



Donald F. Cook Recital Hall
Donald F. Cook Recital Hall
M.O. Morgan Building
Friday, 21 April 2006 at 6:00 p.m.

Jennifer LeLacheur, violin
Andrea Lane Gardner, piano

Sonata, KV 454
Largo - Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Sonata No. 1 in G minor, S. 1001
Adagio
Fuga

Johann Sebastian Bach
(1685-1750)

Concerto in A minor, Op. 82
Allegro

Alexander Glazunov
(1865-1936)

Presented in partial fulfillment of the requirements for Music 440B



Memorial
University of Newfoundland

PROGRAM NOTES

DENNIS FARRILL - Born in Green Bay, Wisconsin, Farrell has been a naturalized Canadian since 1981. He has taught at Memorial University where he has taught since 1968. In St. John's, he has been a member of the St. John's Chamber Music Society. He has performed Scarlatti's harpsichord sonatas, and yet like the other great works also that have been recorded and performed. Farrell's pieces feature the crisp articulation of Scarlatti's works and yet they are also expressive, lyrical and full of dramatic tension.

CLAUDE DEBUSSY - The second set of Preludes, composed between 1910 and 1913, represent mature writing with a diversity of compositional styles from this Impressionist master. This second book of twelve preludes offers, as does the first, twelve contrasting 'pictures', each with a unique atmosphere all its own. Interestingly, Debussy originally placed the titles at the end of each piece, an indication of the importance of the music in relation to any extra-musical suggestion the titles may impart. 'La Puerta del Vino' - set to an habanera rhythm - continues in the Spanish flavour of the opening Scarlatti work. 'General Lavigne' - eccentric is set to a cake-walk.

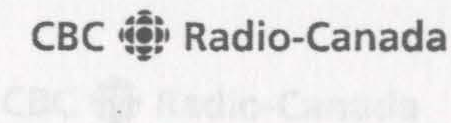
ROBERT MUCZYNSKI - Muczynski is one of the most distinguished contemporary composers. He was born in Chicago in 1928 and moved to Tucson, Arizona in 1958. He has been living and working in Tucson since 1958. 'Maverick Pieces' was written in 1971 and consists of twelve untitled sketches, influenced by jazz, rock, and contemporary concepts, with varying textures and colours. The word 'maverick' defines a person, animal, or thing that acts independently, and in this sense, each of the twelve sketches is a study in individuality. There is no definable thematic link. However, the overall progression of the pieces is a challenge for the performer.

WILLIAM ALBRIGHT - Albright was born in 1944 in Gary, Indiana. He attended the University of Chicago, the Eastman School of Music, and the University of Michigan. He received a Fulbright scholarship to study with Olivier Messiaen in Paris for one year. He taught at the University of Michigan from 1970 until his death from alcoholism in 1998. Renowned and highly acclaimed as a pianist and organist, Albright's music combines elements of non-traditional classical music with American popular music. He was an enthusiast of ragtime music and was instrumental in helping to revive interest in composers such as Scott Joplin, whose entire collected works were first recorded. While Muczynski's work combined classical and jazz elements in its style and harmonic language, Albright's 'Grand Sonata in Rag', written in 1988, is a tribute to the ragtime genre. This piece exhibits not only Albright's obvious love and admiration of the genre, but also his sense of humour, as well as his ability to shift the mood through a three-movement work.

ISAAC ALBERNIZ - Born in north-eastern Spain in 1860, and was derided as Spain's child prodigy from an early age. As a rather unsettled youth, Albeniz fled his home, travelling to many parts of Central America, America, and Europe, playing piano in dockside bars and working as a dock worker. He eventually settled, spending much of his life in cities such as Barcelona, Madrid, London, and eventually Paris. It was in Paris that Albeniz came into contact with many significant composers including Debussy, Ravel, Dukas, Grieg and Charles Borromeo. A pianist whose playing was often compared to two of the 19th century's masters, Franz Liszt and Chopin, Albeniz was a major influence to Debussy. Composed between 1905 and 1909, these twelve 'new impressions' - as they are called - constitute an imaginative synthesis of Spanish (mostly Andalusian) folk idioms, Impressionism and European/Romantic styles.



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