



Lior Willinger, Piano

Sonata da Cimbalo in G major

Marianna Martines (1744-1812)

I. Allegro brillante

II. Andante

III. Allegro assai

Kleiner Walzer (Mi Teresita)

Teresa Carreño (1853-1917)

Feuillet d'album

Marie Trautmann-Jaëll (1846-1925)

Ostersonate (Maryland Premiere)

Fanny Mendelssohn-Hensel (1805-1847)

I. Allegro assai moderato

II. Largo e molto espressivo

III. Scherzo: Allegretto

IV. Allegro con strepito

Fantasia Negre

Florence Price (1887-1953)

Monday, December 2nd, 2019

8:00 PM

Leith Symington Griswold Hall

This recital is offered in partial fulfillment of the requirements for the degree of Doctor of Musical Arts. Mr. Willinger would like to thank Ms. Taylor Hanex for establishing the *John J. Hanex Memorial Scholarship* at Peabody.

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Marianna Martines- *Sonata da cimbalo in G major*

Marianna Martines (1744-1812) was a classical Austrian composer, singer and keyboardist. Her father was a Neapolitan soldier of Spanish descent who came to Vienna as the Maestro di Camera to the papal nuncio. There he raised his family in the Michaelersplatz, in a building shared with several figures who would come to play meaningful roles in Marianna's life. The first and longest lasting influence was the Italian poet and librettist Pietro Trapassi, also known as Metastasio. He oversaw the education and upbringing of the Martines children; in the case of Marianna, he recognised and nurtured her musical talent. He first arranged for the young Marianna to study keyboard with Haydn, who was also living in the same building. Later she took up singing lessons with Nicola Porpora, a well-known composer and singing instructor living on the middle floors of the house.

In her childhood, Martines impressed the imperial court with her talents both at the keyboard and as a singer. As a composer, she wrote many works for solo voice, employing virtuosic techniques such as coloratura, wide leaps, and trills, which suggest she was herself particularly skillful as a vocalist. Her instrumental works were written in the Italianate style as was typical for early Classical composers in Vienna. The influence of C.P.E Bach may be noted in her harpsichord works, incorporating elements like motif development, frequent use of embellishment techniques, and dazzling scalar passages. Martines' complete list of works include 2 oratorios, 4 masses, 6 motets, psalm cantatas, secular cantatas, 3 keyboard sonatas, 1 keyboard concerto, and 1 symphony.

Upon Metastasio's death in 1782, he left Martines 20,000 florins, as well as his harpsichord and music library. In her later years, Martines and her sister hosted weekly musical soirees in their home, attended by Haydn and Mozart, who composed four-hand piano sonatas to play specifically with Martines. In the 1790s, she opened her own singing school which produced a number of successful protégés. Martines kept an active performance career throughout her life and was widely known and acclaimed until her death in 1808.

This Sonata was written by Martines in 1769. In 1772, the English music historian Charles Burney visited Vienna during one of his musical tours and wrote about hearing Martines sing and play. *"Her performance indeed surpassed all that I had been made to expect. She sung two aria of her own composition, to words of Metastasio, which she accompanied on the harpsichord, in a very judicious and masterly manner; and in playing the ritornels, I could discover a very brilliant finger. Her voice and manner of singing both delighted and astonished me! After these two songs she played a very difficult lesson of her own composition, on the harpsichord, with great rapidity and precision."* The harpsichord work is not specified by Burney, but the G major Sonata indeed requires the virtuosity and brilliance mentioned here.

Teresa Carreño- *Kleiner Walzer (Mi Teresita)*

Teresa Carreño (1853-1917) was born in Caracas, Venezuela to a musical family. A child prodigy, Carreño was hailed by Gottschalk as "not only a wonderful child, but a real genius" in 1862. She not only showed tremendous ability at the piano from a

very young age, but in improvising and composing as well. Under the instruction of Gottschalk, Carreño made her New York debut at the age of eight, which launched a performance career in the United States and Cuba until her family relocated to Paris in 1866.

Carreño pursued an ambitious performance career in Europe, with tours to England, Spain, and Holland. Upon arrival to Paris, Carreño was introduced to Rossini, who called her a “great artist,” and Liszt, who exclaimed that “God has given you the greatest of his gifts, genius.” While devoting herself to performing around eighty concerts per year, she continued her work as a composer. The majority of Carreño’s works were published by the time she was in her early twenties. Many of her compositions were for solo piano with the intent to be performed in her own concerts.

In 1873, Carreño embarked on another United States tour, which led to numerous others up until 1916. She can be remembered as the first woman to tour the US as a professional concert pianist. She then established herself in the US for a considerable period of time, from 1875-1889, during which she toured extensively as a concert pianist and opera singer, yet another passion of Carreño’s. She was well-known for promoting the works of American composers, especially Edward MacDowell. It is to Carreño, MacDowell’s first significant piano teacher, that his second piano concerto is dedicated. Carreño also spent time in Paris, London, and finally Berlin, where she established residence from the 1890s and was known as the “Goddess of the Piano.” She returned to composition with several large-scale works, such as a string quartet and a Serenade for string orchestra. Carreño’s compositional style draws upon the influence of Chopin and Gottschalk while incorporating traditional Venezuelan rhythms and form.

The waltz was inspired by her daughter’s first footsteps. Although it was composed in 1884 or 1885, it was not published until 1896 as *Kleiner Walzer*, with the loving dedication “To my Daughter Teresita.” The work became more affectionately known as the *Teresita Waltz*. Carreño performed the work frequently, as it became a favorite encore in her later concerts. The overall gentleness and grace of this piano miniature indeed evokes adorably light baby steps.

Marie Jaëll- *Feuillet d’album*

Marie Jaëll (1846-1925) was a French-Alsatian virtuoso pianist and composer. Born in the Alsatian village of Steinseltz, Jaëll was concertizing in Switzerland, Germany, and France by the age of nine. Shortly thereafter, she moved to Paris to study with Heinrich Herz at the Paris Conservatoire, and was awarded the First Prize in Piano at age sixteen. Jaëll built a professional performing career in Paris, augmenting her repertoire with incredible breadth. In 1893, she became the first French pianist to perform all of the Beethoven piano sonatas. Beyond this, Jaëll performed the complete piano works of Franz Liszt in 1891 and Robert Schumann in 1904 in groups of six concerts each.

As a composer, Jaëll studied mainly with Camille Saint-Saëns (who dedicated to her both his first piano concerto and the *Etude en forme de valse*) and Cesar Franck. Jaëll produced over eighty works, many of them substantial piano compositions

including a sonata, many pieces for voice and piano, and two piano concertos. Her style is Romantic in nature, but often tinged with the impressionistic compositional trends of the day. Another indisputable influence on Jaëll's life and works is that of her colleague and mentor Franz Liszt. Both pianists concertized in Paris in the 1860s, and later became close friends. From 1890 onward, Jaëll became keenly involved in research regarding efficient piano technique, promoting the idea that a mental image of the sound should then produce the correct hand formation to reflect the image. Her pedagogical discoveries regarding hand motion and tension were revolutionary in her day; even presently there exists an Association Marie-Jaëll which promotes her methodology.

Feuillet d'album is dedicated "to her dear husband" Alfred Jaëll, a fine pianist with whom she concertized for many years. The work presents a simple but heartfelt melody, an *idée fixe* which recurs with increasing passion. Jaëll smartly utilizes the outer reaches of the keyboard, creating a vast range of emotion and color. The soft sections demand a highly delicate touch of the keys, while the climactic sections show off an ease with quick leaps and octaves. The sensitivity and virtuosity encapsulated by this brief work reveal the dynamic pianism of the composer.

Fanny Mendelssohn- *Ostersonate*

Fanny Mendelssohn Bartholdy Hensel (1805-1847) was a German pianist and one of the most prolific women composers of the 19th century. Born in Hamburg, she first studied under her mother, a keyboard player with musical lineage tracing back to J.S. Bach. At the age of 13, Mendelssohn performed the 24 Preludes from Bach's *Well Tempered Clavier* by memory in a private home concert. Further keyboard studies were taken with the renowned piano pedagogue Ludwig Berger; composition and free counterpoint were learned under Carl Friedrich Zelter. Mendelssohn's prodigious piano playing impressed guests to the Mendelssohn home, now in Berlin, as much so as her talented younger brother, Felix.

Along with her aptitude for piano, Mendelssohn embraced the creative art of composing and dove headfirst into a multitude of genres. It became apparent rather quickly that Mendelssohn had a proclivity for writing solo *Lieder*. Her preference for the *Lied* was influenced by her father, as it was considered a more appropriate genre for a young, upper-class woman. Early on, Mendelssohn set the texts of Florian and other French poets, but preferred Goethe after 1820. Later in 1840, on her return to Berlin from a trip to Italy, she visited Goethe in his home, performing Bach and her own settings of Goethe's works. In her lifetime, Mendelssohn produced over 255 *Lieder*, the only genre besides works for solo piano in which she composed throughout her entire life.

As a woman musician in the 19th century, Mendelssohn was faced with social and familial pressures to keep her work out of the public eye and instead fulfill her role as a wife and mother. This created an internal conflict for Mendelssohn, who felt a deep ambition to create works of art. Indeed, she continued to challenge herself as an artist and composer despite the standards of the world around her. Her brother was supportive, though privately, of her work, and arranged for some of her songs to be published under his name. Mendelssohn's works were subsequently performed alongside Felix's in her family's Sunday home concert series, although she had only one known public performance in 1838.

Mendelssohn's compositional style was a continuously evolving phenomenon. Influence came from the classicism of Berger and Zelter, the organicism and inventive approach to form of Beethoven, various techniques exhibited by virtuoso pianists of the day, and of course, the music of J.S. Bach. Mendelssohn's complete output totals over 450 works, including choral songs, etudes, piano sonatas, a piano quartet, an Adagio for piano and violin, and a work for piano four-hands. Of particular interest is the recently rediscovered *Ostersonate*, which had long been attributed to Felix Mendelssohn and is now being rightfully presented under her own name.

Written in 1828, the Easter Sonata was thought to be lost for almost two centuries. There was scarce reference to the work; only a few letters mentioning the sonata were found from 1829, as well as several scholarly references from the 1980s and 1990s. In 1972, the sonata was recorded for Cassiopée and attributed to Felix Mendelssohn, during which time the manuscript had resurfaced. The scholar and musicologist Angela Mace Christian rediscovered the work in 2010 after an eventful search for the owner of the manuscript. Christian was able to verify Mendelssohn's handwriting as well as signature traits of her compositional practice. In addition, the page numbers of the manuscript corresponded to the missing pages of a bound manuscript collection which had once contained the Easter Sonata.

Mendelssohn's sonata contains four movements and is among her most ambitious and exquisitely composed works for piano. The first movement, labeled Allegro assai moderato, is written in the sonata-allegro form and reflects Beethovenian stylistic and formal traits. The second movement shows the ever-present influence of Bach in Mendelssohn's life- a prelude and fugue in E minor, containing abundant chromaticism. The work proceeds with a lighter Scherzo to balance the austere fugal texture. The fourth movement, Allegro con strepito, seems at first to push the work toward a furious conclusion with tremolos, arpeggios, and broken octaves. However, the storm clears by the end of the movement, opening up to a choral fantasy on the text 'Christe, du Lamm Gottes'.

Florence Price- *Fantasia Negre*

Florence Beatrice Smith Price, born 1887 in Little Rock, Arkansas, was an American composer, pianist, organist and pedagogue who rose to national prominence in the 1930s for her symphonic works. Her compositional output totaled nearly three hundred, ranging from chamber works to pieces for piano, symphonies, and numerous songs, which received widespread recognition.

Price attended the New England Conservatory at age 15, graduating in 1906 with an artist diploma in organ and a teaching certificate in piano. She then returned to the South, teaching at both Shorter College in Little Rock and Clark University in Atlanta as faculty and head of the music department. In 1927, she moved with her young family to Chicago due to increasing racial tensions in Little Rock. She was the winner of the Wanamaker Prize in 1932 for her *Symphony in E minor*. The work was performed the following year by Frederick Stock and the Chicago Symphony Orchestra, making Florence Price the first African-American woman to have her symphony performed by a major orchestra.

The years that followed saw her orchestral works performed by the Detroit Symphony, Chicago Symphony, Pittsburgh Symphony, and countless others. Price remained an active solo pianist, performing her own piano concerto with the Chicago Symphony, Chicago Women's Symphony, and the Detroit Symphony. Additionally, an orchestral work was commissioned by Sir John Barbirolli in England. Her organ works were used frequently in radio broadcasting and church services throughout the Chicago area, and her spiritual arrangements and art songs became core repertoire for many noted singers, most famously Marian Anderson, Leontyne Price, and Roland Hayes.

Price's musical style is decidedly late Romantic, and often infused with idiomatic African American rhythms and melodic intervals. *Fantasie Negre* is a virtuosic improvisation based on the spiritual *Sinner, Please Don't Let This Harvest Pass*. Words from Price's 1938 essay detailed her connection to the songs and spirituals of African-American slaves. She wrote, "We are even beginning to believe in the possibility of establishing a national musical idiom. We are waking up to the fact pregnant with possibilities that we already have a folk music in the Negro spirituals—music which is potent, poignant, compelling. It is simple heart music and therefore powerful. It runs the gamut of emotions."