

MUSIC AT NOON PROGRAM

JANUARY 23, 2024
University Recital Hall
Sarah Chan, piano

PORTRAITS OF FRANCE AND SPAIN (1900-1913) & MUSIC OF CHOPIN (1830-1845)

"Bruyères", Prélude No. 5, from Préludes, Bk. II "Minstrels", Prélude No. 12, from Préludes, Bk. I "La Soirée dans Grenade", from <i>Estampes</i>	Claude Debussy (1862-1918)
"Alborada del gracioso", from <i>Miroirs</i>	Maurice Ravel (1875-1937)
"El Albaicín", from <i>Iberia, Book III</i>	Isaac Albéniz (1860-1909)
Etude in A-flat Major, Op. 25, No. 1, "Harp" Etude in G-sharp Minor, Op. 25, No. 6, "Thirds" Etude in C-sharp Minor, Op. 25, No. 7, "Cello" Etude in B Minor, Op. 25, No. 10, "Octave" Etude in C Minor, Op. 10, No. 12, "Revolutionary" Etude in G-flat Major, Op. 10, No. 5, "Black Key"	Frédéric Chopin (1810-1849)
Ballade No. 3 in A-flat Major, Op. 47	



FACULTY OF
FINE ARTS

UNIVERSITY OF LETHBRIDGE
DEPARTMENT OF MUSIC

PROGRAMME NOTES

The music of 19th- and early 20th-c. France witnessed the cultivation, exchange, and flourishing of a diversity of musical styles and flavors that illuminated sensitive musical delicacies, landscapes, cultural experiences, personal impressions, and artistic studies bringing a life of new, interesting sensitivities and artistic evocations. Early-to-mid 19th-c. Romantic explorations of French-Polish composer Frédéric Chopin engaged broad artistic narratives—including his sweeping ballades and an Italianate-style bel canto barcarolle—alongside smaller works such as his piano etudes (Op. 25 being fully composed in France), considered to be the first among pieces of piano technique study regarded rather as pieces of rare and supreme musical artistry. By the late 19th century, Romantic musical style had given way to new perspectives in artistry, language, and cultural consideration. French composers captured a wonderment and attraction for new ideas, ideologies, impressions, flavors, and essences of native as well as exotic lands and experiences. The increase of international exposure brought a flourishing of new ideas and cultural experiences influencing both French and Spanish artistic considerations and musical understanding. Spanish cultural exoticism captivated the musical sensibilities and colors of French Impressionist composers, and French cultural and artistic experience became integral to the musical and life experience of Spanish composers. This attraction for the sound of blended cultural exoticism gave rise to new directions and possibilities of musical expression and portraiture, engaging expanded dynamic coloristic and expressive possibilities that ultimately ushered in dimensions of extended expressivity in both French Impressionism and Spanish National Romanticism by the dawn of the 20th century.