

3-22-1989

Richard Becker, piano

Department of Music, University of Richmond

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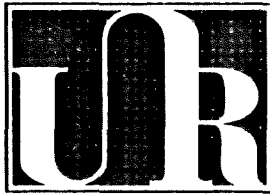
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UNIVERSITY OF RICHMOND



Richard Becker

piano

Wednesday, March 22, 1989, 8:15 PM

North Court Recital Hall

Department of Music

University of Richmond, Virginia 23173 • (804) 289-8277

TITLE SOURCES FOR BOOK I OF DEBUSSY'S PRELUDES

- I. Danseuses de Delphes (Delphic Dancers) - Inspired by a Greek sculpture at the Louvre featuring three female Bacchantes.
- II. Voiles (Sails) - The title may refer to either sails or a dancer's veils.
- III. Le Vent dans la plaine (The wind on the plain) - This line by the 18th-century poet Charles-Simon Favart is quoted as an epigraph to *C'est l'extase langoureuse*, a Verlaine poem which Debussy set to music in January, 1889.
- IV. Les Sons et les parfums tournent dans l'air du soir (The mix of sounds and scents in the night air) - A line from *Harmonie du Soir*, a Baudelaire poem in pantoum form which Debussy set in 1889 (the second of Debussy's cycle *Cinq poems de Baudelaire*)
- V. Les Collines d'Anacapri (The hills of Anacapri) - Unclear as to source.
- VI. Des Pas sur la neige (Footprints in the snow)
- VII. Ce qu'a vu le Vent d'Ouest (What the west wind saw) - Hans Christian Anderson's *Garden of Paradise* or Shelley's *Ode to the West Wind* are possible sources.
- VIII. La Fille aux cheveux de lin (The girl with flaxen hair) - A poem by Leconte de Lisle (no. 4 of his *Chansons écossaises*) which Debussy set in 1882.
- IX. La Sérénade interrompue (Interrupted serenade) - Unclear as to source.
- X. La Cathédrale engloutie (Engulfed cathedral) - Breton legend retold in Ernest Renan's *Souvenirs d'enfance et de jeunesse*, Paris 1883. The lost city of Ys is submerged by the sea. Its cathedral spires are seen and its monks' chants heard emerging from the sea on misty mornings.
- XI. La Danse de Puck (Puck's Dance) - Shakespeare's *Midsummer night's dream*.
- XII. Minstrels - Inspired by a minstrel show in front of the Grand Hotel, Eastbourne, where Debussy stayed during the summer of 1905.

ABOUT SONATA 1974 (dedicated to Leonard Shure)

"... It is an engaging 10-minute work that explores many of the tone colors and impulsive rhythmic patterns of contemporary music. In general the Sonata is angular and reminds one of great blocks of granite. It is well thought out and beautifully constructed. . ." (Francis Church for the *Richmond News Leader*, 1977). The work is based on the octatonic scale, a scale solely consisting of the alternation of tone and semitone. It is used in combination with freer materials in the first movement, marked *Andante*. In the second movement, marked *Scherzo-Allegro molto*, the scale is used as a pointillistic theme; in other words, with its pitches displaced by one or more octaves. In the *Finale-Allegro marcato* the octatonic scale is an angular ostinato figure above and below which other themes and moods are set off in relief.

PROGRAM

Sonata 1974
(dedicated to Leonard Shure)

Richard Becker
(b. 1943)

Andante
Scherzo-Allegro molto
Finale-Allegro marcato

Sonata no. 21, op. 53, C major
(‘Waldstein’)

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Introduzione: Adagio molto
Rondo: Allegretto moderato

INTERMISSION

Préludes, Premier Livre

Claude Debussy
(1862-1918)

- I. Danseuses de Delphes (Delphic dancers)
- II. Voiles (Sails)
- III. Le Vent dans la plaine (The wind on the plain)
- IV. Les Sons et les parfums tournent dans l’air du soir
(The mix of sounds and scents in the night air)
- V. Les Collines d’Anacapri (The hills of Anacapri)
- VI. Des Pas sur la neige (Footprints in the snow)
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- VIII. La Fille aux cheveux de lin (The girl with flaxen hair)
- IX. La Sérénade interrompue (Interrupted serenade)
- X. La Cathédrale engloutie (Engulfed cathedral)
- XI. La Danse de Puck (Puck’s dance)
- XII. Minstrels

Mephisto Waltz No. 1 (1860)

Franz Liszt
(1811-1886)

Since joining the University of Richmond Music Department Faculty in 1975 RICHARD BECKER has performed recitals, lecture-recitals, and given master classes on dozens of college campuses locally, regionally, and nationally. In addition, his solo piano performances have been heard in concerts at Lincoln Center's Alice Tully Hall, Coolidge Auditorium of the Library of Congress, the National Gallery of Art, and at the Brattleboro Music Center. His work as an accompanist and chamber musician has taken him to Carnegie Hall, New York's Ninety-Second Street Y, and the Marlboro Music Festival.

Mr. Becker has taught piano since 1967 at the University of Texas, Austin, and Boston University before coming to Richmond.

As a composer Richard Becker has received grants from the University of Richmond Faculty Research Committee, Meet the Composer Inc., and, most recently, the Peabody Piano Trio of Peabody Conservatory.

Next: University Brass Quintet
University Flute Ensemble
March 24, 1989, 8:15 PM
North Court Recital Hall