

Brad Smith, piano  
Jenna Dalbey, cello

Katzin Recital Hall  
DMA Student Series  
14 April 2013  
7:30pm

DMA recital | collaborative piano



School of Music

*Pohádka* (1923 version)

- I. Con moto
- II. Con moto
- III. Allegro

Leoš Janáček  
(1854-1928)

Sonata in G minor, op. 65

- I. Allegro moderato
- II. Scherzo
- III. Largo
- IV. Finale: Allegro

Frédéric Chopin  
(1810-1849)

—Intermission—

Cello Sonata in A minor, op. 34

- I. Allegro agitato
- II. Andante molto tranquillo
- III. Allegro molto e marcato

Edvard Grieg  
(1843-1907)

This evening could not happen without the following people: Dr. Andrew Campbell, Eric Carlson, Jenna Dalbey, my parents, my grandparents, the composers, the stage managers, or YOU. Thank you all for being here!

“Janáček’s *Pohádka* ... is based (loosely) on a story by the Russian poet V.A. Zhukovsky, catchily entitled *A Tale about Tsar Berendey, about his son Ivan the Tsarevich, about the Acumen of Immortal Kaschei and about the wise Tsarievna Maria, Kaschei’s Daughter*. In brief, the part of the story represented in *Pohádka* concerns the handsome Prince Ivan (initially conveyed by the cello in a dotted pizzicato motif—so appropriate that a noble, good-looking hero should be played by the cello), who falls in love with the beautiful Princess Maria. The only slight handicap to this otherwise ideal match is that her father is none other than Kaschei the Undead, King of the Underworld—perhaps not the ideal father-in-law for a young prince of good prospects.

The dreamy opening of the first movement, representing the magical lake at which Ivan and Maria meet, leads to a touching love-duet; but after that the urgency increases, culminating in a passage of violent syncopations as Kaschei chases the young lovers on horseback.

The second movement also begins with a strong sense of magic. The young lovers have reached safety at the palace of a neighbouring Tsar; but alas, all is not well; [this Tsar and Tsarina fancy young Ivan] as the perfect match for their own daughter and put a spell on him, causing him to fall in love with said daughter. Maria reacts just as any normal adolescent girl would under these circumstances: she turns into a blue flower. The good news is that this draws from Janáček some meltingly lyrical music. And then, more good news: someone has the presence of mind to summon a wise magician, who breaks the spell. One can hear Ivan’s recovery in the return of his initial dotted rhythm, now played arco (bowed) rather than pizzicato (plucked). To demonstrate his return to health, he shoots right up to a searing top B flat.

In the last movement, Ivan and Maria have reached the sanctuary of Ivan’s parents’ palace, where they tell of their love and their adventures, celebrate, and live happily ever after.”

--Adapted/paraphrased from notes by Steven Isserlis, © 2012 Hyperion Records