

**Johann Sebastian Bach** composed his **Tocatta in E minor BWV 914** as part of his early works when he was still finding his compositional style. It is one of six toccatas that he composed for keyboard, and is not commonly known or performed. The piece consists of four movements. The introduction is very stately and passes a motif between bass and soprano voices before culminating to a final E major chord. The second movement, *Un poco Allegro* shows signs of fugal type counterpoint but is more improvisatory and opens itself up to the performer being able to add ornamentations throughout. The adagio third movement is the most improvisatory and incorporates a mix of scalar and arpeggiated figures. In one of the original manuscripts, the term “Praeludium” is used as a title for the piece which leads some scholars to believe that the two preceding movements were added later by Bach. The last movement is a fugue in three voices that uses perpetual sixteenth notes. The subject of the fugue was taken from an unknown Italian manuscript. Bach enhanced the original version by increasing its harmonic range, more stylized for keyboard.

**Sonata in C Major, Op. 2 No. 3** is one of **Ludwig Van Beethoven’s** first virtuosic piano solos. He composed the work in 1775 and dedicated it to his teacher Joseph Haydn. The average playing time of the piece is twenty five minutes long which leads scholars to believe he may have been aspiring to compose a symphony. The first movement is in sonata allegro form and borrows melodies from Beethoven’s Piano Quartet No. 3 in C Major, WoO 36. There are difficult trills in doubles thirds which appear in the opening bars of the first movement before bursting forth into ascending arpeggios and broken octaves. This is one of the longest movements of Beethoven’s early period. The *Adagio* second movement is composed in E major and contrasts the boisterous first movement with a beautiful four part harmonic structure. The middle section is in E minor and passes the melody between the soprano and bass voices while the inner voices keep a consistent pulse. The E minor section is later repeated in E Major. The third movement is a scherzo composed in minuet and trio form. Beethoven uses a light-hearted “joke like” motif throughout the opening section and transitions into the right hand playing sweeping arpeggios in the trio section accompanied by an octave melody in the left hand. The movement ends with an eighth note rest in the last bar of the short coda before continuing to the fourth movement. The final movement of this sonata is titled *Allegro assai* and starts with an ascending run of first inversion chords which serves as the main theme. This movement displays a mix of emotions with a cheerful rondo, light dance like quality, whispering trills, moments of silence, all culminating in an uproarious display of virtuosity.

**William Bolcom** is a multi-award winning composer of the twentieth century. At age eleven, Bolcom began studying composition at the University of Washington. His works include four major operas, multiple concertos, symphonies, cabaret songs, musical theater, and piano rags.

From his notable work, *William Blake's Song of Innocence and Experience*, inspired by the poem, Bolcom concluded there is no "distinction between serious and popular music." His teaching positions include the University of Washington, Queens and Brooklyn Colleges of City University of New York, New York University's Tisch School of the Arts and University of Michigan where he retired in 2008. **Graceful Ghost Rag** is part of a set of three ghost rags that Bolcom composed in the 1970s in memory of his father. The tune can be performed either swung or straight. Its elegant and memorable melodies have made it one of Bolcom's most popular compositions.

**"Carnaval", Op. 9** is one of **Robert Schumann's** most performed and celebrated works for piano. The work is a collection of twenty two short characters pieces. In this setting, Carnaval does not refer to a carnival, but that of a masquerade or a grand ball exhibiting various characters and figures. The listener is taken on a journey through Schumann's imaginative melodies conjuring various moods and situations found in a festival setting. The characters are masked characters based on his contemporaries, friends, and Italian comedy, Commedia dell'arte

### **1. Preamble**

This introduces the observer to all the sights and sounds of the carnival.

### **2. Pierrot**

A sad clown in love with Columbine who denies him for Arlequin. He is from Commedia dell'arte.

### **3. Arlequin**

In contrast to Pierrot, Arlequin is an energetic clown that entertains audiences with his acrobatic act. He wins over Columbine's love. Also, another character from Commedia dell'arte.

### **4. Valse noble**

A slow waltz inspired by Clara Schumann's Valse Romantique Op. 4

### **5. Eusebius**

A pen name of Schumann that represents his romantic alter ego.

### **6. Florestan**

Represents his passionate alter ego.

### **7. Coquette**

A flirtatious woman.

**8. Replique**

The reply to the flirtatious woman.

**9. Papillons**

English translation: The Butterflies. An allusion to the novel Jean-Paul.

**10. A.S.C.H. S.C.H.A.**

The code Schumann developed. Represents where his first fiancée lived as well as his initials and the word '*fasching*' which means carnival.

**11. Chiarina**

This movement is named after Schumann's wife, Clara Wieck. (Chiarina is the Italian spelling)

**12. Chopin**

Named for the famous composer Frederic Chopin who Schumann was very fond of.

**13. Estrella**

Named for Schumann's former lover, Ernestine Von Fricken.

**14. Reconnaissance**

Schumann and Ernestine recognize each other at the ball post-breakup.

**15. Pantalon et Columbine**

The old husband with young wife from Commedia dell'arte.

**16. Valse Allemande**

— **Intermezzo: Paganini**

Virtuosa violinist makes appearance.

**17. Aveu**

Declaration of love.

**18. Promenade**

A walk arm-in-arm with partner at ball.

**19. Pause**

Reprise of passage from Preamble.

**20. Pause and marche des Davisbündler contre les Philistins**

Davidsbündler (imaginary group Schumann referred to in his music and writing) Finale: Group refers to Florestan, Eusebius, Estrella, Chiarina, Chopin, and Paganini.