



FACULTY RECITAL

EJNAR KRANTZ

Piano

A Presentation of
INDIANA UNIVERSITY AT SOUTH BEND

LESTER M. WOLFSON

Chancellor

ROBERT W. DEMAREE, JR.

Chairman, Division of Music

eight-fifteen o'clock
Saturday, March 5, 1977
Recital Hall

Program

Theme and Variations (1941) Hilding Rosenberg
(1892-)

Four Piano Pieces, Op. 119..... Brahms
(1833-1897)

Intermezzo in B minor
Intermezzo in E minor
Intermezzo in C
Rhapsody in E flat

Four Preludes, Op. 37 (1903) Scriabin
(1872-1915)

Mesto
Maestoso, fiero
Andante
Irato impetuoso

Two Etudes from Op. 8..... Scriabin
No. 11 in B flat minor - Andante cantabile
No. 12 in D sharp minor - Patetico

INTERMISSION

Andaluza (*from Pieces Espagnoles*) Manuel de Falla
(1876-1946)

The Maiden and the Nightingale (*from "Goyescas"*) Granados
(1867-1916)

Triana (*from Iberia Suite*) Albeniz
(1860-1909)

Spanish Rhapsody Liszt
(1811-1886)

PROGRAM NOTES

The Swedish composer, Hilding Rosenberg, is the foremost contemporary musical figure of Scandinavia. Among his works, which number well over a hundred, are symphonies, chamber music, operas, oratorios, and a great deal of piano music. Both as composer and teacher he has been influential in introducing new musical resources into Swedish musical life. The theme of these variations is austere in its simplicity. The 17 variations which follow display a great variety of moods, and, however far afield they go, there is always some melodic or harmonic link with the original theme.

The Four Piano Pieces, Op. 119, are the last compositions for piano by Brahms. For the first piece, Brahms himself gives the best indication of how it should rightly be performed. "The little piece is unwontedly melancholy, and it is not enough to have indicated 'sehr langsam spielen' (to be played very slowly)'. Every bar and every note must sound as if played ritardando, as though one were trying to draw melancholy out of every single one, luxuriating in and enjoying the dissonances". At the close there is a remarkable example of a chord of the thirteenth based on the tonic and resolving to the tonic. The second piece has a throbbing, agitated urgency relieved, in the middle section, by a fascinating Viennese waltz idyll. The third number has a graceful and playful character. The Rhapsody has the power and drive that we associate with the rhapsodies of Op. 79.

While Scriabin wrote several works for orchestra, his chief output was for piano. Included are many sets of Preludes, totaling 85 pieces. No. 1 of this set contains melancholy right-hand chords and winding left-hand figures, a good companion for the fiery No. 2 which is a fine study for playing robust chords. No. 3 is exquisite in its opening phrase and in the overall form which impresses by its logic. No. 4 contrasts with its impetuous, angry character. The final two etudes of Op. 8 are complete contrasts in mood. The first is sustained and contemplative and the second is stirring and declamatory.

Falla, Granados, and Albeniz are the three outstanding composers of Spain. Andaluza is interesting in its guitar-like effects as well as the "zapateado" (rhythmic stamping of the heels). The "Maiden and the Nightingale" is the last of a set of four pieces inspired by the paintings of Goya. Triana represents the gypsy quarter of Seville.

Admittedly, the musical value of the Spanish Rhapsody is superficial. It must be listened to purely as entertainment, with all of its sentimentality and glitter. It does have a certain Spanish flavor and it does provide interesting technical challenges for the performer.

E.K.

COMING EVENTS

March 11, 12	IUSB Philharmonic	Campus Auditorium
March 13....	*South Bend Youth Symphony....	Campus Auditorium
March 23	Fritz Magg, Cello.....	Recital Hall
	Gyorgy Sebok, Piano	
March 26	Bernadine Oliphint, Soprano.....	Campus Auditorium

All performances at 8:15 p.m.

*Except *(4:00 p.m.)*

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