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Dr. Elizabeth Crecca is Assistant Professor in Residence of Music History and Piano at Bradley University. Her research has focused on performance practice and its practical applications. Her lecture recital on performance practice in Béla Bartók's music was nominated for the Eastman School of Music Lecture Recital Prize. She has been invited to present her research at the University of Oklahoma, San Francisco Conservatory of Music, and the MTNA National Conference. Dr. Crecca has been praised for her "distinctive voice" at the piano (The Chautauquan Daily). She holds a Doctor of Musical Arts in Piano Performance and Literature from the Eastman School of Music, a Master of Music in Piano Performance from the San Francisco Conservatory of Music, and a Bachelor of Music in Piano Performance and Music Theory from the University of Michigan. Her past piano teachers include Natalya Antonova, Yoshikazu Nagai, and Logan Skelton. She studied harpsichord and fortepiano with Corey Jamason and Lisa Crawford. Prior to teaching at Bradley, Dr. Crecca held an assistantship in Applied Piano at Eastman, where she was nominated for the Teaching Assistant Prize for Excellence in Teaching.

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Performance Practice in the Piano Music of Béla Bartók: Exploring Compositional Source Material and Historical Recordings

This lecture recital examines performing tendencies in rural Hungarian folksong and Bartók's own playing, as well as implications for modern interpretation. The inclusion of folk idioms in Bartók's music goes beyond the notes on the page; it is also an important component of performance style. The Hungarian folk influences are worth

examining, as they can provide us with greater insight into Bartók's music, as well as inspire a larger expressive vocabulary for playing it. Bartók's recordings of his own piano works reveal that his choices of rhythm, rubato, and inflection are related to his categories of folk music, and to the delivery style of folk songs in field recordings. To allow for specificity, the lecture will focus specifically on rural Hungarian vocal sources, and the implications for Bartók's repertoire that quotes or imitates them. Performance trends will be explained by placing Bartók's pianistic style within the context of his time and by giving an overview of Hungarian folk music characteristics. Demonstrations of how a modern pianist might approach playing Bartók's music will involve performances of selections from the 15 Hungarian Peasant Songs, Petit Suite, For Children, and Improvisations on Hungarian Peasant Songs.