

Program notes for performance 2a

1. Mazurka No. 1 - 4 Op.6, F# minor, C# minor, E major, Eb minor (Frédéric Chopin)

These are four of the fifty-eight Mazurkas that Chopin published over the years 1825 – 1849. Chopin's Mazurkas are based on the traditional Polish folk dance in triple meter 'Mazurek' with prominent accents on the 2nd and 3rd beats. Mazurka performances differ substantially in their attention to rhythmic flow with pianists such as Anton Rubinstein taking a more pragmatic consistent flow compared to Vladimir Ashkenazy's more dynamic treatment of each theme as individual developments of the piece.

2. Fragile (Judith Weir) (2017)

The first female 'Master of the Queens Music' and known for her ability to mystify simple musical ideas. Fragile was featured in William Howard's 'Sixteen Contemporary Love Songs for Piano' and plays on a simple oscillating melody that is at first repeatedly unconventionally resolved. The appeal of the piece to me lies in the eventual stability of the harmonies the left hand produces in conjunction with a hypnotic melody that finally feels in place.

3. Inventions No.1 -2, BWV 772-773, C major, C minor (Johann Sebastian Bach)

Baroque keyboard musique apart of the clavier book '*Klavierbüchlein für Wilhelm Friedemann Bach*'. Originally music exercises for Bach's son Wilhelm, it was later re-written and compiled in 1720 for his students. The tonal equilibrium that both hands produce as they repeat each other's sections in a delayed but rhythmically functioning fashion is the overarching character of these pieces.

4. Song Book: The Man I Love. Slow and in singing style (George Gershwin) (1932)

Originally published in 1924 as "The Girl I Love" with lyrics written by George's brother Ira for the musical 'Lady, be Good'. The main theme powerfully sways back and forth through an oscillation of different seventh chords. Quite unpopular at its release as it did not fit into the traditional musical of the 1920s, only becoming popular after Lady Edwina Mountbatten, the wife of the great-grandson of Queen Victoria heard it and took a copy of it back to London to be played at her favorite dance orchestras.