

## GUEST ARTIST RECITAL

JULIANNE M. MIRANDA

A presentation of  
INDIANA UNIVERSITY SOUTH BEND  
Division of the Arts  
Daniel Cohen, Chancellor  
Robert W. Demaree, Jr., Dean of the Arts

Eight o'clock  
Saturday, November 14, 1992  
Recital Hall  
Special Program, 1992-93 Season



GUEST ARTIST RECITAL  
JULIANNE M. MIRANDA  
PIANO

Variations in F Minor  
Hob. XVII: 6  
Joseph Haydn

Sonata in A Flat Major, Op. 110  
Moderato cantabile molto espressivo  
Allegro molto  
Adagio ma non troppo  
Fuga. Allegro ma non troppo  
Ludwig van Beethoven

INTERMISSION

Ariel (1981)  
David K. Barton

Images, set I (1905)  
Reflets dans l'eau  
Hommage a Rameau  
Mouvement  
Claude Debussy

From Annees de Pelerinage.  
Preiere annee: Suisse (1836)  
Vallee d'Obermann  
Franz Liszt

Program Notes  
Guest Artist Recital  
IUSB South Bend, Indiana November 14, 1992

Written in 1793, the *F Minor Variations* of Franz Joseph Haydn is without a doubt the most successful works of this genre. The vast theme is in two parts differentiated by key. The first strand, in f minor, is noble in character and powered by an incessant dotted rhythm. The second, more playful theme is in F Major. The theme is followed by two large variations and a coda.

In the last sonatas, Beethoven transcends the traditional sonata structure by creating unified, cyclical works. Particularly in the *Sonata Op. 110*, Beethoven's penultimate work in this genre, the slow movement and finale have been integrated by the introduction of an arioso dolente. The sonata's originality is further enhanced by the variety of texture and register, clearly evident in the pointillistic trio section of the second movement. The fugue, not usually associated with sonata form, here carries more than half the weight of the sonata.

Written in 1981, Barton's *Ariel* is a masterpiece of pianistic writing. Delicate sonorities, concise rhythms, and highly coloured harmonies are woven into a rich tapestry of sound.

Though written in 1905, Debussy's *Images* is one of his first mature works. Stemming from the Impressionist tradition, this set is a musical portrayal of visual image. In the first work in the set, *Reflets dans l'Eau*, Debussy uses long melodic lines, rapid scale passages and peaceful chords to reflect the placid and turbulent aspects of the play of water. A slow sarabande, the *Hommage a Rameau* is perhaps the most beautiful of works for the piano. Debussy's publisher, Durand, gifted the composer with a set of manuscripts of the theorist and composer Rameau. This middle movement is not an attempt of the part of Debussy to imitate Rameau's style. Rather the use of a Sarabande shows Debussy's affinity for the austere, yet tender quality of which this dance is capable. *Mouvement* is of a sprightly nature, driven by triplet figures.

Liszt's *Vallee d'Obermann* stems both from his sojourn in Switzerland as well as his acquaintance with Etienne Senacour's novel *Obermann*. Senacour portrays Obermann as a disillusioned individual who, compelled by endless longing, finally seeks the solitude of a Swiss mountain valley. Liszt's treatment of thematic material is a loose reflection of Obermann's psychological state: the initial melancholy brooding gives way to a section reflective of the peaceful mountain setting. A turbulent recitative interrupts the narrative until hope finally wins out. The piece ends in a triumphant declamation.

Originally from South Bend, Julianne M. Miranda began her studies at IUSB with John Owings. She currently is a Doctoral Student at Indiana University where she is a pupil of Karen Shaw. Ms. Miranda has appeared as a featured performer of the Cliburn Institute in Fort Worth, Texas and of the National Conference on Piano Pedagogy in Chicago. In 1991, she was selected winner of the IMTA/Wurlitzer Collegiate Artist Competition. She currently serves as the Coordinator for Secondary Piano Studies and Associate Instructor of Piano at the Indiana University School of Music.

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