

FORBES CENTER FOR THE PERFORMING ARTS
JAMES MADISON UNIVERSITY®

School of Music

presents the Doctoral Recital of

Elaine Sara Lim, *piano*

Sunday, November 8, 2020

4 pm

Recital Hall



Program

- Drei Intermezzi, Op. 117
Andante moderato
Andante non troppe e con molto espressione
Andante con moto
Johannes Brahms
(1833-1897)
- Ballade No. 1 in G Minor, Op. 23
Frédéric Chopin
(1810-1849)
- Pavane pour une infante défunte
Maurice Ravel
(1875-1937)
- Spanish Dance Op. 37 No. 5, "Playera"
Enrique Granados
(1867-1916)
- Estampes
Pagodes
La soirée dans Grenade
Jardins sous la pluie
Claude Debussy
(1862-1918)
- Alborada del gracioso, from *Miroirs*
Maurice Ravel
(1875-1937)

*This recital is presented in partial fulfillment of the requirements
for the degree Doctor of Musical Arts.*

Elaine Sara Lim is from the studio of Dr. Gabriel Dobner.

There is no intermission.
Patrons are reminded to turn off all pagers, cell phones,
personal computers, and any other electronic devices.

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“Visions and Tales”

Elaine Sara Lim, *piano*

About the Programme

Drei Intermezzi, Op. 117 (Three Intermezzos, Op. 117)

The term “Intermezzo” has several definitions in classical music. In Brahms’ piano works, an intermezzo is simply a short pensive character piece. The Op. 117 set was composed in 1892, with three introspective intermezzos which the composer regarded as “three lullabies for my sorrows.”

The first has a preface in the score that was taken from an old Scottish ballad, Lady Anne Bothwell’s Lament: “Balow, my babe, lie still and sleep! It grieves me sore to see thee weep.” The second encompasses a transcendental mood with its flowing meter. Lastly, the third is thought to be inspired by Gottfried von Herder’s poetic lines “Oh woe! Oh woe, deep in the valley...” with its stark and luscious atmosphere.

When Brahms sent this set of intermezzi to Clara Schumann, she claimed, “In these pieces I at last feel musical life stir once again in my soul.”

Ballade No. 1 in G Minor, Op. 19

In Romantic poetry, the ballad is a tale that is woven from normal everyday life or chivalric conquests that are infused with strangeness and melancholy. It is said that Chopin had based his first ballade on Adam Mickiewicz’ narrative poem “Konrad Wallenrod” that was written in 1828, and set in the 14th-century Grand Duchy of Lithuania.

It tells the story of Wallenrod, a fictional Lithuanian captured and reared by his people’s long-standing enemies, the Order of Teutonic Knights. He rises to the position of Grand Master, but is awakened to his heritage by a mysterious minstrel singing at an entertainment. He then seeks vengeance by deliberately leading the Knights into a major military defeat.

Pavane pour une infante défunte (Pavane for a Dead Princess)

A pavane was a processional dance of the European aristocracy in the 16th and 17th Century. In Spain, it was performed in churches for solemn occasions as a gesture of farewell to the dead. Having been born a few miles from the Spanish border, it was no surprise that Ravel would have adapted to the genres and styles of Spanish music. He dedicated this work to his patron, Winnaretta Singer, the daughter of the inventor of the sewing machine, who is also known as Princesse Edmond de Polignac.



Ravel also stated that the *Infanta*, found in Diego Velázquez' painting, was his inspiration for this composition. Like most of his other pieces, this piece was eventually orchestrated by the composer for the orchestra.

Spanish Dance No. 5, “Playera” or “Andaluza”

Enrique Granados wrote a set of twelve Spanish dances for piano in 1890. A native of Catalan, his style often has the influence of the Spanish guitar. This particular Spanish dance is the most popular, hence, getting several nicknames.

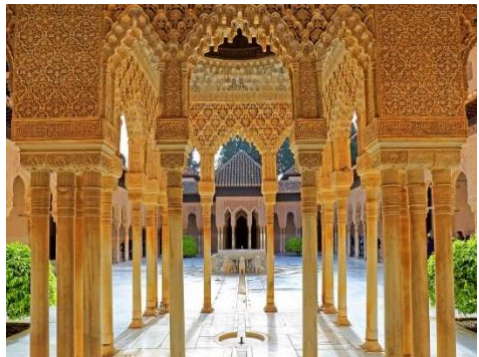
Estampes (Prints)

Written in 1903, this work was dedicated to his friend, painter Jacques-Émile Blanche. It is a piece set in three musical canvases: Pagodes (Pagodas), La soirée dans Grenade (The Evening in Granada), and Jardins sous la pluie (Gardens in the Rain).



The pagodas are oriental temples with petite bases that give rise to ornate roofs that typically curve upwards. In this work, Debussy evokes the Javanese gamelan music, which he first heard in the Paris World Conference Exhibition of 1889. An extensive use of pentatonic scales and traditional Indonesian melodies is evident in this piece.

La soirée dans Grenade uses the Arabic scale and mimics guitar strumming to evoke images of Granada, Spain. The distinct habañera dance rhythm reminds one the famous excerpt from Bizet's *Carmen*. Spanish composer Manuel de Falla said of this movement: "There is not even one measure of this music borrowed from the Spanish folklore, and yet the entire composition in its most minute details, conveys admirably Spain."



Jardins sous la pluie describes a garden in the Normandy town of Orbec during an extremely violent rainstorm. It makes use of the French folk melodies "Nous n'irons plus aux bois" ("We'll Go to the Woods No More") and "Dodo, l'enfant do" (Sleepy Time, The Young One Sleeps")



The Gardens of Normandy, September 2018

Alborada del gracioso (Morning Song of the Jester)

Ravel's *Alborada del gracioso* is the fourth movement of his *Miroirs* (Mirrors), a suite dedicated to the members of his "band of artistic outcasts" called *Les Apaches* or "Hooligans." The *Alborada*, which he wrote in 1905, gives a hint of Spanish flavor, imitating the sound of a strummed guitar and seguidilla dance. A long solo in between begins the jester's awkward, but earnest, serenade, which is punctuated by rhythmic interjections of seguidilla fragments. The guitar strumming returns as it brings the piece to a close.

*All images were taken from the internet for educational purposes.



Written by Elaine Sara Lim

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