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## Charles Hulin, piano

Department of Music, University of Richmond

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Charles J. Hulin, IV, piano



NOVEMBER 14, 2003, 7:30 PM  
CAMP CONCERT HALL  
BOOKER HALL OF MUSIC

... PROGRAM ...

Wachet auf, ruft uns die Stimme, BWV 645 Johann Sebastian Bach  
(1685-1750)  
(arr. Busoni)

Scherzo no. 1 in B minor, op. 20 6:18 Frederic Chopin  
(1810-1849)

from *Années de Pèlerinage*, 2ème année (S. 161) Franz Liszt  
Sposalizio 18:56 (1811-1886)

Fantasien, op. 116, no. 4, 6, and 7 Johannes Brahms  
Intermezzo 30:03 (1833-1897)  
Intermezzo  
Capriccio

... INTERMISSION ...

~40:00

from *Weihnachtsbaum* (S. 186) Liszt  
Psallite  
O heilige Nacht! ~54:00  
Die Hirten an der Krippe (In dulci jubilo)  
Adeste fideles (March of the Three Holy Kings)

*The Man of Sorrows* (2000) Scott Eric Petersen  
(b.1978)

Etude Tableau in D major, op. 39, no. 9 Serge Rachmaninoff  
(1873-1943)

~85:30

The chorale-prelude that opens this recital is a transcription of an organ work, which in turn is a transcription based on one of Bach's most beloved cantatas, "Wachet auf, ruft uns die Stimme der Wächter sehr hoch auf der Zinne" (Wake up, cries the voice of the watchers very high on the battlements). The tune itself comes from a hymn by Philip Nicolai, published in 1599. The cantata is based on the parable of the wise and foolish virgins found in Matthew 25:1-13.

Chopin's Scherzo no.1 in B minor was first published in 1835. A later English publication entitled the work "The Infernal Banquet." Chopin did not care for this practice of publishers attaching pictorial or literary names to his works, and, to quote David Dubal, "had a fit." The piece begins and ends restlessly, while its middle section is based on a Polish Christmas carol entitled "Sleep, Jesus, Sleep."

Sposalizio comes from the second volume of Liszt's *Années de Pèlerinage* in which Liszt made a musical record of his own spiritual journey through the art and literature of Italy. The inspiration for Sposalizio was a painting by Raphael in the Brera Chapel of Milan, representing the betrothal of Joseph and Mary.

Opus 116 of Brahms belongs to his later years, and many believe these later works, also including opus 119, contain Brahms's most personal music for his chosen instrument. Arthur Rubinstein said that these works were "...intensely intimate...actually works of chamber music for the piano."

The second half of the recital begins with four selections from Liszt's *Christmas Tree Suite*. These pieces were not published until 1882, but Liszt wrote of them in a letter to Princess Caroline in 1874. There he described them not as "pompous" works but as "simple echoes of my youthful emotions - these stay indelible through all the ordeals of my years!" The four pieces included on this recital are the first four in the set. (Liszt indicated that these four could also be played on harmonium.) Each is based on a Christmas carol, and some of these

carols may be familiar to contemporary listeners. "Psallite" is based on a Christmas carol by Praetorius. Liszt later arranged "O heilige Nacht!" for tenor, choir, and organ. "In dulci júbilo" paints a picture of the shepherds at the manger, and Liszt subtitles "Adeste fidelis" "March of the Three Holy Kings."

Scott Eric Petersen's *The Man of Sorrows* consists of three continuously performed movements. The first movement portrays the problem of sin and God's decision to send Jesus as the Messiah. The second movement deals with the reconciliation of God and humanity in Jesus. Here, the divine and the human are represented by specific harmonies, and the rhythmic organization is based on numbers symbolic in the Christian tradition. The third movement begins with a heartbeat, and then the birth of Jesus. Peterson writes, "birth - the sudden screaming cold contrast to eternal warmth and love." The movement ends with the baby Jesus at peace in his mother's arms.

The recital ends with Rachmaninoff's Etude Tableau in D major, which is an eventful march dating from 1916/1917.

Pianist *Charles Hulin* teaches at the University of Richmond and Collegiate School. He holds degrees from Peabody Conservatory and The Juilliard School. In 1996 he was awarded second prize in the Hilton Head International Piano Competition. He has performed chamber music in a variety of venues and has appeared as a soloist with the Charlotte and North Carolina Symphonies. Dr. Hulin has performed on public radio and television in the Carolinas. He is also the program coordinator for the Lasker Summer Music Festival, a festival designed for the purpose of helping Christian performing artists integrate their faith and their musical work.

## 2003-04 Performance Series (partial listing)

Mary Beth Bennett  
Saturday, November 15  
Cannon Memorial Chapel  
Free and open to the public.

University Wind Ensemble  
Sunday, November 16, 2003, 3 pm  
Camp Concert Hall, Booker Hall of Music  
Free and open to the public.

University Jazz Ensemble  
Monday, November 24, 2003, 7:30 pm  
Camp Concert Hall, Booker Hall of Music  
Free and open to the public.

James Gates and Friends  
Thursday, November 20, 2003, 7:30 pm  
Perkinson Recital Hall  
Free and open to the public.

*Moby Dick*  
directed by Walter Schoen  
Thursday, November 20, 2003, 7:30 pm  
Friday, November 21, 2003, 7:30 pm  
Saturday, November 22, 2003, 7:30 pm  
Sunday, November 23, 2003, 2 pm  
Alice Jepson Theatre  
Call 289-8980 for ticket information.

University Chamber Music Ensembles  
Monday, December 1, 2003, 7:30 pm  
Camp Concert Hall, Booker Hall of Music  
Free and open to the public.

Intercollegiate Orchestra  
Wednesday, Dec 3, 2003, 7:30  
Camp Concert Hall, Booker Hall of Music  
Free and open to the public.