

Mizue Fells
Faculty Recital
Friday, September 25, 2009
Butterfield Chapel, 7:30 p.m.

Program

(No applause between movements please)

- | | |
|--|---------------------------------------|
| Opening Prayer | Prof. Bill Owen,
Music Dept. Chair |
| Sonata K.332
Allegro
Adagio
Allegro asai | W.A. Mozart |
| Ballade op. 38 | Fryderyk Chopin |
| Precious Lord, Take My Hand
Voice: Amanda DuFord
Bass: Warren Kinser
Drums: Eric Wade | arr. Mark Hayes/Fells |
| Every Time I Feel the Spirit
Bass: Warren Kinser
Drums: Eric Wade | arr. Mark Hayes/Fells |
| <i>Fantaisie</i>
Clarinet: Kathy Boone (Adjunct Faculty) | Phillippe Gaubert |
| Medley of Hymns
"My Faith Looks Up to Thee:
"Tis So Sweet to Trust in Jesus"
"Trust and Obey"
"I've Found a Friend/What a Friend We Have in Jesus"
arr. Kenon Renfrow/Fells
"The Solid Rock/Rock of Ages"
arr. Roger House/Fells
"In Christ Alone"
arr. Tom Fettke
"Jesus is All the World to Me"
arr. Johnie Dean/Fells
"The Love of God"
arr. Larry Dalton/Fells
"O, How He Loves You and Me"
arr. Mark Hayes/Fells | |
| Etude de Concert No. 3
from " <i>Trois Etudes de Concert</i> " | Franz Liszt |

Special thanks to:
Tyler Cronk, Media
Merlin Quiggle, Marketing
Harmonie Vallerand & Devin Ellis, Communications
Jocelyn Pacchiarotti, Music Admin. Assistant

Sonata by Mozart

Mozart's compositional language is charming and graceful. I have always enjoyed his music, however, I have avoided his piano sonatas for a long time because they are very difficult to perform well. Arthur Schnabel, who is known for championing the performance of Mozart sonatas said, "...too easy for children, too difficult for adults. Beginners are given Mozart to play because of the quantity of notes; advanced performers avoid him because of the quality of notes, Mozart is the most inaccessible of the great masters." I have spent more time preparing this composition than other works, hoping you will enjoy the world of Mozart where every note is given sensitive attention.

Ballade No. 2 by Chopin

Chopin composed four ballades and they are considered the finest of Chopin's creation and among the most representative of romantic music. I performed the first ballade in my last recital.

Schumann had dedicated his *Kreisleriana* to Chopin, who returned the honor by dedicating the second ballade. A work of perfect proportion, it opens with a slow and magical episode which turns into a tempest, "*Presto con fuoco*" (fast with fire); a wild magnificent outburst, which Rubinstein interpreted as "Flower-Storm-Flower". The brilliant and dramatic coda develops through passages of double notes with two final "tornados", which is a technical challenge to most pianists.

"Precious Lord, Take My Hand"

The melody, although credited to Tommy Dorsey, was taken from a 1844 hymn entitled "Maitland", by American composer, George N. Allen. Dorsey penned "Precious Lord" in response to his inconsolable bereavement at the death of his wife, Nettie Harper, in childbirth, and his infant son the day after.

It was known as Dr. Martin Luther King Jr's favorite song, and he often invited gospel singer Mahalia Jackson to sing it at civil rights rallies to inspire the crowds. I like the sincere, earnest expression of the lyrics.

"Every Time I Feel the Spirit"

Every time I feel the Spirit, movin' in my heart I will pray.

Up on the mountains my Lord spoke.

Out of His mouth came fire and smoke. Looked all around me,
it looked so fine, I asked the Lord, could it be mine?

Oh, I have sorrows and I have woe, and I have heartache here below.

But while God leads me, I'll never fear, for I am sheltered by His Care.

I enjoy this arrangement, which is a classic example of the old swing style popular in the 1930's and 40's.

Fantasia by Philippe Gaubert (notes by Kathy Boone)

The *Fantasia for Clarinet and Piano* was written for his friend and colleague Prosper Mimart at the Conservatoire of Music in Paris. His desire was to have a piece that would show the musical and technical ability of the instrumentalist. This is one of my favorite French clarinet pieces not only for the technical challenges, but also for the beautiful melodic passages. It shows the depth of the clarinet's ability to "sing" as well as fly".

Un Sospiro by Liszt

"Un sospiro" (Italian, for "a sigh") is the third of Franz Liszt's *Trois Etudes de Concert* (Three concert Etudes). It is likely that the title did not originate with Liszt. His music tests all the player's muscular resources to the limit. Alan Walker gives the pianist a valuable key to Liszt in saying, "Once the pianist has grasped the notion that he does not have two separate hands, but a single unit of ten digits, he has made an advance towards Liszt." This work requires an extremely delicate touch to express "one sigh" with cross-hand. It is a fine example of his utilization of three-handed effects.