Douglas Anderson School of the Arts is a Duval County Public School for students grades 9 through 12 with a desire for intensive study in the arts. Established as an arts school in 1985, the school attracts students from all parts of North Florida and South Georgia who have talent in dance, instrumental or vocal music, performance or technical theater, film and video production, creative writing, and visual arts. A high academic standard coupled with broad arts curriculum offers students an opportunity to excel in a chosen discipline while preparing them for post-secondary education. In 2000, DA's Piano Program was recognized as the best music program in Northeast Florida and was awarded the Jacksonville Symphony Association's Harmony Grant. The Piano Department offers serious young pianists a unique opportunity to be in an intensive and varied program and to work with internationally acclaimed guest artists.

Vera Watson has been Chair of the Piano Department at Douglas Anderson School of the Arts since 1999. She holds National Certification in piano from the Music Teachers National Association and a Florida Professional Educator's Certificate. Under her leadership the DA piano program was recognized as the best music program in Northeast Florida by the Jacksonville Symphony Guild in 2001, for which Douglas Anderson received the Harmony Grant. In 2003, Ms. Watson received the Surdna Foundation Grant in New York City, in recognition of her achievements among the best arts teachers in the United States. In 2010, Friday Musicale presented Vera Watson with the Carolyn Day Pfohl Music Educator Award for Outstanding Achievements. She is especially proud of her many students who have been accepted into prestigious music conservatories, and have become successful artists.

SELECTED RELATED LIBRARY RESOURCES

780.9033 ROSEN 1997
The classical style : Haydn, Mozart, Beethoven / Charles Rosen.

786 G665h 1996
A history of keyboard literature : music for the piano and its forerunners / Stewart Gordon.

786.2193071 TUNSTALL 2008
Note by note : a celebration of the piano lesson / Tricia Tunstall.

CONCERT ETIQUETTE. Please …

- Turn off or silence cell phones, pagers, wristwatch alarms & similar devices
- DO NOT TALK during the performance
- Keep children seated beside parents or guardians during the performance
- Wait for breaks between works to exit, except when taking restless children or crying infants out into the lobby as quickly and quietly as possible

INTERMEZZO SUNDAY CONCERTS @ 3 p.m.
- April 10: Linda Cionitti, clarinet & Maila Springfield, piano
- May 8: Joshua Ross, piano
- June 12: Ji Won Hwang, violin

Piano technician: Carolyn Antman akeylady123@gmail.com
For Concert information and updates visit Programs & Events at jaxpubliclibrary.org
To be included in our Concert Reminder E-mailings send a request to Ed Lein at elein@coj.net

jaxpubliclibrary.org 630-BOOK
Janine Albrecht  
**BEETHOVEN**: Sonata No. 1 in F minor, Op. 2, No. 1 — I. Allegro

Shoshana Howard  
**KUHLAU**: Sonatina in C Major, Op. 55, No. 3 — I. Allegro con spirito

Kara Straight  
**HAYDN**: Sonata No. 6 in C Major, H. XVI: 10 — I. Moderato

Bethany Roberts  
**MOZART**: Sonata No. 13 in B-flat, K.333 — I. Allegro

Andrew Urso  
**BEETHOVEN**: Sonata No. 10 in G major, Op. 14, No. 2 — I. Allegro

Gabrielle McGrath  
**LINN**: Nocturne d’Esprit

**PROGRAM NOTES** by Edward Lein, Music Librarian

The Transcendent German-born composer **Ludwig van Beethoven** (1770-1827) began his career as a composer essentially imitating the styles and forms he inherited from Joseph Haydn (1732-1809) and W.A Mozart (1756-1791), but during his "middle" period (ca. 1803-1815) Beethoven expanded and personalized this inheritance, creating works that have come to represent the culmination of the Classical style in much the same way that the works of J.S. Bach (1685-1750) represent the culmination of the Baroque. During Beethoven's "late" period (ca. 1815-1827), he discovered new paths toward still more personal, even intimate, musical expression, and, despite the gradual and eventually total degeneration of his hearing, he forged the way beyond the Classical tradition into the Romantic. Beethoven dedicated his **Sonata in F minor, Op. 2, No. 1** (1795), the first of his 32 masterpieces in the genre, to his teacher Joseph Haydn. He completed his tenth, the **Sonata in G major, Op. 14, No. 2**, in 1799.

During his lifetime German-born Danish composer **Friedrich Kuhlau** (1786-1832) was known primarily as a concert pianist and opera composer, but he wrote music in virtually every genre. His compositional catalog includes almost 200 published works - impressive in itself, but who knows how many more unpublished works were lost when his house burned down the year prior to his death? His **Sonatina in C Major, Op. 55, No. 3** is one of a set of six sonatinas published in Copenhagen in 1823, most likely written for his students to perform.

Genial Austrian composer (Franz) **Joseph Haydn** (1732-1809) is the musician most credited with establishing the "Classical" style that his two younger contemporaries Mozart and Beethoven built upon, and by the time of his death, "Papa" Haydn had become the most widely celebrated composer in Europe. Haydn started out as a choirboy and never developed into a keyboard virtuoso, so his 52-62 keyboard sonatas (depending on who's counting) were mostly composed in the early part of his career for the instruction and amusement of his noble patrons. The **Sonata No. 6 in C Major, H. XVI: 10**, composed in 1767, is also known as "Divertimento in C."

Austrian-born **Wolfgang Amadeus Mozart** (1756-1791), unquestionably one of the greatest composers in history, began his career touring Europe as a 6-year-old piano prodigy, and he absorbed and mastered all the contemporary musical trends he was exposed to along the way. Mozart wrote 22 operas, including, **The Marriage of Figaro** (1786), **Don Giovanni** (1787), **Cosi fan tutte** (1790), and **The Magic Flute** (1791), as well as 40 symphonies (“No. 37” is by Michael Haydn, but with a new introduction by Mozart), 27 piano concertos, chamber music, sonatas, and choral pieces, numbering over 600 works all together. First published in 1784, Mozart’s **Sonata No. 13 in B-flat, K.333** was composed around the same time as his "Linz" Symphony (no. 36), K.425.

American composer, pianist and educator **Jennifer Linn** is very active in music publishing, with concurrent positions at Hal Leonard Corporation and G.W. Schirmer. She has taught for more than 25 years, including as visiting lecturer in piano pedagogy at the University of Illinois at Urbana-Champaign, and has presented recitals, workshops and master classes throughout the United States and Canada. Many of her compositions have been selected for the National Federation of Music Clubs festival list and the London College of Music repertoire list, and are frequently recommended in reviews by Clavier and American Music Teacher magazines. Her **Nocturne d’Esprit**, dating from 2010, is included in a recital showcase anthology called “Romantic Inspirations.”