Maria José Salazar, mandolin
Junior Recital

Assisted by

Magic Fingers, piano and harpsichord
[any other musicians, instrument/voice—in order of appearance]
Robert Sharp, recorder
Spizz Acato, cello
Doris Bang, timpani

Friday, April 20, 2018
8:00 PM
Rowe Recital Hall

Example of a single piece of music, instrumental (no italics of titles)

Piece #1

Full name of composer with foreign punctuation included
(birth – death years)
OR
(b. 1966)
NOT
(1966 - )

List assisting musicians here, other than piano, if any. Centered and in score order, if
more than one.

Sarabande No.1, BWV 333

J. S. Bach
(1685 – 1750)

Robert Sharp, recorder
Spizz Acato, cello/continuo
Doris Bang, timpani
Magic Fingers, harpsichord

Example of a Multi-movement work (instrumental) (no italics of generic titles; italics of
other programmatic titles)

Sonata in E-flat Major, Op. 42

I. Allegro maestoso
II. Andante et morbido
III. Presto

J. S. Bach
(1685 – 1750)

Anushka Sa’adin
(b. 1988)

Maria José Salazar is from the mandolin studio of Professor Chris Thiele.
This recital is given in partial fulfillment of the requirements for the
Bachelor of Music degree in Music Performance.
Homage to the Lute and Lyre

I. The Lyre’s Liar
II. The Lute’s Not Mute
III. Lyre and Lute

Vocal Example of group of songs by one composer
“My Bonnie Lies Over the Ocean”
“My Bernard Ran Away from His Bonnie”
“Brie or Gouda: Always a Hard Choice”

Example of selected movements from a larger work (instrumental)
From Concerto in Q-sharp minor, Op. 4450
II. Andante
IV. Extra fasto

From Homage to the Lute and Lyre
I. The Lyre’s Liar
III. Lyre and Lute

Vocal Example of group of songs by several composers
“Per la Gloria”
“Song 2”
“Song 3”

Vocal Example of more than one aria from an opera or oratorio
From Messiah (italics of large work; quotes around individual arias)
“Rejoice greatly, O daughter of Zion”
“How beautiful are the feet of them” (NOTE: capitalize first words, proper nouns)

Vocal Example of one aria from an opera or oratorio
“Voi che sapete” from Le Nozze di Figaro

Vocal Example of one aria from a musical (quote title and capitalize all/most words)
“Not While I’m Around” from Sweeney Todd

Vocal Example of two or more songs from a musical
From The Sound of Music
“How Do You Solve a Problem Like Maria?”
“Edelweiss”
“You are 16 going on 17”

Darby A. Shaw (b. 1945)
Jezebel Cheese (1799 – 1897)
Jeanbediah Malvern (1888 – 1974)
Georg Frideric Händel (1685 – 1759)
Wolfgang Amadeus Mozart (1756 – 1791)
Stephen Sondheim (b. 1930)
Richard Rodgers (1902 – 1979)
Oscar Hammerstein II (1895 – 1960)
If you have an intermission, centered and bold between those parts of your program:

**INTERMISSION**

Final notes:

*Guests are invited to a reception in the Johnson Band Center immediately following the recital.*

Examples of **program notes** follow from John Mooney. In general, give the context of the piece’s original composition (year composed and for whom/why). Provide interesting features about the piece and its movement(s), giving the listener one or two things to listen for. If it is a premiere then put the date of the piece’s composition date above in the program. If you include artists who performed the piece in your program notes (notable concert artists), you must provide their dates. Include your name at the end, and if you do find research, cite it internally only: “This set of Poulenc songs were initially conceived to be performed by women (Deeter, 2017).” Note the way references to named movements are handled: italicize Italian tempo markings. All other questions, check with your chair/studio teacher.

Some other tips:

- Major and Minor are always capitalized: D major and B Minor (no hyphen). Only use a hyphen with keys that are followed by sharp or flat, and do not capitalize “flat” or “sharp” (see below)
- B-flat Major NOT B-Flat Major or B flat/B Flat
- C-sharp Minor NOT C-Sharp Minor or C sharp minor
- See the Chicago Style Manual for more information or ask your studio teacher
Program Notes

Seven Variations on “Bei Männern, welche Liebe fühlen”
In 1801, Ludwig van Beethoven composed a remarkable piece for cello and piano in E-flat major, entitled Bei Männern Variations. The melodies of Bei Mannern were from the opera The Magic Flute, composed by Wolfgang Amadeus Mozart (1756 – 1791). Beethoven dedicated the work to Count Johann von Brown-Camus (1767 – 1827), described by the composer as “the first patron of my muse.” The variations are classified as works without opus numbers, WoO (Werke ohne Opus), with the theme and seven variations reflecting the duet of Pamina and Papageno from the first act of Mozart’s opera. The dialogue of the duet is represented by the interchange between piano and cello. Beethoven’s close attention to structural clarity and texture propels Mozart’s theme to a new level in that each of the seven variations are unique and can be distinguished from each other. While Variation 4 is striking, being composed in the key of E-flat Minor, Variation 6 presents a lyrical Adagio. The final variation being so joyous, distinguishes “Bei Männern” as a masterpiece essential to cello performance repertoire.

Chant du Ménestrel, Op. 71
Russian Composer Alexander Glazunov was born in St. Petersburg where he began piano studies at age nine. It was not long before he starting composing music, and at age 14, Glazunov began musical studies with Rimsky-Korsakov. As Glazunov composed symphonies, ballets, string quartets, and sonatas, his reputation as a highly regarded composer reached worldwide status. His composition, Chant du Ménestrel, (song of the Minnesingers), Op. 71 (1901) was dedicated to Alexander Wierzbilowicz (1850 – 1911), solo cellist to the Tsar and a Professor at the St. Petersburg Conservatory. The Minnesingers were 12th and 13th century German poet-musicians who roved the countryside singing of courtly love, much like the French Troubadours. Written in 1901, the highly Romantic Chant du Ménestrel begins with a very slow tempo in the key of F-sharp Minor. As the composition transitions to the key of D Major, the tempo increases before returning to the original key and slower tempo marking the work’s conclusion.

Sonata in B-flat Major for Cello and Piano, Op. 45, No. 1
Felix Mendelssohn composed the Sonata in B-flat Major for Cello and Piano Op. 45, No. 1 in 1838, while serving as musical director the Leipzig Gewandhaus Orchestra. Although this sonata is rarely performed, it is considered a masterwork for cello, and was composed for Mendelssohn’s brother, Paul, who in addition to being a banker, played cello. The sonata consists of three movements where the cello and piano are an exquisite team presenting the transformative blithe spirit of Mendelssohn. From the beautiful cello melodies, to the piano having the melody while the cello does the accompaniment, the first movement concludes in jubilation. The slower second movement, in G Minor, is a theme and variations movement, where the cello interjects some pizzicato along with a quiet conclusion. The finale, Allegro assai, is in rondo form with lots of joyful interaction between the cello and piano. Usually rondo movements conclude loudly, but not this one. It finishes in a quieter, contented mood, returning to parts of the theme found in the first movement, but in a lighter, more jovial tone.

Program Notes by John Mooney