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Music Department
Illinois State University

Senior Recital
Angela Chamberlain, *Piano*

Program

Three Preludes for Piano (1926)

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

George Gershwin
(1898-1937)

Mad Rush (1979)

Philip Glass
(born 1937)

Short Intermission

Suite Bergamasque (1890)

Prelude
Menuet
Clair de lune
Passepied

Claude Debussy
(1862-1918)

Kemp Recital Hall
Sunday Afternoon
December 4, 1999
4:30 P.M.

The fifty-fourth program of the 1999-2000 season.

Program Notes

Three Preludes for Piano

In 1926, George Gershwin premiered six Preludes at the Roosevelt Hotel in New York. Of these, only three were published. Number 1 is accentuated by lively syncopated rhythms, much like the popular dances of the era. Number 2 is a serene lullaby, with a blues-like melody singing over constant quarter notes. Number 3 is another dance-like piece, this time with a "Spanish" flavor. These works exemplify Gershwin's ability to blend jazz into a piece also accepted in the concert repertory, just as he did with "Rhapsody in Blue." Of all his compositions, these preludes are the only solo piano concert works.

Mad Rush

In the autumn of 1981, the Dalai Lama made his first public address in New York City. It was during this occasion that Philip Glass premiered a piece entitled "Fourth Series, Part Four." This composition contained seven similar sections that created the illusion of an extended ABA form. Glass performed this on organ as the Dalai Lama entered into the Cathedral of St. John the Divine. After performing it on Radio Bremen, the piece was used as accompaniment for choreographer Lucinda Childs' dance *Mad Rush*, where Glass adopted this new title. Although Glass is primarily known for his great minimalistic operas, piano music is very intimate to him. He considers it to convey a personal, shared experience, rather than the extravagance of larger works.

Suite bergamasque

Claude Debussy's *Suite bergamasque* was written in 1890 and then revised around 1905. It is among the pieces considered to be his "early" works, referring to the time before his mature style had been developed. The title was derived from a poem by Paul Verlaine containing the phrase "masques et bergamasques." The Prelude is in ABA form with an eventual return of the A section. Its opening statement is very bold, and the overall style is much like similar works of the time. The second movement, the Minuet, is in the traditional triple meter but differs greatly from the dance in all other ways. The rhythm is very busy within each pulse, and the form is very free, in opposition to the clearly structured minute and trio form. "Clair de lune," probably Debussy's most famous piece, is rich with color and parallel motion and marked by the transition to the unique dominant key in the middle section. The suite closes with the Passepied, which is not in the traditional triple meter but in duple time. It also is in ABA form, and its middle section is based on the opening theme, both rhythmically and melodically.