

M.M. RECITAL

Saturday, March 30, 2024
Recital Hall
7:30 p.m.

ASLAN CHIKOVANI, PIANO

PROGRAM

Piano sonata no. 13 in B flat major, K333 (1783) W.A. Mozart
(1756-1791)
I. Allegro
II. Andante cantabile
III. Allegretto grazioso

Miroirs (1905) M. Ravel
(1875-1937)
“Noctuelles”
“Oiseaux tristes”
“Une barque sur l’océan”
“Alborada del gracioso”
“La vallée des cloches”

PAUSE

Piano sonata No. 2 in b-flat minor op.35 (1840) F. Chopin
(1810-1849)
I. Grave – Doppio movimento
II. Scherzo
III. Marche funèbre: Lento
IV. Finale: Presto

PROGRAM NOTES

Mozart - Piano Sonata No. 13 in B-flat major, K. 333

1. **Allegro**: The opening movement exudes Mozart's signature charm and grace, characterized by lively themes, elegant phrasing, and playful interactions between the hands. The music dances with joy and exuberance, showcasing Mozart's mastery of form and structure while delighting the listener with its effortless beauty and sophistication.
2. **Andante cantabile**: In the second movement, Mozart transports us to a world of serene introspection and tender emotion. The Andante cantabile unfolds with a lyrical melody that sings with heartfelt expression, floating gracefully above a gentle accompaniment. Here, Mozart's melodic genius shines brightly, weaving a tapestry of beauty and intimacy that touches the soul and leaves a lasting impression.
3. **Allegretto grazioso**: The finale of the sonata returns to a spirited and light-hearted mood, brimming with dance-like rhythms and playful motifs. Mozart's Allegretto grazioso captivates with its effervescent charm and wit, as the music skips and dances across the keyboard with graceful agility and elegance. With its joyful exuberance and infectious energy, this movement brings the sonata to a brilliant and satisfying conclusion.

Ravel Miroirs

Maurice Ravel's "Miroirs" is a collection of five character pieces for solo piano, composed between 1904 and 1905. Each piece in "Miroirs" reflects a different aspect of Ravel's compositional style and his fascination with impressionistic and symbolist aesthetics.

1. **Noctuelles (Night Moths)**: The opening piece of "Miroirs" transports the listener into a mysterious nocturnal realm, evoking the delicate fluttering of moths in the moonlight. Ravel's use of shimmering arpeggios, rapid chromatic passages, and ethereal harmonies creates an atmosphere of otherworldly beauty and evokes the fleeting, elusive nature of these nocturnal creatures.
2. **Oiseaux tristes (Sad Birds)**: In this evocative movement, Ravel captures the melancholy beauty of solitary birdsong echoing through a desolate landscape. The music unfolds with a sense of longing and introspection, as haunting melodies intertwine with rich harmonic colors to paint a vivid sonic portrait of solitude and yearning.
3. **Une barque sur l'océan (A Boat on the Ocean)**: Inspired by the poetry of Symbolist writer Henri de Régnier, this piece depicts the ebb and flow of the ocean waves as seen from the deck of a boat. Ravel's masterful use of pianistic textures and sonorities creates a vivid sonic depiction of shimmering water, gentle swells, and distant horizons, transporting the listener on a mesmerizing voyage across the vast expanse of the sea.

4. **Alborada del gracioso (Morning Song of the Jester)**: This lively and rhythmically vibrant movement draws its inspiration from the Spanish tradition of the alborada, a morning serenade. With its rapid-fire figurations, syncopated rhythms, and flamenco-inspired melodies, Ravel creates a colorful and exuberant musical portrait of a mischievous jester reveling in the early morning light.

5. **La vallée des cloches (The Valley of Bells)**: Closing the cycle with haunting beauty, Ravel transports the listener to a tranquil valley filled with the resonant echoes of distant bells. The music unfolds with a sense of timelessness and reverie, as cascading arpeggios and shimmering harmonies evoke the ethereal atmosphere of a dreamlike landscape suffused with the mystical sound of bells.

"Miroirs" stands as a testament to Ravel's mastery of piano writing and his ability to evoke vivid imagery and emotion through music. Each piece in the cycle offers a captivating glimpse into Ravel's rich musical imagination and his innovative approach to composition, making it a cornerstone of the piano repertoire.

Chopin - Piano Sonata No. 2 in B-flat minor, Op. 35

1. **Grave - Doppio movimento**: The sonata opens with a dramatic Grave introduction, setting the stage for the unfolding drama and emotional intensity to come. Chopin's Grave is a dark and brooding lament, filled with tumultuous energy and restless agitation. As the music gathers momentum, it transitions into a Doppio movimento section, where stormy virtuosic passages and turbulent harmonies sweep the listener into a whirlwind of passion and turmoil.
2. **Scherzo**: Following the darkness of the Grave, Chopin offers a moment of respite with the playful and whimsical Scherzo. Here, cascading arpeggios and sparkling passagework dance across the keyboard with joyful abandon, contrasting with moments of introspection and brilliance. Chopin's Scherzo brims with life and vitality, offering a glimpse of light amidst the shadows and drawing the listener into its enchanting dance.
3. **Marche funèbre (Funeral March)**: Perhaps the most famous movement of the sonata, Chopin's Funeral March is a solemn and poignant elegy that captures the essence of grief and mourning. The haunting melody unfolds with solemn grandeur, accompanied by dark, brooding harmonies that evoke the tolling of funeral bells and the solemn procession of mourners. As the music reaches its climax, moments of quiet introspection offer solace and reflection amidst the sorrow, leaving a profound and lasting impression on the listener.
4. **Presto - Finale**: The final movement of the sonata bursts forth with fiery intensity and emotional fervor, as Chopin unleashes a torrent of passionate energy and virtuosic brilliance. The Presto finale is a relentless whirlwind of frenetic activity, showcasing Chopin's unparalleled command of the keyboard and his ability to weave together complex textures and dazzling flourishes into a breathtaking display of technical mastery and emotional depth. As the music hurtles towards its tumultuous conclusion, the listener is swept away on a journey of profound emotion and catharsis, leaving an indelible mark on the soul.

UPCOMING EVENTS

Bonnie Blackwell, soprano

Sunday, April 7

1:30 p.m., Recital Hall

Ryan Ortakales, horn

Sunday, April 7

3:00 p.m., Concert Hall

Yongtong Tan, piano

Sunday, April 7

5:00 p.m., Concert Hall

Jon Buchholz, euphonium

Sunday, April 7

5:30 p.m., Recital Hall

Trombone Choir Concert

Monday, April 8

7:30 p.m., Concert Hall

Charlotte Daugherty, percussion

Tuesday, April 9

5:30 p.m., Concert Hall

Symphonic Band Concert

Wednesday, April 10

7:30 p.m., Concert Hall

Julia Strassner, violin

Thursday, April 11

7:30 p.m., Recital Hall

Michael Rivera Gonzales, percussion

Friday, April 12

4:00 p.m., Concert Hall

Benjamin Tippett, saxophone

Friday, April 12

5:30 p.m., Recital Hall

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