

1. Minuet in G Minor by Christian Petzold

Minuet in G Minor (BWV Anh. 115) is the companion piece to Minuet in G Major (BWV Anh. 114). These pieces, as a pair, were made to be performed *da capo*-starting with the G major minuet, then going to the G minor minuet, and then repeating the G major minuet again. Both pieces were found in a notebook of Johann Sebastian Bach's second wife, Anna Magdalena Bach, containing music from a variety of composers of the late 17th and early 18th century. These pieces also continue to be misattributed to Bach even though scholars confirmed Christian Petzold as the composer many years ago. Petzold was a well-known German composer and organist in his day, but not much of his music has survived to our current day and age.

Like all minuets, this piece is moderate in tempo, simple in rhythm, and has a light, airy feel. It is a dance with small steps in three time.

2. Variations on a Slovakian Folksong Op.51 No.53, No.3 (1952) by Dmitri Kabalevsky

Kabalevsky was born in St. Petersburg on December 30, 1904 and died on February 14, 1987. Among piano teachers, Kabalevsky is mainly known for his contributions to the teaching repertoire for children. However, Kabalevsky's contributions to music and music education go far beyond this limited perspective.

Op. 51, No. 3 "Gray Day" Variations on a Slovakian Folk Song is a hauntingly beautiful variation. It is one of the most effective variations of the entire op. 51 set. Kabalevsky based this variation on the famous Slovak folk song *Dobrá noc, má milá* (Good night, my dear).

Presently, one can find numerous arrangements and transcriptions of this song at different tempi and with different instrumentation. However, an authentic performance of this work must take into account that the original folk song is a lullaby and therefore should be played quite slowly (perhaps quarter note =60).

One interpretation of the text could be the sad longing over a lost loved one. The theme is played in the original tempo of the folk song but Kabalevsky doubles the tempo of the folk song in variation one and maintains this tempo through subsequent variations. By doubling the tempo of in variation 1, Kabalevsky drastically changes the character of the entire piece and makes it into more of a dance. This faster tempo remains until the return of the theme in variation 6.