



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Sunday, 2 April 2000 at 7:30 p.m.

# Michelle Lee

## piano

Partita No. 1 in B<sup>b</sup> major BWV 825

J.S. Bach  
(1685-1750)

*Praeludium*

*Allemande*

*Corrente*

*Sarabande*

*Menuet I, Menuet II*

*Gigue*

Ballade No. 3 in A<sup>b</sup> major, Op. 47

F. Chopin  
(1810-1849)

### INTERMISSION

Un Sospiro

F. Liszt  
(1811-1886)

Sonata No. 1 for piano, Op. 22

Alberto Ginastera  
(1916-1983)

*Allegro marcato*

*Presto misterioso*

*Adagio molto appassionato*

*Ruvido ed ostinato*

*Presented in partial fulfilment of the requirements for Music 445B*



**Memorial**  
University of Newfoundland



## PROGRAM NOTES

The baroque keyboard suite is a set of stylized dances; a large form which was equal in importance to the sonata in the Classical period. The dances most often were the Allemande, Courante, Sarabande, Menuet, and Gigue. Bach wrote approximately forty-five of these, which included the English and French suites, but the climax of his mastery of this form was reached in the six Partitas written for harpsichord. In 1731, a collected edition of the six Partitas appeared as the *Clavier Übung I*. From the wording ("*Übung*" means exercise) it is clear that Bach meant them to be a series of "keyboard exercises". In these works, Bach was able to mask the identity of the genre by writing texturally complex and technically demanding passages. Of the six Partitas, the first in B-flat major is perhaps the most recognized and frequently played.

Chopin appears to have been the first to write ballades for the piano. In his four Ballades, he brought into instrumental music a new form, one which arose from his need to find a flexible genre unconfined by earlier convention or specific rules into which he could project the musical images in his mind. These works are not only expansive and intense, but they also place emphasis on balance and contrast. The third ballade, in A-flat major, is reminiscent of a mazurka in the opening. The second theme enters with a more pronounced rhythm. As it is an extension of sonata form, this ballade has two clearly different themes which are brought into conflict with each other in the middle of the ballade. The change to c-sharp minor brings with it a long and thrilling sequence causing tension to rise higher until resolution is achieved in the reappearance of the opening theme.

Franz Liszt was one of the 19<sup>th</sup> century's most flamboyant keyboard virtuosi. So it is not surprising that among his works, are a number of concert etudes for the piano. *Un sospiro* is the third study in his set known as "*Trois caprices poetiques*", and indeed *Un sospiro* seems more poetic than athletic, as the term "*un sospiro*" is defined as a "sigh or lament". This work consists of a lovely melody surrounded by arpeggios, but the melody is written so that there are rarely two successive notes played by the same hand. The main technical requirement of this piece is the ability to cross hands in a way that will not be apparent to the listener, who should hear a smoothly flowing line.

Alberto Ginastera is one of the most influential and original Latin American composers of the 20<sup>th</sup> century. Although trained in the European classical tradition, Ginastera's style is firmly rooted in the folk music of his country. His individual style consists of a synthesis of Nationalism, Neo-classicism, Expressionism, and Serialism. This sonata was commissioned by the Carnegie Institute and Pennsylvania College for Women, for the Contemporary Music Festival held in Pittsburgh in 1952, and was premiered by Johanna Harris. In each of the four movements, there is something very reminiscent about the influences of his native land. The first movement is in sonata form with an emphasis on contrast. The rhythmic vitality of the first theme is based upon wide leaps between the extreme ranges of the keyboard, which is then later followed by the more lyrical line of the second theme. In the second movement, Ginastera uses a 12-tone row as the first theme of this fleeting, mysterious movement. A plaintive pastoral character appears in the intense and beautiful third movement. This movement again uses the 12-tone scale in the opening, as well as one of the Ginaster's favorite devices, a broken chord symbolic of the tuning of a guitar. Finally, the relentless rhythm of the Malambo, a fiery tap dance to win the favors of a woman, appears as the fourth and final movement of this sonata.