

Sonata in B Flat Minor, Opus 35Chopin

The first movement of this tremendous Sonata opens with a short but powerful introduction, immediately followed by a strong, rhythmic first theme. The second theme is of great contrast to the first, starting with a soothing melody that eventually builds to a stirring climax. The development is concise, but more technical than the preceding section, and finally leads to the reiteration of the second theme, followed by the noble, firm chords of the closing bars.

The *Scherzo* is probably the most powerful of all the Chopin "Scherzi." It certainly has few equals for brevity, lucidity and polish, and is proof of the composer's sense of balance and feeling for dramatic suspense.

The *Funeral March* that forms the third movement is one of the most famous and popular of Chopin's compositions and ranks with the works of Beethoven and Wagner in the realm of great funeral marches.

The finale, marked *Presto*, is a truly enigmatic movement, and its agitated, whirring passages, played in unison by both hands, probably represent, in the words of Rubenstein, "Night winds sweeping over churchyard graves."

george
bishop
lane

tomorrow afternoon!

CHILDREN'S MATINEE

by

GUIOMAR NOVAES

Madame Novaes has graciously consented to remain over in Burlington and present a piano recital for the children of the community.

Program

Ballet Music, from the opera "Alceste"	Gluck
Kinderszenen	Schumann
Memories of Childhood	Octavio Pinto
Three Ecossaises	Chopin
Turkish March, from "Ruins of Athens"	Beethoven-Rubinstein
The Clown's a'Horseback	Villa-Lobos
Pollichinelle	Villa-Lobos

NOMINAL ADMISSION: 50c

Tickets available in the schools; at Bailey's Music Rooms, 88 Church St.; in Room 136, Waterman; and at Door.

THURSDAY, DEC. 17, 4-5 P.M.
IRA ALLEN CHAPEL, UVM CAMPUS

(This concert sponsored in co-operation with the Friends of Music, music supervisors in the Burlington School system, area teachers and principals, and parents.)

Artists Series

1959-1960

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THE LANE SERIES

presents

GUIOMAR NOVAES

pianist

Memorial Auditorium, Burlington, Vermont

December 16, 1959

PROGRAM

I

- Chorale in F Minor *Bach-Busoni*
(I Call on Thee, Lord)
- Sonata in D Minor } *Scarlatti*
Sonata in D Major }
Sonata in G Major }
- Andante in F Major *Beethoven*
- Papillons *Schumann*

INTERMISSION

II

- Reflets dans l'eau *Debussy*
(short pause)
- Sonata in B Flat Minor, Opus 35 *Chopin*
Grave—doppio movimento
Scherzo
Marche funèbre
Presto—(Wind Over the Grave)

Herbert Barrett Management

250 West 57th Street New York 19, N. Y.

Steinway Piano

Vox Records

program notes

I

Chorale in F Minor (I Call on Thee, Lord) *Bach-Busoni*

Sir Hubert Parry writes in his book on Bach: "His deep love of the national chorals made him deal with them as an artist might who had to make a casket for some inestimable treasure which deeply moved his romantic and imaginative faculties and through them brought into play his highest artistic powers. In his organ chorales and kindred works Bach seems to be communing with his own spirit, to be possessed with the soul question embodied in the sacred hymn, and to discourse spontaneously in those terms of temperamental reflection, which are the special prerogative of the musical art."

Music was to Bach the apparatus of worship; he defined it "as a well-sounding harmony for the glory of God and a pleasant enrichment of one's soul." He rarely failed to add *Soli Deo Gloria* as a colophon to his scores, or omitted the petition *Jesus juva* as he sat down to write them. Religion tinged with the pietism and mysticism of his generation was the foundation of his character. It is an interesting fact that Bach's last musical work was the revision of the preludes arranged from the sacred chorales.

II

Sonata in D Minor } *Scarlatti*
Sonata in D Major }
Sonata in G Major }

Domenico Scarlatti (1685-1757) was the foremost exponent of the harpsichord in his own day. He has been compared to Liszt for the part he took in evolving a new technique of the keyboard by his playing and by his compositions for this instrument.

Scarlatti's compositions, of which he produced an enormous quantity, are mostly single movements to which he indifferently gave the name of *Sonatas* or studies. Until his day, the sonata form had been confined mainly to the violin and stringed instrument music of Corelli and the earliest Italian school. Scarlatti was one of the first composers to take over the sonata and establish it as a keyboard form.

III

Andante in F Major *Beethoven*

IV

Papillons *Schumann*

A Short Introduction and twelve little Scenes make up this set of *Papillons*. That Schumann intended these unnamed trifles to be considered as whimsical or fantastic episodes of a carnival may be inferred from the last piece, which concludes with the clock striking six as the revelry ends.

INTERMISSION

V

Reflets dans l'eau *Debussy*

Among the most familiar and popular works of Debussy is this maze of vague, hauntingly beautiful harmonies which he called *Reflections in the Water*.

Debussy was the founder of the so-called "impressionist" school and, for the quarter century preceding his death, the most dominating and influential of composers. He expressed his artistic ideas in what was virtually a new musical language, so novel and so unique were his idioms and his style. The delicate, exotic, intimate—a strange mixture of youthful freshness and naivete with ultra-sophistication—are to be found in his eloquent and poetic works. His contribution to the world of music is undoubtedly as rich as that of any composer who has lived within the past half century.