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Marta Puig, piano

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Marta Puig, piano



MARCH 15, 2003, 7:30 PM
PERKINSON RECITAL HALL

Handwritten scribble

12 pieces

... PROGRAM ...

1:00

Song and Dance no.5
Song and Dance no.6

Federico Mompou
(1893-1978)

Iberia
"Almeria"

Isaac Albeniz
(1860-1909)

Fantasia Baetica
21:00

Manuel de Falla
(1876-1946)

... INTERMISSION ...

Etude d'execution transcendante, op.11, no.9
"Harpes Eoliennes"

Sergei Liapounov
(1859-1924)

12:00

Preludes, op.11

Alexander Scriabin
(1872-1915)

- 53 no. 1 in C major
- 54:15 no. 5 in D major
- 56 no. 6 in B minor
- 57 no. 8 in F-sharp minor
- 58 no. 10 in C-sharp minor
- 61:30 no. 14 in E-flat minor

Schumann - Carnival
Grieg - Lyrische Stuecke

Etude op.8, no.12 in D-sharp minor

62:50

Federico Mompou was born in Barcelona, Spain. His 1908 debut as a pianist raised hopes of a brilliant performing career, but Mompou found his real vocation as a composer a year later when he heard Faure play his own compositions. Sonority, specifically piano sonority, was paramount to Mompou. His craft consisted in renunciation, purification from extraneous scholasticisms, in a word—his word—decomposition. He said, “my only desire is to write works in which nothing is missing and nothing is superfluous, for me there is only my form and my concept...” The Songs and Dances are among Mompou’s most beloved works. Their popularity lies in the composer’s use of traditional Catalan themes, which he envelops in his own harmonic language. There are exceptions: nos. 5 and 6 are entirely original, although their melodies are now considered “authentic” Catalonian expressions.

Isaac Albeniz was born in Campodron, in the Catalonian province of Gerona, Spain. Albeniz was a child prodigy with an incredibly independent personality. When trying to define Albeniz’s musical influences, there are two factors to be considered: his independent personality, which made him reluctant to accept any musical “school,” and his bohemian life, which was enriched by cultures from many countries. Albeniz was a highly intuitive musician, a great virtuoso pianist influenced by many elements, which he absorbed in a very personal way. The result can be seen in Albeniz’s piano masterpiece, *Iberia*, a collection of twelve piano pieces of “impressions” of Spain.

“Almeria,” from Book Two of *Iberia*, is harmonically adventurous, though its “tarantas”-rhythm opening maintains a pedal-note G throughout. The particular magic of this piece resides in the expressive Almerian “jota” that is freely superimposed on the basic structure of the piece.

Manuel de Falla was born in Cadiz, Spain. Under the influence of Pedrell, de Falla developed a nationalistic style that became characteristic of his compositions. Generally, however, he did not use actual Spanish folk songs but created themes of his own in the spirit of Spanish vernacular music. Another element of his music, its impressionistic character, was derived from the French composers Claude Debussy and Maurice Ravel, whom de Falla came to know in Paris.

“Fantasia Baetica,” de Falla’s greatest solo piano work, is a brilliant transposition for the piano full of resources and a very personal exposition of the profoundest contents found in Andalusian folk music.

Sergei Liapunov was born in Russia and studied piano at the Moscow Conservatory and composition with Sergei Taneyev. He was an excellent virtuoso pianist and conductor. Liapunov’s music, continuing the tradition of Russian piano romanticism at the turn of the century, adheres to the aesthetic principles of Liszt’s European romanticism. Balakirev and Liszt influenced his music decisively, to the extent that his creations became a symbol of the union of those two inspirational sources, Russia and the West.

The cycle of twelve *Etudes d’execution transcendante* dedicated to Franz Liszt, was conceived by Liapunov as a continuation of Liszt’s cycle of the same name, and follows the same established patterns as descriptive pieces.

Alexander Scriabin was born in Moscow and attended the Moscow Conservatory, where he later taught piano. He was one of the least dogmatic revolutionaries of music at the turn of the century; his own words, “I bring not truth but freedom,” represent the supreme summary of his aesthetic and philosophical ideals and development as a composer. Chopin was the predominant influence during his youth. Later he was greatly influenced by theosophy; envisioning a synthesis of all arts in the service of spirituality, he abandoned traditional harmony for his own system based on a so-called mystic chord built entirely on intervals of a perfect fourth. His music is characterized by great rhythmic complexity and innovative harmony.

The 24 Preludes, op.11, are remarkable works from Scriabin’s early period; their technical finesse and melodic appeal are greatly indebted to Chopin’s appeal. The Etude, op.8 in D-sharp minor is probably Scriabin’s most famous piano work; marked “Patetico,” it is a rhapsodic declamation of passion.

Spring 2003 Performances

Eileen Ivers Band

Eileen Ivers, *fiddle*

Monday, March 17, 2003, 7:30 pm

Alice Jepson Theatre

Eileen Ivers, who gained worldwide acclaim with her star musical turn in *Riverdance*, has established herself as the world's preeminent exponent of the Irish fiddle. Fusing her Celtic roots with world music influences such as Spanish, African, West Indian and Cuban, Ivers has developed a style that transcends musical genres. (289-8980 for tickets.)

Dame Gillian Weir, *organ*

Friday, March 21, 2003, 7:30 pm

Cannon Memorial Chapel

When dedicating a new pipe organ, many institutions seek out Britain's Gillian Weir as a soloist. Her virtuosity, integrity, musicianship and charm are excellent reasons to bring her to town to celebrate the University of Richmond's rededication of the Beckerath organ that resides in Cannon Memorial Chapel. magazine. (289-8980 for tickets.)

Richard Becker, *piano*

Sunday, March 23, 2003, 3 pm

Camp Concert Hall, Booker Hall of Music

Richard Becker's recent performances of French music and his own compositions have received critical acclaim and national and international recognition. For his annual performance, this Department of Music faculty member offers a recital featuring piano pieces by Chopin, Debussy, Schubert and Becker. (Free and open to the public.)

Chorovaya Akademia

Monday, March 24, 2003, 7:30 pm

Camp Concert Hall, Booker Hall of Music

The brilliant all-male cappella choir Chorovaya Akademia (meaning Choral Academy) was founded in Moscow in 1989 under Artistic Director and Conductor Alexander Sedov. This 16-member ensemble, returning to Richmond for a command performance, draws upon Russia's superb thousand-year tradition of choral music. It exists to "champion" the exceptional repertoire of the Russian Orthodox Church alongside secular works of the last three centuries by some of Russia's greatest composers. Chorovaya Akademia's repertoire includes traditional Russian orthodox music of the late nineteenth and early twentieth centuries, secular works of Russian composers, folk pieces from the comic opera to the meditative, and choral works of Western composers, including Schubert, Saint-Saëns and Gershwin. (289-8980 for tickets.)