



Donald F. Cook Recital Hall
M.O. Morgan Building
Wednesday, 20 April 2005 at 5:00 p.m.

Michael Janes piano

Toccatà in G Major, BWV 916

Presto

Adagio

Allegro e presto

J.S. Bach
(1685-1750)

Piano Sonata, Sz. 80

Allegro moderato

Sostenuto e pesante

Allegro molto

Béla Bartók
(1881-1945)

Le Tombeau de Couperin

Prélude

Forlane

Rigaudon

Menuet

Toccatà

Maurice Ravel
(1875-1937)

Presented in partial fulfilment of the requirements for Music 440B



Memorial
University of Newfoundland



Sonata no. 1 in G major, op. 10, no. 1

When Brahms began composing his first Sonata for violin and piano in 1855, he was vacationing in Tübingen. The work was then set aside and was not completed until 1858, when he returned to Tübingen for another vacation. The first movement contrasts nervous qualities and can at times be athletic and dramatic, contrasting with the more lyrical and tender qualities of its genre. The first movement's melodies often occur in the piano part. The second movement is mainly monothematic and essentially an aria for violin. The third movement is to be played with "sentiment" and feeling, and is more of the piano. The final movement, marked Allegro Assai, is virtuosic as it rapidly outlines the harmonic skeleton.

Sonata no. 3 in D minor, op. 10, no. 3

J. Brahms

When Brahms began composing his first Sonata for violin and piano in 1855, he was vacationing in Tübingen. The work was then set aside and was not completed until 1858, when he returned to Tübingen for another vacation. The first movement contrasts nervous qualities and can at times be athletic and dramatic, contrasting with the more lyrical and tender qualities of its genre. The first movement's melodies often occur in the piano part. The second movement is mainly monothematic and essentially an aria for violin. The third movement is to be played with "sentiment" and feeling, and is more of the piano. The final movement, marked Allegro Assai, is virtuosic as it rapidly outlines the harmonic skeleton.

(1855-1858)

Caprice VIII "Elegie"

E. C. S. Eckhardt-Granmatté

Although a Canadian composer, Eckhardt-Granmatté began the composition of her caprice while living in Spain, where Pablo Casals was her mentor. The inspiration for the piece came at the death of her husband, Walter Granmatté, which prompted the subtitle *Elegie*. The first sections of the caprice are then mournful with Spanish undertones while the middle sections are more capricious and joyful. Eckhardt-Granmatté's personal capabilities on the violin is evident in her virtuosic and highly melodic writing.

(1881-1882)

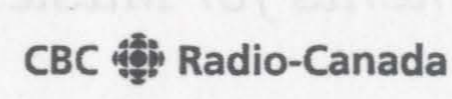
Violin Concerto no. 2 in G minor, op. 35

Pyotr Ilyich Tchaikovsky

The composition of Tchaikovsky's second violin concerto marks a transitional stage in his "classical" stage. The work demonstrates elements of both the concerto and symphony by a rich melodic lyricism and a variety of rhythms. The first movement contrasts serene, waltz-like passages with frequent trills and rapid passages. The second movement is lyrical and nostalgic while the third movement is a virtuosic and heroic finale. The concerto's rhythmic vitality is evident throughout.

(1882-1883)

The School of Music, Memorial University of Newfoundland acknowledges the generous support of our partners in sustaining the 2004 - 2005 Music at Memorial Concert Series:



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