



Donald F. Cook Recital Hall
M.O. Morgan Building
Monday, 6 April 1998 at 8:15 p.m.

Deidra Hibbs piano

Four Excursions, Op. 20

1. *Un Poco Allegro*
2. *In Slow Blues tempo*
3. *Allegretto*
4. *Allegro Molto*

Samuel Barber
(1910-1981)

Mazurka in A minor, Op. 17, No. 4 Nocturne in C[#] minor, Op. 27, No. 1

Frederick Chopin
(1810-1849)

Lannée de Pèlerinage Vol. 2 *Sonetto 104 del Petrarca*

Franz Liszt
(1811-1886)

Prelude in D^b major, Op. 11, No. 15 Étude in C[#] minor, Op. 42, No. 5

Alexander Scriabin
(1872-1915)

Sonatine

- I. *Modéré*
- II. *Mouv't de Menuet*
- III. *Animé*

Maurice Ravel
(1875-1937)

Somewhere over the Rainbow

Music by Harold Arlen

Jason Hayward, saxophone
Maria Rose, flute
Paul Murphy, percussion
Ryan Wiltshire, bass

Presented in partial fulfilment of the requirements for Music 445B



Memorial

University of Newfoundland

048-044-08-97-15,000

PROGRAM NOTES

Four Excursions

Barber

In these *Four Excursions*, Barber set out to explore various regional American idioms. The first, a boogie woogie, unfolds over medium paced passacaglia, reminiscent of the 1920's style. In the second, a blues, the distinctive sad-sweet melancholy of the idiom is captured perfectly. The third is a compact and evolving set of variations on a cowboy ballad while the fourth, a toccata in the style of a hoe down, evokes the spirit of Kentucky blue grass country music.

Mazurka

Chopin

The *Mazurka*, Op. 17, No. 4 was composed in Paris during the years 1832-33. In it Chopin evokes varying moods of the Polish mazurka from the graceful melody which opens and closes to the incisive rhythms of the dance-like middle section.

Nocturne

Chopin

The *Nocturne*, op. 27, No. 1 is often considered one of the greatest. It is large in scope with its boldly contrasting sections and emotional tone. The intensity is created by an ominous opening melody in which the tonic is always uncentered. The *Più Mosso* continues to gather speed and power to an exultant climax then drops to an ominous muttering before bursting into a lively Mazurka theme. This builds to a series of powerful chords and a declamatory octave cadenza in the bass. The opening theme re-emerges and the piece ends calmly and serenely in D flat major.

L'Année de Pèlerinage

Liszt

The three Petrarch sonnets are piano versions of settings of the poems, *Benedetto sia 'lgiorna, e'lmese, e l'anno*, Blessed be the day, the month and the year, *Pace non trovo, e non trovo, e non da far guerra*, war I cannot wage, yet I find no peace, and *l'vidi in terra angelici costumi*, I saw on earth angelic grace. This setting of the first poem opens with a strong declamatory passage which introduces the expressive, lyrical theme of the piece. There are shimmering interjections of dazzling Lisztian cadenzas. The work ends calmly and quietly with sustained chords after a final elaboration of the theme over an arpeggiated bass line.

Prelude in D^b major

Scriabin

This slow expressive *Prelude*, which never ventures off the diatonic scale, begins with a flowing left hand introduction. It is then repeated as an accompaniment to a slow, lyrical melody in the right hand. The melody appears briefly in the bass before the piece ends peacefully with sustained notes gradually fading to nothing.

Etude in C[#] minor

Scriabin

Etude, Op. 42, No. 5 in c sharp minor is the longest and strongest of this set with its relentless surge of sixteenth notes and tremendous keyboard power. A Chopinesque melody appears twice and seems to float over the agitation. The tension builds to a magnificent climax and although it gradually winds down the tension and agitation remains until the end.

Sonatine

Ravel

The *Sonatine* is classically based and clearly defines grace and elegance which is typical of Ravel. The opening movement is in perfect sonata form with a repeated exposition. The melody is heard over rhythmic and harmonic finger work. The *Movement de Menuet* provides a contrasting mood, light and playful. It ends surprisingly with a coda that widens to a grand climax. The dazzling, virtuoso *animé*, also in sonata form, used thematic intervals from the other two movements. Passion, nuance and subtle rubato are incorporated throughout. This elegant work is among Ravel's finest masterpieces.

Somewhere over the Rainbow

Arlen

I would like to dedicate *Somewhere over the Rainbow* to the friends I have grown close to in the last four years. I would like to thank them, my family and my teachers for the support and inspiration they have given me. I will cherish the memories and the knowledge they have shared. My love and passion for music will continue to grow.