

THE NEW SCHOOL FOR MUSIC STUDY. FACULTY RECITAL. JANUARY 30<sup>TH</sup>, 2011.

Please join us in an afternoon of piano music featuring The New School for Music Study's faculty members Todd Van Kekerix, Rebecca Mergen Pennington and Elisabeth Malcolm. Sunday, January 30<sup>th</sup>, at 3pm, at Jacob's Music located: 2540 Brunswick Pike, Lawrenceville, NJ 08648.

Todd Van Kekerix received his Master of Music in Piano Performance in Piano Performance and Pedagogy in 2006 and has also completed his Artist's Certificate from Southern Methodist University in Dallas, Texas. He is in his 4th year as faculty member at the New School. Mr. Van Kekerix also teaches college class piano at Kean University in Union, New Jersey.

Rebecca Mergen Pennington received her Doctor of Musical Arts degree in Piano Performance from the University of Kansas in 2007. She is in her fourth year as a faculty member at the New School for Music Study and currently serves as Admissions Director.

Elisabeth Malcolm received her Master of Music in Piano Performance and Pedagogy from The University of Wisconsin at Madison in 2009. She is in her second year as a faculty member at the New School where besides teaching private and group lessons. She teaches Musikgarten classes for ages 0-5.

Dr. Pennington and Mr. Van Kekerix will be performing Johannes Brahms' *Sonata in F minor, Op. 34 bis* and *Paganini Variations* by Witold Lutoslawski for two pianos. The Brahms Sonata originated for string quintet and was later transcribed by Brahms for piano-four hands. The outer movements are more harmonically adventurous than was typically for the time. The Paganini Variations were written in 1941 by Polish composer Lutoslawski. They are highly original variations on Paganini's famous 24th caprice. In these variations, Lutoslawski uses his own 12-tone system. This system varies from other composers in that it allows him to base his music on a harmonic structure.

Ms. Malcolm will perform *A Little Suite for Christmas, A.D. 1979*, by George Crumb. Crumb incorporates musical borrowing in several places throughout this composition. The sixth movement of the suite, *Canticle of the Holy Night*, quotes the "Coventry Carol," a Christmas carol from the 1500s. Crumb also uses a self-reference in the fourth movement, *Adoration of the Magi*, from his work, *Music for a Summer Evening*, the "Wanderer-Fantasy." The extended techniques in this work include using the performer's hands and fingers in playing harmonics, hitting strings, muting strings, and also silently depressing the keys and then strumming across the strings inside the keyboard. The use of pedal in this work is unique. Crumb indicates that the damper pedal should be held throughout most of the piece—even between movements—only lifting it in occasional places. He also calls for the use of the sostenuto pedal to retain various chord clusters in the fifth and sixth movements.