



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Saturday, 7 April 2001 at 8:00 p.m.

## Graduation Recital

**Heather Hillier**  
**piano**

Prelude and Fugue in D Major J.S. Bach  
from *Book I Das Wohltemperierte Klavier* (1685-1750)

Sonata, Op. 109 in E Major L. von Beethoven  
*i Vivace ma non troppo* (1770-1827)  
*ii Prestissimo*  
*iii Andante molto cantabile ed espressivo*

### INTERMISSION

Valses nobles et sentimentales M. Ravel  
*i Modéré - très franc* (1875-1937)  
*ii Assez lent*  
*iii Modéré*  
*iv Assez animé*  
*v Presque lent*  
*vi Vif*  
*vii Moins vif*  
*viii Epilogue, lent*

Barcarolle in F sharp Major, Op. 60 F. Chopin  
(1810-1849)

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



**Memorial**  
University of Newfoundland

## PROGRAM NOTES

Book I of Bach's *Das Wohltemperierte Klavier* was written in 1722, including a prelude and fugue in each of all the major and minor keys. The D major prelude consists of a lively melody over a lightly detached bass, while the four-voice fugue makes use of French overture style.

Beethoven's *Sonata, op. 109 in E major* was written in 1820 and dedicated to Maximiliane Brentano, the daughter of Beethoven's close friend Antonie Brentano. The first of three movements begins delicately with the undulating first theme alternating between the hands, and is quickly interrupted by the quasi-improvisational *andante espressivo*. A return to the first theme builds to a powerful climax before the recitative returns. The movement ends with a final restatement of the opening thematic material. The second movement, *prestissimo*, contrasts with the sensitive first movement, with prominent bass and driving rhythm. This movement is closer related to traditional sonata form than the other movements. The finale is a theme and variations with a hymn-like theme that opens and concludes the movement. The variations range from a sprightly *leggiermente* to a march-like fugue.

The *Valses nobles et sentimentales* were premiered in 1911 at a concert organized by the Societé Musicale Independente, in which works were presented anonymously to gain an unbiased reaction from the patrons. Ravel sat quietly while his colleagues criticized the piece, attributing it to composers such as Kodaly and Satie. When Ravel's name was revealed, however, *Valses nobles* quickly rose in popularity and was orchestrated for a ballet the following year. Ravel said of the work, "The title *Valses nobles et sentimentales* sufficiently indicates my intention of writing a series of waltzes in imitation of Schubert... the seventh waltz seems to me to be the most characteristic." The eight waltzes, presented without break, differ in tempo, mood and treatment of the waltz rhythm. The emphatic opening contrasts with the slower more lyrical movements that follow. The final movement contains thematic quotations from the first seven movements, creating a dreamy reflection of the entire work.

Chopin's *Barcarolle in F sharp major* was composed in 1845-6 and dedicated to the Baroness de Stockhausen. Arthur Hedley referred to it as the greatest of the nocturnes, but it stands alone in its concept and form. The term *Barcarolle* refers to "boat song", conjuring images of Venetian gondoliers. The steady rocking accompaniment is present throughout and the thematic material is vocal in style. The piece has been described by Andrew Porter as "a boat which leaves the calm water of a harbor, passes out into the open sea, where the ground swell can be felt, pauses for a time, and then returns to harbor."