

9-17-1999

Faculty Recital

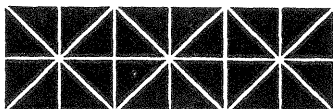
Esther Archer
Chapman University

Follow this and additional works at: http://digitalcommons.chapman.edu/music_programs

Recommended Citation

Archer, Esther, "Faculty Recital" (1999). *Printed Performance Programs (PDF Format)*. Paper 178.
http://digitalcommons.chapman.edu/music_programs/178

This Faculty Recital is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.



CHAPMAN
University

Orange, California 92866

presents

a faculty recital

Esther Archer, pianist

Mazeppa. Presto

Franz Liszt

Piano Sonata No. 20 in A

Franz Schubert

Allegro

Andantino

Scherzo. Allegro vivace

Rondo. Allegretto

9:50 - 20:15

20:23 - 29:30

29:40 - 33:25

33:33 -

intermission

Piano Sonata No. 2

in B flat minor

Grave-Doppio movimento

Scherzo

Marche funèbre. Lento

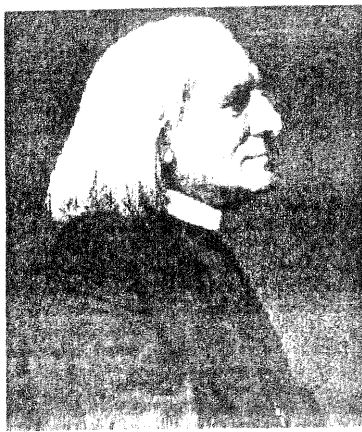
Finale. Presto

Frédéric Chopin

September 17, 1999

8:00 p.m.

Salmon Hall



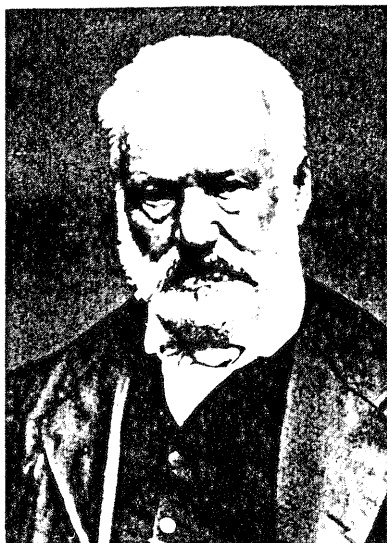
Franz Liszt (1811-1886)

“Mazeppa” from 12 Transcendental Studies by Franz Liszt takes the same title as the famous ballad by Liszt’s contemporary and friend, Victor Hugo. The etude, interpretively and harmonically, is thoroughly straightforward, following the progression of Hugo’s poem (from *Les Orientales*) from beginning to end. Brilliantly effective but hardly subtle, Liszt’s music is the wild ride of our hero, Ivan Mazeppa, bound to a wild horse as punishment for an indiscrete transgression. The mad gallop ends badly for the horse, but Mazeppa is rescued by the Cossacks, and eventually becomes their king.

Victor Hugo’s Mazeppa

II

Thus when a mortal on whom his God is outpoured indeed,
Is bound on thy fateful croupe, O genius, fiery steed,
He struggles in vain; with a bound, untouched of his hand or heel,
From the real thou bearest him forth, whose gates burst and break as they feel
Thy feet, feet of steel.
Thou clearest he deserts with him, and the hoary tops of the proud
Old hills of strength, crossest seas, and beyond the depths of cloud
Where darkness heavily lies: and, awakened by thy footsteps’ sound,
A thousand spirits impure in their legion close press round
Thy traveller bound.
In one flight on thy wings of flame he reaches and sees the whole
Wide fields of the possible there stretched out,
and all the realms of the soul:



Victor Hugo (1802-1885)

He drinks from the river eternal; in storm-night or star-night
now
His locks with the locks of comets commingled, all flaming
glow
On the firmament's brow.
The six moons of Herschel he sees; the rings of old Saturn
there;
And the pole that bends round her brow the nightly Aurora
fair;
All he sees; the ideal horizon, the limitless world's, in his sight
Moveth on till it knoweth no limit, displaced through the
darkness and light
By thy untired flight.
And who, saving only the demons and the angels, may know
or may dream
What he suffers in following thee, or guess the strange light-
nings that gleam
On his eyes, and the scorching and burning of many a fiery
spark,
And how, in the night, those cold wings shall strike at his
brow in the dark
And no one shall mark.
Affrighted he cries, but in vain: relentless, thy flight will not
fail,
Thy flight that o'erwhelms him and crushes; exhausted, and
gasping and pale,
Each step thou dost take seems to hollow his tomb, and he
sinks in affright;
Till the end comes - he runs, and he flies, and he falls - and he
rises upright,
A king in his might.



Franz Schubert (1797-1828)

The stately opening of the first movement of Schubert's Sonata No. 20 stylistically reflects that of the chorale. While the work certainly builds with rapid passage-work and intense chromaticism, one is left at the end of the exposition with a feeling of beautiful control rather than any overwhelmed emotional state. The development, departing from the customary sonata style, is a lively exercise of hand-crossings and rings with a slight hint of nationalism. The movement closes with a surprising coda, a delicate echo of the opening statement.

The Andantino opens as a devastatingly sad barcarolle in f sharp minor, moving dramatically to an impassioned, wild outburst epitomizing violent despair before retreating back into its haunting melancholy.

The Scherzo trips along merrily, true to form, and the sonata is then completed with a relaxed, tuneful Rondo, a tribute to Beethoven's Piano Sonata Op. 31 No. 1. Schubert, though perhaps history's most influential composer of the art song, has always been overshadowed by Beethoven's expertise in piano composition. However, Sonata No. 20, the second of three sonatas published after Schubert's death, not only equals Beethoven's mastery of the sonata form, but also, at times, transcends the other's work in its brilliance and melody.



Frédéric Chopin (1810-1849)

That Chopin's most extensive piano work, Op. 35 in B flat minor, was described by Schumann as 'four of Chopin's maddest children under the same roof' and Mendelssohn, 'As music I abhor it' is rather ironic considering Chopin is broadly recognized today as one of the greatest composers for the piano. His sonata is admittedly unique, literally written around the funeral march finished two years earlier. The first movement is in a complex and murky variation form, with a dark, unresolved tonality furiously foreshadowing the ultimate death march. The Scherzo is a mad mazurka, complete with massive leaps and characteristic accents, followed by the insistent and dreaded ringing of the funeral bell in the third movement. The finale is a sinister monophonic line, enigmatically finishing the work of Chopin's violent obsession with death. Though conceived of as early as 1845, the sonata did not appear until 1851, two years after Chopin's own death.