

In Recital

Simone Bauer, piano

Candidate for the Master of Music degree
in Applied Music

Sunday, March 19, 2000 at 8:00 pm



Convocation
Hall

**Arts Building
University of Alberta**

Program



**Department of Music
University of Alberta**

Program

- Préludes book I (1910) Claude Debussy
(1862-1918)
- I (...Danseuses de Delphes) *Dancers of Delphi*
 - II (...Voiles) *Veils or Sails*
 - III (...Le vent dans la plaine) *The Wind In the Plain*
 - IV (... 'Les sons et les parfums tournent dans l'air du soir') *'Sounds and Scents Swirling In the Evening Air'*
 - V (... 'Les collines d'Anacapri) *The Hills of Anacapri*
 - VI (...Des pas sur la neige) *Footsteps In the Snow*
 - VII (...Ce qu'a vu le vent d'ouest) *What the West Wind Saw*
 - VIII (...La fille aux cheveux de lin) *The Girl With the Flaxen Hair*
 - IX (...La sérénade interrompue) *The Interrupted Serenade*
 - X (...La cathédrale engloutie) *The Sunken Cathedral*
 - XI (...La danse de Puck) *The Dance of Puck*
 - XII (...Minstrels)

Intermission

- Sonata for Piano, Op. 26 (1948) Samuel Barber
(1910-1981)
- I Allegro energico
 - II Allegro vivace e leggero
 - III Adagio mesto
 - IV Fuga: Allegro con spirito

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Bauer.

Ms Bauer is the recipient of the Peace River Memorial Scholarship in Music, the Eva Shaw Memorial Prize in Music, the Beryl Barns Memorial Award in Music and is the recipient of several Graduate Teaching Assistantships.

Reception to follow in the Students' Arts Lounge.

Program notes

The set of *préludes* are exquisite sketches of Debussy's intimate thoughts and impressions. His music has a tremendous range of expression, and each piece presents a distinct, compact scene. It is interesting to note that Debussy deliberately placed the titles in parentheses at the end of each *prélude*, thus showing the great importance he placed on the music; a title merely confirmed a subject that had already been clearly conveyed by the music.

The *préludes* cover an incredible range of subjects, including literature, legend, mythology, landscapes, natural phenomena, and a multitude of scenes and characters. *Danseuses de Delphes* evokes the dignified and languid motions of mythological dancers of ancient Greece, clad in veils and accompanied by 'crotals' or small cymbals. In contrast, *Les collines d'Anacapri* captures the joyous spirit of the *tarantella*, a very fast dance accompanied by tambourines; the dance is supposed to have originated as a cure for the bite of tarantulas. *La sérénade interrompue* takes place on Spanish soil and tells about a frustrated serenader plagued by constant interruptions. *Minstrels* was inspired by the American scene around 1828 when household servants put on shows featuring cakewalks, banjos and drums, sentimental songs and ribald jokes. Nature in all its extremes is explored in *Le vent dans la plaine*, *Des pas sur la neige* and *Ce qu'a vu le Vent d'ouest*. Both *Les sons et les parfums tournent dans l'air du soir* and *La fille aux cheveux de lin* were inspired by poetry. *La cathédrale engloutie* is based on a legend; the Cathedral of Ys, engulfed by the sea in the fourth or fifth century because of the impiety of its inhabitants, was allowed to rise again and be seen at sunrise.

Samuel Barber was commissioned to compose a piece for the legendary pianist, Vladimir Horowitz, who gave the world premiere of Barber's Piano Sonata, op. 26 in Havana in 1949. Written in 1948, the sonata shows influences of an industrial age; bold statements of themes, unyielding rhythms and incredible momentum generated in the sonata suggest that Barber was influenced by the boom in manufacturing, automation, assembly lines, increased volumes and high demands of a post-war world.

The theme of the first movement is established immediately with a barbaric, rhythmic motif. The second movement is in a quicksilver vein, dissonant and scintillating. The slow movement is a haunting, twelve-tone *passacaglia*, a form of baroque music built on continuous variation. The sonata closes with a virtuosic fugue.

Upcoming Events:

March

20 Monday, 12:10 pm
Music at Noon, Convocation Hall
Student Recital Series featuring
students from the Department of Music
Free admission

22 Wednesday, 8:00 pm
Master of Music Recital
Jeff Anderson, Saxophone
Program will include works by
Schmitt, Berio, Karlins, Albright and
others. Free admission

25 Saturday, 7:00 pm
Northern Alberta Honor Band
Fordyce Pier, Director
Free admission

26 Sunday, 8:00 pm
Master of Music Recital
Jolaine Kerley, choral conducting
Program will include works by Schütz,
Bruckner, Brahms, and JS Bach.
Free admission

April

3 Monday, 12:10 pm
Music at Noon, Convocation Hall
Student Recital Series featuring
students from the
Department of Music
Free admission

7 Friday, 8:00 pm
Music at Convocation Hall Series
featuring **Shelley Young, flute,**
Nora Bumanis, harp, and
Aaron Au, viola
Program will include works by Fauré,
Salzedo, Badings, Forsyth, and
Debussy.

April

9 Sunday, 3:00 pm
The University of Alberta
Concert Band Concert
with trombone soloist **Megan Hodge**
William Street, Director
Program will include works by
Ticheli, JS Bach, Pryor, Holst, and
Vaughan-Williams

9 Sunday, 8:00 pm
Onstage at the Winspear:
The University of Alberta Symphony
Orchestra with **The University of Alberta**
Concert Choir and **The University of**
Alberta Madrigal Singers
Malcolm Forsyth, Conductor
joined by the winner of the University's
Concerto Competition **Michelle Santiago,**
piano. Featuring Berlioz *Overture to*
Benvenuto Cellini, Chopin *Piano Concerto*
No. 2, Stravinsky *Symphony of Psalms*, and
Verdi *Te Deum*
Admission: \$15/adult, \$10/student/senior

10 Monday, 12:00 pm
Noon-Hour Organ Recital
featuring **Ondrea Fehr**, BMus student (3rd
year). Free admission

10 Monday, 8:00 pm
Master of Music Recital
Lisa Fernandes, soprano
Free admission



Unless otherwise indicated

Admission: \$5/student/senior, \$10/adult
Convocation Hall, Arts Building
University of Alberta

Please note: All concerts and events are subject to
change without notice. Please call 492-0601 to confirm
concerts (after office hours a recorded message will
inform you of any changes to our schedule).