



Donald F. Cook Recital Hall
M.O. Morgan Building
Saturday, 6 August 2005 at 8:00 p.m.

Lauren Strong piano

Adagio in b minor, KV 540

W.A. Mozart
(1756-1791)

Sonata quasi una fantasia in Eb major, Op.27 No.1

L.v. Beethoven
(1770-1827)

Andante

Allegro molto e vivace

Adagio con espressione

Allegro vivace

Intermission

Six Piano Pieces, Op.118

J. Brahms
(1833-1897)

Intermezzo in A major

Ballade in g minor

Preludes, Book I

C. Debussy
(1862-1918)

La Cathédrale engloutie [The Sunken Cathedral]

Minstrels

Preludes, Book II

La Puerta del Vino [The Wine Gate]

Ondine [Undine]

Presented in partial fulfilment of the requirements for Music 445B



Memorial
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PROGRAM NOTES

Beethoven's Sonata in Eb major was written in 1801, during a period when his hearing loss was beginning to interfere with his life. His career at the time was entering its middle stages, and his writing style was becoming more experimental. In this sonata, it is evident that he was exploring the ideas of character and balance within the movements. This piece puts more weight on the last movement than it does the first, which was not customary. For the first time in any of Beethoven's sonatas, the end of every movement is marked *attacca*, which implies no pause between the sections. The character of this sonata is also varied from the usual style, again putting more emphasis on the final movement, which is more virtuosic in nature than the first.

Mozart wrote the Adagio in b minor in 1788, shortly after his father's death. The grieving nature of this piece seems to express the mourning Mozart felt for the loss of his father. The opening motive, containing an interval of a minor sixth, is an archetype of sorrow and recurs many times throughout the piece.

Brahms, a master of melody and harmony, texturizes these elements in the two pieces selected from opus 118. The Intermezzo in A major uses a rich melodic line with diatonic harmony. Brahms also incorporates the use of counterpoint, canon, and inverted melody in this piece. The Ballade in g minor is somewhat of a surprising title for such a ferocious and energetic piece. Not so sentimental in nature, the work still remains true to the romantic definition of its title.

Debussy - Preludes, Book I:

"La cathédrale engloutie" [The Sunken Cathedral] represents the legend of the lost city of Ys. The city's natives had built the cathedral to honor their new Christian God, yet continued to be loyal to earlier pagan traditions. After ignoring their new God for some time, a natural disaster befell the city, submerging it beneath the sea. The Christian God then took pity on the town's inhabitants, and at the stroke of midnight on the anniversary of the city's destruction, the cathedral would emerge from its watery grave for a day, then return in the night to the sea.

"Minstrels" exemplifies a cakewalk of sorts, using an ironic hilarity which is indicated by Debussy himself in the score: "nervous and with humor". These minstrels wear top hats, blacken their faces, and carry on with a jovial dance that is mocking in nature (another of Debussy's score markings). A drum-like beat can be heard, which is followed by a fragment of a romantic song. The piece finishes with the same burlesque dance from the opening.

Debussy - Preludes, Book II:

"La Puerta del Vino" [The Wine Gate] is one of the gateways to the thirteenth-century Alhambra in Granada (the finest example of Moorish architecture in Spain). Throughout the piece is a consistent alternation of both savage and sweet elements. This piece also gives idiomatic Spanish life to the gateway, with a swaying *habanera* rhythm continuing underneath "violent" melodic interruptions in the right hand.


In Teutonic folklore, *undines* are female water-spirits that like to associate with humans, and often join villagers in their dances and merry-making. The water imagery perseveres with this erratic water nymph "Ondine" [Undine], whose gentle rippling figures rise and fall in a wavelike motion. The melodies can also become ominous at times, with an augmented fifth pedal point in the middle section. The piece then comes to an end with the same calming effect of the waves.

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