



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Sunday, 16 October 1994 at 8:00 p.m.

## Kristina Szutor, piano

From Eight Preludes for Piano (1948)  
*Prelude #1, Grave*  
*Prelude #8, Vivace*

Frank Martin  
(1890-1974)

Variations on a Theme by Schumann, Op. 9 (1854)

Johannes Brahms  
(1833-1897)

Prelude in G# minor, Op. 32, No. 12 (1910)  
Prelude in B flat Major, Op. 23, No. 2 (1903)

Sergey Rachmaninov  
(1873-1943)

### INTERMISSION

Sonata in A minor, K. 310 (1778)  
*Allegro maestoso*  
*Andante cantabile con espressione*  
*Presto*

W.A. Mozart  
(1756-1791)

From Sonatas and Interludes for Prepared Piano (1946-1948)  
*Sonata II*  
*Sonata X*  
*First Interlude*  
*Third Interlude*  
*Sonata V*

John Cage  
(1912-1992)

Postcards From Our Futures, for piano and tape (1989)

- I Tokyo 1969 (Ginza-gone-Reno glitz)*  
*II Roma 1908 (Wistfully pastoral, with neo-Euro-industrial overtones)*  
*III New York 1953 (Real gone hep cats 2 a.m. Greenwich Village, yeah,  
man, go-go-go....)*

Robert Pritchard  
(1956- )



**Memorial**  
University of Newfoundland

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## PROGRAM NOTES

The works presented on the first half of tonight's program were all conceived for -- and could not be rendered successfully on anything other than -- the modern grand piano. Those on the second half of the program, on the other hand, were either written with another instrument in mind (such as the fortepiano) or else imply and include other mediums altogether, such as percussion ensemble and electroacoustics. While the first group can be characterized as primarily harmonic and subjective in content, the second group can be heard as more linear and objective.

John Cage came up with the idea of the "prepared piano" in 1938 when he was asked to compose music for a dance piece entitled *Bacchanale*. His invention proved to be an ingenious solution to the problem of providing "percussion music" to match the primitive quality of this dance, on a stage that had room for only a piano. The screws and bolts inserted between the strings inside the piano completely transform the sound of the instrument and, in effect, place an entire percussion ensemble under the control of a single player. Cage's works for prepared piano gained him a Guggenheim Fellowship in 1949 for "having thus extended the boundaries of musical art."

*Sonatas and Interludes* is Cage's most important work for this medium. The word "sonata" here is used in an 18th century sense rather than a Romantic sense and this links Cage's work to that of Mozart. Both works display a central concern for proportion and clarity of line and texture. The full cycle consists of sixteen sonatas and four interludes, and is an explicit attempt to represent, in music, a gamut of stylized emotions derived from Indian aesthetics. Cage was introduced to the subject through his reading of the works of the art historian Ananda Coomaraswamy. The eight "permanent emotions" depicted in *Sonatas and Interludes* are: the heroic, the erotic, the wondrous, the mirthful, the sorrowful, the fearful, the angry and the odious, and the common tendency of all of these towards tranquility. There is, however, no indication as to how the various parts of the cycle relate specifically to these emotions. That is up to the listener to determine.

I'll let the composer himself tell you about the last work on the program, *Postcards From Our Futures*.

K. Szutor

*Postcards* was written at the request of my sister Barbara Pritchard. Originally, she had asked for a solo piano work, but as I began writing the piece I realized that I wanted to make use of electroacoustic timbres as well.

At the time of writing, the title referred to cities which lay in my future -- cities which I had not yet visited. I viewed these cities in the same way in which I viewed works of music written in the past -- I hoped and expected to become familiar with them sometime in my future. In one sense, music from the past is a snapshot of a specific musical time or era. However, cities change, and their past becomes elusive.

The three movements -- and their subtitles -- are meant to convey the artificial ideas and images often found in postcards. The first movement refers to the garish shopping districts of Tokyo, and mixes vertical and horizontal presentations of limited pitch material. The second movement makes use of samples taken from an early Caruso recording of Donizetti's *Una Furtiva Lagrime* from the opera *L'Elisir d'Amore*, and the form of the movement is based on the cadenza which Donizetti wrote for the aria. The last movement is a reflection on New York, and it becomes a frantic exercise for the pianist as she attempts to remain in sync with the tape.

R. Pritchard