



Donald F. Cook Recital Hall
M.O. Morgan Building
Sunday, 10 April 2005 at 8:00 p.m.

Jennifer Billard piano

Prelude and Fugue in g minor
from book 2 of *The Well-Tempered Clavier*

J.S. Bach
(1685-1750)

Sonata in E flat major, Op 31, No.3

Allegro

Allegretto vivace

Moderato e grazioso

Presto con fuoco

Ludwig van Beethoven
(1770-1827)

Intermission

Jeux d'Eau

Maurice Ravel
(1875-1937)

Scherzo No.2 in b flat minor, Op. 31

Fryderyk Chopin
(1810-1849)

Presented in partial fulfillment of the requirements for Music 445B



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Program notes

Prelude and Fugue in g minor

J.S. Bach

The Well-Tempered Clavier is considered to be one of the most significant sets of piano works in the repertoire. Each of the 48 preludes and fugues makes use of the now standard tuning system known as equal temperament. The *Prelude and Fugue in g minor (from book 2)* is one of the more dramatic of the preludes and fugues. In this particular prelude, Bach uses similar rhythmic figures and creates interest through his unique harmonic structure. The fugue is a four voice fugue, in which Bach shows his mastery of counterpoint.

Sonata in E flat major Op.31 No.3

Ludwig van Beethoven

Plagued by his increasing loss of hearing, Beethoven began exploring new ideas in his compositions. During this time he composed the *Sonata in E flat major op.31 no.3*. The sonata is written in four movements. Its first movement begins rather peculiarly. The opening chords give no harmonic stability and the tonic chord isn't heard until the end of the phrase. Despite its progressive beginning, the rest of the movement has many aspects that one would expect of a classical sonata. The second movement is a lively *Scherzo*, however, unlike most *Scherzos*, it is in 2/4 time and is written in sonata form. The third movement is a graceful *Minuet and Trio* in the typical ternary form. Beethoven closes the sonata with the *Presto con fuoco*. This movement is dominated by a tarantella rhythm and gives the work its charming conclusion.

Jeux d'Eau

Maurice Ravel

Though Debussy is the composer one might associate most strongly with the impressionistic style, it was actually his contemporary Ravel who wrote the first truly impressionistic piano work. *Jeux d'eau*, written in 1901, explores a wide range of different colors and sonorities capable of being produced by the piano. Ravel accomplishes this through the use of the pentatonic, arpeggiated figures and open intervals such as fourths, fifths abound. *Jeux d'Eau* makes use of two very distinct thematic ideas which are embedded in the texture. He was inspired to write *Jeux d'Eau* by an earlier work written by Franz Liszt entitled *Les Jeux d'Eau a la Villa d'Este* (The Fountains of the Villa d'Este).


Scherzo No.2 in b flat minor

Fryderyk Chopin

The "Scherzo" was originally thought of as a musical joke. They were usually short pieces in ternary form and were most often used as a movement in a classical sonata. Chopin's *Scherzos*, however, do not fit this description. All four of these remarkable pieces are dramatic large scale works. The *Scherzo in b flat minor* (originally known as the "governess") has a very dark quality in its opening. The A section is lyrical and dramatic, while the contrasting "trio" section has two distinct ideas which battle dramatically before the return of the scherzo. Although it is written in b flat minor, Chopin takes an ironic twist and ends the piece in the relative major.

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Upgrades to the D F Cook Recital Hall underway during the 2004 - 2005 concert season have been funded by the Department of Canadian Heritage's Cultural Spaces Canada Program with matching funds from Memorial University and from friends and benefactors of the School of Music.



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