

Patrick Cashin
piano

*Concerto in C major, K467
Allegro maestoso
Andante
Allegro vivace assai

W. A. Mozart
(1756-1791)

Intermission

Prelude and Fugue in D minor, WTC book I

J. S. Bach
(1685-1750)

Etudes (1983)
Opposed Sonorities II
Harp

John Beckwith
(b. 1927)

Fantasie in C Major, Op. 17
Durchaus phantastisch und leidenschaftlich vorzutragen

Robert Schumann
(1810-56)

*orchestral reduction performed by Chris Ryan

Presented in partial fulfilment of the requirements for Music 445B

Program Notes

The twenty-seven piano concertos of Mozart played a crucial role in the development of the genre. His dramatic use of form and subtle variety of melodic character created a perfect balance of musical and virtuosic elements. The concerto in C major K467, written in 1785, is one of the most jubilant and outwardly virtuosic of Mozart's piano concertos. Its first movement is based almost entirely on the opening march-like theme. The second movement, recently made famous by its use in the film *Elvira Madigan*, is a simplistic and hauntingly beautiful Andante.

J.S. Bach's the *Well-tempered Clavier* is widely acknowledged to be one of the most significant keyboard works ever written. Volume one, completed in 1722, was the first collection of pieces to explore the full capacity of equal temperament (the tuning system now regarded as standard to Western music); it included a prelude and fugue in each of the twenty-four available keys. *The Well-tempered Clavier* presents an incredible depth and variety of musical content, and displays one of the most astounding achievements in technical craftsmanship that music has ever seen.

Canadian composer John Beckwith (b. 1927), a native of Victoria, BC, has recently retired from a long-time faculty position at the University of Toronto. His *Etudes* were written in 1983 and premiered by Jane Coup in Vancouver in 1984. The following has been extracted from the composer's notes:

Rather than employ the prepared and inside-the-piano sounds which have become so widely used in this generation, I have preferred here to look newly at the various physical actions of fingers and hand in piano playing, taking them as departure points for a series of short compositional essays. This could be regarded of course as a parallel approach to that used by Chopin, Debussy, Scriabin, and others. As with their etudes, so with mine also there is a dual sense of the term 'study'. Study in the aspect of performance skill... becomes at the same time a study in abstract musical design and expression.

Robert Schumann's *Fantasie in C major*, Op. 17, belongs to the earlier period of the composer's life. It was written in 1836, the year after he had fallen in love with Clara Weick, the daughter of his former teacher. The first movement is an impassioned lament for Clara, from whom he was forcibly separated by order of her father. The deeply emotional work is prefaced by four lines from Friedrich Schlegel which translate, "through all the sounds in the varied earthly dream, a quiet sustained note sounds for those who listen in their hearts."