827)  
I. Allegro  
II. Allegretto  
III. Rondo

Nocturne in E minor, Op. posth. 72, No. 1 ..... Frédéric Chopin  
(1810-1849)

L'Ondine Op. 101 (The Water Sprite) ..... Cécile Chaminade  
(1857-1944)

Rondo on Argentine Children's Folk Tunes ..... Alberto Ginastera  
(1916-1983)

Trzy Preludia (Three Preludes) ..... Wojciech Kilar  
(1932-2013)  
I. Allegro Molto

Jasmine Bates, piano

A very special thank you to my studio professors: Dr. Slawomir Dobrzanski, piano; Dr. David Pickering, organ; and Dr. Anna Marie Wytko, saxophone.

*(Program notes on reverse side)*

Eugène Bozza was a French composer, conductor and violinist. During his stay at the Villa Medici in Rome (1936), he had written his Aria Pour Saxophone Alto Et Piano, a free adaptation of the third movement of Johann Sebastian Bach's Organ Pastorale in F major BWV 590. This expansive and nostalgic melody, which unfolds over a regular meter, has become one of the most widely played saxophone pieces in the world.

J.S. Bach is known for his contrapuntal keyboard compositions, including fugues, which is when a short melody or phrase (the subject) is introduced by one part and successively taken up by others and developed by interweaving the parts. This late-Baroque piece originates from the time when Bach was still in his twenties working for the church in Arnstadt between 1703-1707. In this work, there are short pedal solos, shaking tremolos for both hands, and series of full chords for keyboard and pedal simultaneously, giving it the nickname "The Cathedral".

Ludwig Van Beethoven wrote 32 piano sonatas between 1795-1822. They came to be seen as the first cycle of major piano pieces suited to both private and public performance. This one was composed in 1798 and arranged for string quartet later in 1801. The first movement opens with a series of ascending fourths in the right hand, followed by a quartet-like echoing of a phrase in different octaves. The development is full of sixteenth-note arpeggios in the left hand, and sixteenth-note left-hand scales accompany the start of the recapitulation, but the movement ends quietly. The second movement is minuet-like and in Da Capo form. The main section ends on the tonic major chord that leads to the trio, in C major. After its return, the coda briefly quotes the C major tune before returning to E minor. The third movement is in a lively sonata rondo form. On its final return, the main theme is syncopated against triplets. These were new techniques that offer a hint of the innovations that Beethoven brought to end the Classical era and begin the Romantic era.

Frederic Chopin was a Polish composer and virtuoso pianist of the Romantic period, who wrote primarily for solo piano. This nocturne, meaning a short composition of a romantic or dreamy character suggestive of night, was composed in 1827. It was Chopin's first composed nocturne, although it was published in 1855, sixteen years after his death. The composition features an unbroken line of triplets in the left hand set against a slow melodic theme of often-embellished duplets and triplets.

Cecile Chaminade was a renowned, female French composer and pianist. Her musical style was rooted in both Romantic and French tradition throughout her career and her music has been described as tuneful, highly accessible and mildly chromatic. This composition, L'Ondine, meaning the water sprite in French, features many of Chaminade's most charming characteristics and is in an E flat major tonality.

Alberto Ginastera wrote his Rondo on Argentine Children's Folk Tunes in 1947 and dedicated it to his two children. This charming and mischievous piece has a lot of humor and lightness to it, with many dissonant and modern harmonies. Ginastera used four children tunes in this Rondo: "Sobre el puente de avignon" for the refrain, "Palomita ingrata", "Yo no soy buenamoza", and "En coche va una niña" for the episodes.

Wojciech Kilar was a Polish composer, notably for film scores. His three preludes were composed in 1951 and were based on the model of Bach's preludes. They were discovered, revised, and published by Kazimierz Morski in 1997. The first of the three preludes switches tonality between E major and E minor and includes a lyrical, folk-tune-like section.