



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Friday, 25 June 1999 at 7:30 p.m.

## Danette Dickinson Piano

Organ Fugue in g minor (The Little), BWV 574

J.S. Bach  
(1685-1750)  
trans. Olga Samarof  
(1882-1948)

Sonata No. 27 in e minor, Op. 90

*Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck  
Nicht zu geschwind und sehr singbar vorgetragen*

L.V. Beethoven  
(1770-1827)

Asturias, *Leyenda*  
from *Suite Espagnol*

Issac Albeniz  
(1860-1909)

### Intermission

Petrarchan Sonnet, No. 104  
from *Annees de pelerinage, Seconde annee*

Franz Liszt  
(1811-1886)

Oiseaux tristes  
from *Miroirs*

Maurice Ravel  
(1875-1937)

Suite for Piano  
*Prelude*  
*Nocturne*  
*Dance*

Oskar Morawetz  
(1917- )

*Presented in partial fulfilment of the requirements for Music 445B*



**Memorial**  
University of Newfoundland

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## PROGRAM NOTES

### Organ Fugue in g minor (The Little), BWV 574

Olga Samaroff was a famous pianist who was forced to end her career in 1926 due to an arm injury. Her piano transcription of Bach's famous **Organ Fugue in g minor** explores various sonorities and colours, suggesting the ways in which an organist would use different registrations.

### Sonata No. 27 in e minor, Op. 90

Beethoven described the **Sonata, Op.90**, as a "Struggle between Head and Heart". It was dedicated to Count Moritz, a brother of Beethoven's friend and patron, Prince Karl. This sonata was also labelled "Conversation with the Beloved," alluding to Prince Karl's love affair with a soprano. The first movement contains many sighing motives and rarely uses any major keys. The struggle between head and heart is evident throughout this movement but is not resolved until the second movement, a rondo, written in the key of E major.

### Asturias, *Leyenda*

*Asturias* is a region in Northern Spain; *Leyenda* translates as "legend". Here, the piano imitates the colours and timbre of Spanish guitar playing. The beginning of this work moves very quickly and rhythmically, with almost violent eruptions. It moves into an improvisatory, heartfelt middle section before returning to the opening material in the final section. Albeniz's virtuosic piano writing shows the influence of Franz Liszt. In turn, Albeniz's use of colour influenced such composers as Debussy and Ravel.

### Petrarchan Sonnet, No. 104

The **Petrarchan Sonnet No. 104** was originally composed as a song during Liszt's first visit to Rome and was arranged as a piano piece in 1846. It begins with a dramatic introduction, and a brief, recitative-like passage. The melody then enters, *molto espressivo*, and swells gradually to a passionate climax. The work ends with a quiet lament, marked *languendo*. The text of the Petrarchan sonnet, "I yield to anguish, weeping I laugh;/ Life and death are equally hateful to me./ I am in this state, O Lady, because of you," provided inspiration for this piece. It is written as Liszt's personal, emotional response to the sonnet, not as a literal interpretation of it.

### Oiseaux tristes

**Oiseaux tristes**, the second of a group of five pieces comprising *Miroirs*, was one of Ravel's favourite compositions. Ravel described the image of this piece as "birds lost in the torpor of a sombre forest during the torrid hours of the summertime".

### Suite for Piano

Morawetz's **Suite for Piano** was commissioned by Donald McParland, designer of the Churchill Falls hydro plant. It was to be a birthday present for his wife, Connie, and was premiered in Montreal in 1969. Tragically, McParland was killed in an air plane accident while travelling from Labrador with other executives of his firm a few days before the premiere. The *Prelude* is composed in free form and exploits the extreme ranges of the keyboard. The *Nocturne* is slow and morose, and builds to an expressive climax in the middle, before it gradually returns to the mood of the beginning. The *Dance* is an exciting, dynamic movement that switches time signatures frequently, moving between regular (6/8, 9/8), and irregular (5/8, 7/8) meters.