

Recital Hall
M.O. Morgan Music Building
Friday, 10 April 1992
8:00 p.m.

ANDREAS HARTMANN
Piano

Sonata in F Major K. 332

Allegro
Adagio
Allegro assai

W.A. Mozart
(1756-1791)

Etude d'exécution transcendants No. 10 in F minor

F. Liszt
(1811-1886)

Etude de Sonorité No. 2

F. Morel
(1926-)

INTERMISSION

Images Book I

Reflets dans l'eau
Hommage a Rameau
Mouvement

C. Debussy
(1888-1905)

Chaconne from Sonata for Violin Solo No. 4 in
D minor by J.S. Bach

F.B. Busoni
(1866-1924)

In partial fulfilment of the requirements for Music 455B.

PROGRAMME NOTES

The **Sonata in F Major** was written in 1778 when Mozart was 22 years old. He composed it, along with six other sonatas, for a concert tour he was giving in Europe. The first movement opens with a broad melody which is followed, in contrast, by a more energetic idea often called "The Little Storm." The second movement, marked *adagio* is very expressive, and highly ornamental. The final movement is a virtuoso work in sonata form rather than rondo form which Mozart frequently uses for the final movements of his sonatas.

Liszt wrote twelve **Études d'Exécution Transcendante** for the piano. An étude is a study which focuses on a technical aspect of playing. Each of the transcendental études portrays a mood or story and presents a musical challenge to the pianist as well. Etude No. 10 is one of two untitled pieces in this set. It is a very energetic and passionate piece.

François Morel, born in Montreal in 1926, is a well known Canadian composer. The second **Étude de Sonorité**, composed in 1954, is an audience favourite in Canada and is in the repertoire of many Canadian pianists. The opening, which is very lively and energetic, is contrasted by a beautiful passage where the melody is heard in the thumb of the right hand. The étude concludes as energetically as it began. The final run of the piece ends on the lowest note of the piano.

"*Reflets dans l'eau*" is one of the outstanding compositions of Debussy's maturity. He frequently creates a canvas of colour on which he paints a beautiful melody, such as in the opening where the main theme can be heard creeping through a layer of sound. The second piece, "Hommage à Rameau," is a slow, meditative sarabande. The finale, "Mouvement," as its title suggests, is constantly moving and flowing.

The **Chaconne in D Minor**, taken from Bach's second partita for violin, was transcribed by Ferruccio Busoni. The theme is boldly stated in the opening of the piece and then can be heard throughout in various forms. The variations are grouped to produce several climaxes which build up to a culmination and final restatement of the theme at the end of the piece.