



**UNIVERSITY OF SOUTH ALABAMA
DEPARTMENT OF MUSIC**

FACULTY RECITAL

JERRY ALAN BUSH

PIANIST

Two Sonatas Antonio Soler
C minor (Adagio)
G major (Allegro)

Sonata in E minor, op. 7 Edvard Grieg
Allegro moderato
Andante molto
Alla Menuetto, ma poco più lento
Finale: Molto allegro

INTERMISSION

Heron Bay (first performance) John Goforth

Two Préludes from Book I Claude Debussy
Voiles
Minstrels

Fantasia Baetica Manuel de Falla

**RECITAL HALL
LAIDLAW PERFORMING ARTS CENTER
Sunday, October 28, 2012
3:00 p.m.**

NOTES ON THE PERFORMANCE

The sonatas of **Antonio Soler** occupy a unique chronological position in the history of musical styles. As a young man Soler was heavily influenced by the works of Domenico Scarlatti in both form and content. The *Sonata in C minor* is reminiscent of Scarlatti's works in the *stile jondo* or "deep style," characterized by great expressivity and varied ornamentation. Later in his career Soler's music began to include elements associated with the Classic era, including frequent use of "Alberti figures" – a type of alternating accompaniment devised to maintain sound and movement on the early keyboard instruments. The festive *Sonata in G major* provides numerous examples of this technique and is designed to display the performer's dexterity.

No study of nationalistic music would be complete without a consideration of the works of the renowned Norwegian composer **Edvard Grieg**. A celebrated figure in Norway during his lifetime, Grieg remains well-known for a number of his piano compositions as well as his art songs and orchestral scores (such as the famed incidental music to Ibsen's *Peer Gynt*). His keyboard output includes an extensive series of *Lyric Pieces*, the universally renowned *Concerto in A minor* and the less familiar but highly effective *Sonata in E minor*. Grieg was a skilled pianist and his music in this medium is expertly scored and possesses a virtual kaleidoscope of color. The sonata provides ample evidence of these characteristics and – as an unusual feature – includes a movement marked "in the style of a menuet, but a little slower." Although Grieg did not use authentic folk elements in this work, both its melodic and rhythmic construction combine the intensity and spaciousness of northern European romanticism.

Of all the piano works of the French Impressionist **Claude Debussy**, none surpasses the great collection of *Préludes* for atmosphere and variety. The two pieces from this series on today's program exhibit the diversity Debussy achieved in this music, long considered the touchstone of Impressionist composition. *Voiles*, which can be translated as "sails" or "veils," requires a nearly limitless variety of touches and pedal effects to evoke its languid and exotic ambience. A completely opposite approach is employed in *Minstrels*, where angular comedic characters cavort with incisive rhythm. This animated piece was almost certainly inspired by the minstrel shows from America which were featured at the *Exposition Universelle* of 1889 in Paris.

Manuel de Falla belongs to the great triumvirate of Spanish composers which also included Isaac Albéniz and Enrique Granados. Although Falla's keyboard works are less numerous than those of his two compatriots, they are equally colorful and complex. The most familiar of these are his *Noches en los Jardines de España* (*Nights in the Gardens of Spain*) for piano and orchestra and the *Fantasia Baetica* (*Fantasy of Baetis*) for solo piano. "Baetis" was the name given to the Iberian Peninsula by the early Romans, who found it to be a parched and forbidding landscape of tribal cults and savage encounters. This atmosphere is incomparably evoked in this fantasia, which makes severe technical demands on the performer and requires a large palette of coloristic effects. The nearly relentless drama is interrupted briefly by an "intermezzo" in a more lyrical style, but soon resumes its tempestuous course. Ranking in both difficulty and effect with the *Ibéria* of Albéniz and the *Goyescas* of Granados, the *Fantasia Baetica* presents formidable challenges to the player while enveloping the listener in the inimitable color and vitality of the Spanish style.