

Pittsburg State University

Pittsburg, Kansas

DEPARTMENT OF MUSIC

GUEST RECITAL

TERRANCE OLSON, Piano

STEVEN EDMUND, Piano

Monday, January 26, 1987

McCray Recital Hall

8:00 p.m.

PROGRAM

Fantasia in c minor, K. 475 -- Wolfgang Amadeus Mozart
(1756-1791)

from *Années de Pèlerinage* ----- Franz Liszt
(Seconde année) (1811-1886)

Sonnetto 104 del Petrarca

Sonnetto 123 del Petrarca

Sposalizio

L'isle joyeuse ----- Claude Debussy
(1862-1918)

INTERMISSION

Sonate pour deux pianos ----- Francis Poulenc
Prologue (1899-1963)

Allegro Molto

Andante Lyrico

Epilogue

Scaramouche ----- Darius Milhaud
Vif (1892-1974)

Modéré

Brazileira

Fantasia in c minor, K. 475

Although published with the Sonata of the same key (K. 457), the Fantasia, written six months later (May, 1785) stands well on its own.

The structure and dramatic impact is similar to a classical Opera Overture. It consists of six events, of which the first and last contain relative thematic cells. The middle four sections contain the "tunes" of the Opera linked together primarily through gestures of silence. Notable are its remote modulations, unpredictable structure and textures.

Années de Pèlerinage

Liszt, composer and Primo Pianist of his time, is known for his sensational technique and captivating concert personality. Compositionally he is responsible for the development of thematic transformation and his radical experiments in harmony, which are evident in the Année.

The Année de Pèlerinage, (Seasons of the Year), the Italian Book, were written between 1837-1849 and published in 1858. The pieces are described as lyrical evocations of works of Art.

Petrarch Sonnetts

From the Canzoniere (Songbook), specifically the Letter to Posterity, Part I: Laura Living. Laura, although betrothed to another, is described by the poet as '...born to inspire, obsess and also to distract, perhaps even to mislead, comes close to signifying life itself, lovely but transient, beguiling, exhilarating but spiritually dangerous..'

Critics speak of his Sonetts: 'Petrarch does with this ancient tradition is to give it unequalled refinement of expression and, more importantly, brings to the study of sexual love, with all its paradoxical potentials of joy and anguish, a deep awareness of the nature and his commitment.'

Sonnet 104

I find no peace and bear no arms for war,
I fear, I hope; I burn yet shake with chill;
I fly the Heavens, huddle to earth's floor,
Embrace the world yet all I grasp is nil.

Love opens not nor shuts my prison's door
Nor claims me his nor leaves me to my will;
He slays me not yet holds me evermore,
Would have me lifeless yet bound to my ill.

Eyeless I see and tongueless I protest,
Ang long to perish while I succor seek;

Myself I hate and would another woo.
I feed on grief, I laugh with sob-racked breast
And death and life alike to me are bleak:
My Lady, thus I am because of you.

(tr. Thomas G. Bergin,
1904-)

Sonnet 123

I saw angelic guest in earthly spheres,
And heavenly beauty paralleled of none,
Which now I joy and grieve to think upon,
Since now all else dream, shadow, smoke appears.

And twin lights have I seen obscured by tears,
Lights which so oft gave envy to the Sun:
Mount well might move and stream forget to run,
Heard they the sounds that smote upon these ears.

Love, wisdom, valour, tenderness, and grief
Weeping together made more sweet consent
Than any wonted on wide earth to sound;

Harmony holding heaven so intent
That not on any branch moved any leaf,
By such enchantment air and wind were bound.

(tr. Richard Garnett,
1835-1906)

Spozalizio

Inspired by Raphael's painting *Lo spozalizio della vergine, Marriage of the Virgin*, 1504.

L'isle joyeuse, 1904

Inspired by Watteau's 18th century painting *L'embarquement pour Cythère*, Debussy describes the journey to "Joyous Island" tonally. Orchestrally conceived this piece employs strong dynamic contrasts, extreme timbre, whole tone and pentatonic harmony, and metrical juxtaposition.

Critics of Debussy describe his playing as '...launching himself at the piano overdoing every effect, as though moved by deep hatred...' To this his teacher at the Conservatoire, Marontel responds, 'Debussy isn't very fond of the piano, but he loves music...' While other critics cite '...he cradled it (the piano) talked softly to it, like a rider to his horse...'

This diversity of opinion illustrates the composers' new orchestral style, determined not to treat the piano as it had been in the past.

NOTES ON THE PERFORMER

TERRANCE OLSON has performed extensively as coach/accompanist and soloist. His experience includes more than forty degree recitals, three years service as Music Director of the Lawrence Opera Theatre, accompanist for Lawrence University faculty members Mari Taniguchi, Kenneth Bozeman, and John Koopman, and orchestral pianist and choral accompanist. Mr. Olson has toured and given master classes with mezzo-soprano Marcia Baldwin of the Eastman School faculty.

Mr. Olson is a winner of the Lawrence University Concerto Competition and the Syracuse University Accompanying Competition. Presently he holds a Graduate Award at the Eastman School as assistant to pianist/coach/accompanist Robert Spillman.

Mr. Olson is currently enrolled in the Master of Music program at the Eastman School, where he studies with Mr. Spillman. He has also studied with Barry Snyder of the Eastman School, Marjorie Irvin and Clyde Duncan of Lawrence University, where he received his Bachelor of Music degree. This year his solo schedule includes recitals in Wisconsin, Kansas, and New York, as well as several accompanying performances at Eastman and throughout New York State.