



Donald F. Cook Recital Hall
M.O. Morgan Building
Wednesday, 19 April 2006 at 7:00 p.m.

Julie Sheppard, piano
Andrea Lane, piano

- Nocturnes J. Field (1782-1837)
V Cantabile, assai Lent
II Moderato e molto espressivo
- Piano Sonata in B-flat major, KV 333 W. A. Mozart (1756-1791)
I Allegro
II Andante cantabile
III Allegretto grazioso
- Excursion No. 1, Op. 20 S. Barber (1910-1981)
- Piano Concerto No. 1 in A minor, Op. 16 E. Grieg (1843-1907)
Allegro molto moderato

Presented in partial fulfilment of the requirements for Music 445B



Memorial
University of Newfoundland

PROGRAM NOTES

J. Field (1782-1837)

Nocturnes

John Field, an Irish composer, was revolutionary for his emancipation of piano music from the strict sonatas and rondos commonly heard in the Romantic Period. His free form nocturnes (meaning 'night music'), evoke a subtle character of profound emotion. Nocturne 5 exudes a radiant happiness, while number 2 is characterized by a darker, more meditative mood. Both feature delicate, soaring melodies contrasted against dreamy, secretive harmonies.

W.A. Mozart (1756-1791)

Piano Sonata in B flat major, KV 333

The Piano Sonata in B flat major, KV 333 was composed in 1778 during Mozart's Viennese period. The major tonality and contrasting tempi of this sonata are demonstrative of Mozart's style. Both the first and second movements include a contrasting second section while the third movement, more playful than the first, suggests a contest between the brilliant and the classical styles found in the cadenza.

S. Barber (1910-1981)

Excursion No. 1, Op. 20

Samuel Barber's only solo compositions for the piano are a Sonata, a Nocturne in homage to John Field and a set of four Excursions. The four excursions, written in 1941-2, are a set of short, stylized pieces based on American idioms (a boogie woogie, a blues, a barn dance and a Latin American popular dance). The first excursion has a boogie bass and depicts the hustle and bustle of the city with its tricky rhythms, playfulness and motor like drive.


E. Grieg (1843-1907)

Piano Concerto No. 1 in A minor, Op. 16

Despite Edvard Grieg's prolific output, he completed only one piano concerto. His proficiency as a solo artist is evident in this concerto, which takes a special place in the body of his work. This movement, full of energy and conviction, opens with a solo passage building a melodic motif, characteristic of Norwegian folk music which serves to unify the work. The intricate ideas Grieg employs have garnered widespread popularity among pianists and audiences alike.

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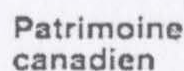
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