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Charles W. Bolen Faculty Recital Series: Carlyn Morenus, Piano; October 2, 2007

Carlyn Morenus Piano
Illinois State University

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Illinois State University

College of Fine Arts

School of Music

Charles W. Bolen Faculty Recital Series

Carlyn Morenus, *Piano*

with Paul Borg, *Piano*

*From New York to Buenos Aires:
Contemporary Piano Music of the Americas*

Center for the Performing Arts

October 2, 2007

Tuesday Evening

8:00 p.m.

This is the twentieth program of the 2007-2008 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Billy the Kid: Excerpts from the Ballet (1946)

The Open Prairie
In a Prairie Town
Cowboys with Lassos
Mexican Hat Dance and Finale
Billy and His Sweetheart
Celebration after Billy's Capture
Billy's Demise
The Open Prairie Again

with Paul Borg, piano

Aaron Copland
(1900-1990)

Prelude No. 2: Andante con moto e poco rubato (1927)

George Gershwin
(1898-1937)

Twelve Pieces for Piano on One to Twelve Notes, Vol. III (2005) Nancy van de Vate

(born 1930)

- I. [A]
- II. Fast [A-sharp B]
- III. [C-sharp D E-flat]
- IV. Allegro [A-sharp B C-sharp D]
- V. Andante espressivo [E F G B C]
- VI. Prestissimo [F E D-flat C A A-flat]
- VII. Adagio, tempo rubato [D E F G A-flat A B]
- VIII. Allegro articolato [C C-sharp D F-sharp G G-sharp A-sharp B]
- IX. Andante espressivo [E-flat E F G A B-flat C C-sharp D]
- X. Grave e intenso [C D E-flat E F F-sharp G G-sharp A B]
- XI. Flowing [All notes except G-sharp (A-flat)]
- XII. Lento

World Premiere

~ Intermission ~

Scenas infantis (1932)

Corre, corre (Run, run)
Roda roda (Ring around the rosie)
Marcha, soldadinho (March, little soldier)
Dorme, nene (Sleeping time)
Salta, salta (Hobby-horse)

with Paul Borg, piano

Octavio Pinto
(1890-1950)

Segunda suite brasileira (1942)

Ponteio
Moda
Cataretê

Oscar Lorenzo Fernández
(1897-1948)

Preludios (1957)

Presto
Lento
Moderato
Andante con moto
Molto moderato
Giusto
Moderato

Ricardo Castillo
(1894-1966)

Danzas argentinas (1937)

Danza del viejo boyero (Dance of the old ranch worker)
Danza de la moza donosa (Dance of the charming girl)
Danza del gaucho matrero (Dance of the bandit cowboy)

Alberto Ginastera
(1916-1983)

Program Notes

Copland: *Billy the Kid* (1946)

Based on the music from the 1938 ballet and the 1940 orchestral suite, this two-piano score captures the spirit and energy of the original dance music. *The Open Prairie* uses expansive phrases and quintal harmonies to evoke the vast western landscape. *In a Prairie Town* gives us the energy of a western boom-town, with crowded streets and wild night-life; fragments of cowboy tunes add to the effect. *The Mexican Hat Dance* is interrupted when a fight breaks out, climaxing in two shots which kill then twelve-year-old Billy's mother. He immediately responds by stabbing the men responsible, beginning his life as an outlaw. A romantic interlude with Billy and his sweetheart is followed by the raucous celebration of townspeople after Billy is captured. *Billy's Demise* is followed by a return to the expansiveness of the open prairie, as a new day dawns.

Gershwin: *Preludes* (1927)

American composer George Gershwin (1898-1937) is best-known for his blending of classical style with the emerging jazz styles of the early 20th century. His three Preludes are typical of this fusion; the outer two pieces have strong jazz rhythmic elements, though presented in classical form; the second prelude is contemplative, in a Blues idiom.

Van de Vate: *Twelve Pieces on One to Twelve Notes, Vol. III* (2005)

Born in the United States and now living permanently in Vienna, Austria, Dr. Nancy Van de Vate is a prolific composer best known for her compositions in large forms. By contrast, the three volumes of *Twelve Pieces* are miniatures, each piece built on a different number of pitches, with No. 1 having just one pitch, No. 2 using two pitches, etc. The movements range from virtuosic (Nos. 4, 6, 8, 11, for example) to quiet and contemplative (such as Nos. 5, 7, 9). No. 5, in the words of the composer, "is based on the Indonesian pentatonic scale (as is No. 5 in all three volumes of the *Twelve Pieces*). I was very influenced by the sound of that music during my four years in Jakarta, and have always found it particularly expressive." Dr. Morenus has recorded Vol. III in its entirety for forthcoming CD release on the Vienna Modern Masters label. Tonight is the world premiere performance of the complete set.

Pinto: *Scenas infantis* (1932)

Brazilian composer Octavio Pinto (1890-1950) was in fact a successful architect by trade; he was also the husband of famous Brazilian pianist Guiomar Novaes. Pinto produced a creditable number of character and show pieces for piano throughout his life; *Scenas infantis* is his best-known work, first made famous through his wife's performances, and published simultaneously in solo and two-piano versions. The five short movements are preceded by brief poems:

Run, run

The garden is full of life.
In the sunshine children run about
Gaily and noisily.
Outside, on the street,
The poor blind man with his hand-organ
Sings his sorrows.

With his men, in paper hats,
Carrying wooden guns.

Sleeping time

The sun falls down the west,
Six times sings the Cuckoo in the cbck.
The little girls sing lullabies,
Sing that their dollies must go to sleep
Before the bogey-man comes!

Ring around the Rosy

"Let's play ring-around-the-rosie,"
Says little Anna Maria.
Quickly they form a ring
Singing and dancing.

Hobby-horse

And now play-time is over,
And the children
Come prancing happily home
On their wooden horses.

March, little soldier

At the other corner,
Little Luiz Octavio comes marching by

Fernández: Segundo suite brasileira (1942)

Lorenzo Fernández (1897-1948) was a Brazilian composer of Spanish descent. Educated entirely in Brazil, his compositions combined Romantic and Impressionistic elements with strong Brazilian nationalistic elements. Fernández, himself a pianist, was co-founder (with Hector Villa-Lobos) of the Brazilian Conservatory of Music. Though composed on original themes, the 2nd Suite clearly has strong Brazilian flavor in both melodies and rhythms. *Ponteio* (Prelude) is a brief quasi-improvisatory movement; *Moda* (Song) is rather slow and reflective, but with definite Latin flavor; *Cataretê* (Dance) is based on a dance form originating with native Brazilian Indians, first integrated with Portuguese and Brazilian culture when Jesuits incorporated it into their ceremonies.

Castillo: Preludios (1957)

Guatemalan composer Ricardo Castillo (1894-1966) was trained in Paris. For nearly 40 years he taught at the National Conservatory of Guatemala, where he was influential in the development of nationalistic elements in Guatemalan music. The title page of the Preludes includes a quotation by Felix Arvers in French, which translates "My soul nurtures a secret, my heart a mystery." Indeed, these brief preludes hint at many things, with their wide-ranging moods and voices.

Ginastera: Danzas argentinas, Op. 2 (1937)

Argentine composer Alberto Ginastera (1916-1983) wrote for piano throughout his career, from the *Danzas argentinas* of his youth to the *Piano Sonata No. 3* which was his last finished composition. His writing for piano combines 19th-century virtuosity and 20th-century percussiveness, plus the unique flavor of South American rhythms and dances. *Danza del viejo boyero* (Dance of the old ranch worker) is written in two different key signatures — the left hand plays on the black keys while the right hand plays on the whites. On an Argentinian ranch of the 1930's an old ranch worker would be assigned to a simple duty such as keeping a donkey at work pumping water from the ranch well; you can hear this repetitive task in the music (you can also hear him try to sneak off to play his guitar!). *Danza de la moza donosa* (Dance of the charming girl) combines pensive innocence with an awakening sensuality in a lovely romantic dance. *Danza del gaucho matrero* (Dance of the bandit cowboy) is a wild and dissonant perpetual motion movement in 6/8 time, with underlying hints of 3/4. It is easy to imagine wild dancing in the streets, as this outlaw's dancing brings the set to a breathless close.