



Thank You's go out to.....

skye - for the programs

eli - for the posters

jvb - for your patience,
insight and humor in the
"goldbergian process", and
all the wonderful music
teachers i've had the fortune
to work with, past and
present

ada - for working so
diligently on the beethoven
(and you mom for getting
you here to work on it)

my parents - for carting me
around to the many piano
lessons over the years,
your love and support, and
for journeying all the way
from oregon to be here
tonight.

charissa - for turning my
pages and oh so much
more...

n. - for everything,
especially for waiting...



Jennifer Schmitt

Senior Concert

May 19, 2001

Bach –

Goldberg Variations

Beethoven –

*Sonata for Piano & Cello in A Major,
No. 3, Op. 69*

Goldberg Variations-

"The Goldberg Variations were so named because Bach wrote them at the request of the Baltic Count Hermann Carl von Keyserlingk for his extraordinarily gifted young clavier player Johann Gottlieb Goldberg, so that he could cheer up the Count during his sleepless nights with some clavier pieces 'of a soft and somewhat lively character.' Bach chose a sarabande aria as the theme, over whose fundamental harmony he unfolded a work of 30 variations, gay and meditative, cantabile and fugued, lilting and bravura, in systematic sequence. The whole work is divided into two parts, and into groups of three variations each. Every third variation is a canon whereby the series of canons proceeds step by step from the canon at the unison to the canon at the ninth till the last group closes with the Quodlibet in which the lines of a folksong are artistically interwoven."

- Rudolf Steglich

Sonata in A Major, No. 3, Op. 69-

"The third sonata, Op. 69, is a middle period work. It was sketched out in 1807, finished in 1808, and published in 1809. The work in three movements has been described as being 'of dignified and often majestic character.' There is much forceful writing in the opening Allegro. This is the only one of the five piano and cello sonatas which has a scherzo. It is a section of lively syncopation. The third and final movement begins with a short adagio cantabile. This serves as an introduction to the spirited Allegro, which contrasts the slower section, and makes up the major portion of the final movement."

- Joseph Way

Jennifer Schmitt – Piano

Ada Fitzgerald-Cherry – Cello