This concert will last approximately one and a half hours with one intermission
# PROGRAM

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ABOUT THE PROGRAM

Sonata for Piano Four Hands, FP 8
Francis Poulenc

Born: January 7, 1899, Paris, France
Died: January 30, 1963, Paris, France
Work Composed: 1918—dedicated to Mademoiselle Simone Tilliard
Estimated Duration: 7 minutes

Poulenc started studying piano at the age of five, showed great skill as a youth, and would later study piano with Spanish pianist Ricardo Viñes from 1914–1918. Even after making a name for himself as a composer, Poulenc would continue to tour as a concert pianist, with critics praising him as one who made full use of the colors of the instrument— in particular, Poulenc was lauded for not shying away from the use of the sustaining pedal to soften what some might consider harsh harmonies in his own compositions.

Poulenc's contribution to the piano literature began in 1918 with his Trois Pieces, FP48. He would go on to write 25 pieces ranging from piano concertos, piano sonatas, piano suites, music for two pianos, and tonight’s piece, the Sonata for Piano, 4 hands, FP 8.

The first two-minute movement opens with loud and pulsing rhythms—similar to that of Louis Andriessen’s Workers Union, with brash chords followed by a comedic melody; the second melody of the movement, taken from the five-note pentatonic scale follows, marked delicate in the score; and the movement ends return to the opening activity. The second movement, marked Rustique, opens with a swaying figure that soon becomes the accompaniment for a folk-like melody. The Final is an energetic dance movement with occasional reappearances of the first movement’s themes, this time, written in the lower register of the piano, concluding with a soft and deceptive final chord.
Three Short Pieces for piano four-hands
Dan Welcher

Born: March 2, 1948, Rochester, New York
Composed: 1975

A note from the composer:

Three Short Pieces was one of my very first “paid commissions”, in that I actually received money to write the piece. The commission came from the Kentucky Music Teachers’ Association, and since I was an Assistant Professor at the University of Louisville at the time, I had to say yes. I knew that the premiere would be played by a husband-wife duo, both of whom were on the faculty of the University of Louisville School of Music (Doris Keyes and Nelson Keyes), and who were personal friends of mine. I wanted the piece to be accessible, playable by less-than-virtuoso artists, and agreeable to listeners. Lucky for me, this is exactly what the KMTA wanted as well.

The result was this little three movement piece, written in a very tonal style (with nods to Prokofiev and Bartok) and with very clear, easy-to-follow forms. The first movement is cast in a $\frac{3}{8}$ - $\frac{2}{4}$ meter system in which one pianist is in triple meter and the other is in duple. The roles switch and shift, but the movement is over before anyone can analyze it. The second movement, built over an ostinato, is a sad little chorale-style tune. And the third movement, set in a sparkly $\frac{3}{4}$ meter in E-flat major, feels like an exuberant Grand Valse—with pratfalls.
Mother Goose Suite for four hands and one piano
Maurice Ravel

Born: March 7, 1875, Ciboure, France
Died: December 28, 1937, Paris, France
Work Composed: 1908–1910
Premiere: (Four hands version) April 20, 1910 in Paris, at the Salle Gaveau
Estimated Duration: 17 minutes

“I don’t particularly care about ‘sincerity.’ I try to make art,” Ravel once said. The famed Parisian composer was known for a shockingly unapologetic approach to his craft, penning works ranging from breathtakingly picturesque, to charmingly simple, to intensely bleak. At the encouragement of his father (himself an amateur pianist), Ravel began studying piano at age seven, and composition at age twelve. The keyboard was Ravel’s home; a gifted pianist with a subtle ear for keyboard timbres, Ravel was a truly consummate orchestrator, and many of his piano compositions received subsequent orchestrations throughout his career (as is the case with the Mother Goose Suite).

The piece was written for a young sister and brother, Mimi and Jean Godebski, whose parents were friends of Ravel and taking private lessons from the composer. Though far from virtuoso pianists, in 1908 Ravel had the idea of composing a piece that would be within their limited technical grasp. These “five children’s plays,” as he described the music, draw inspiration from French children’s stories of the 17th and 18th centuries, and attempt to capture a feeling of childhood innocence and freshness with references to fantasy, dreams and legends of one’s childhood. The piece received its premiere on April 20, 1910, at the Salle Gaveau by young pianists Jeanne Leleu and Geneviève Durony. Following the premiere, Jacques Durand, Ravel’s publisher at the time, saw much potential for these pieces and asked Ravel to arrange them for orchestra. The orchestral version was premiered in 1911, and a subsequent ballet version, in 1912 in Paris.

Musically, the piece is typical of Ravel’s style—modal melodies, use of dance forms, and rhythmic precision characterize the simple and delicate settings for piano duet.
Sonata in D major for Two Pianos, K. 448
W.A. Mozart

Born: January 27, 1756, Salzburg, Austria
Died: December 5, 1791, Vienna, Austria
Composed: November 1781—the sonata was composed for a performance he would give with fellow pianist Josepha Auernhammer
Duration: 16 minutes

After resigning from his position as a court musician for Archbishop Colloredo in August of 1777, Mozart ventured out to test the job market elsewhere—bringing him to Augsburg, Manheim, Munich, and eventually ending in Paris with his mother. Unfortunately, his time in Paris would be marked by adverse conditions, the nadir of which being the death of his mother in July of 1778. In an attempt to lure him to come back to Salzburg, Wolfgang’s father, Leopold, found him a position at his previous employer as concertmaster and court organist—a position Mozart reluctantly accepted, bringing him back to Salzburg in January of 1779. Due to continued dissatisfactions and tensions with Colloredo, his tenure in Salzburg would last two years, after which the composer moved to Vienna in June of 1781.

Mozart had much success in Vienna—there he would meet his future wife, Constanze Weber, and also produce a good deal of solo and chamber music, including the Violin Sonatas No. 26–28, Serenade No. 11 in E-flat for Winds, a few songs for voice, and the work featured in tonight’s performance (his for in four hands genre), Sonata in D for Two Pianos. The piece was written for his student, Josephine von Auernhammer (1758–1820) for a performance he would give with her. The piece is written in strict sonata-allegro form—with an exposition, a development, and a recapitulation, performed in three movements.
Since being chosen at age nineteen as the youngest competitor of the 1985 Van Cliburn Competition, Patti Wolf has performed as a soloist, recitalist, and chamber musician. As a scholarship student of Jane Allen at the Saint Louis Conservatory, Wolf later studied with Joseph Kalichstein at the Juilliard School where she received a Bachelor of Music in 1987. In 1989, she earned a master’s degree from the Yale School of Music. Her numerous awards and honors include the Kosciuszko Chopin Competition, the American Music Scholarship Association, the Artists’ Presentation Society, Music of the Americas, and the Yale Alumni Association Award.

From 2001 to 2009, Wolf was a staff collaborative pianist at the Shepherd School of Music at Rice University, performing over 200 recitals. She has also served on the faculties of Washington University and Maryville University in St. Louis.

In August 2004, she made her debut playing a duo recital with Hungarian pianist Peter Frankl. Subsequently, she has appeared on an almost annual basis with the Audubon Quartet, the Chautauqua Wind Quintet and the Chautauqua String Quartet. As a soloist she has appeared with the Saint Louis Symphony, the Houston Symphony, the Saint Louis Philharmonic, the Portland Youth Philharmonic, and has performed under the baton of Leonard Slatkin, David Robertson, Raymond Leppard, and many others.

Before her move to Austin, Wolf lived in St. Louis for eight years, where she was a member of the Chamber Music Society of St. Louis and a frequent guest with the Saint Louis Symphony.
In 2008, Colette Valentine joined the newly created department of collaborative piano at the Butler School as a lecturer. This past spring, after a rigorous national search, her colleagues have chosen her to lead the department; accordingly, she has been promoted to Associate Professor. Valentine completed her Doctor of Musical Arts degree in Piano Performance at the State University of New York at Stony Brook with Gilbert Kalish after earning Bachelor of Music and Master of Music degrees from the University of Maryland where she studied with Nelita True. She has also been on faculty at Long Island University and New Jersey City University. In the summers, she joins other professional colleagues as a coach at the Interlochen Adult Chamber Music Camp in Michigan.

ABOUT RICK ROWLEY

Pianist Rick Rowley has appeared frequently as a recitalist, concerto soloist and chamber performer with an exciting list of the world’s leading musicians. He is on the faculty of the Butler School of Music at The University of Texas in Austin and primarily works with vocalists and collaborative pianists. He has also taught classes in song literature, acting and performing in musical theater and a history of musical theater on Broadway. Mr. Rowley has appeared at the Butler School of Music twice before with Gerhardt Zimmerman and The University of Texas Symphony Orchestra, in performances of Mozart and Beethoven piano concerti with student ensembles and conductors, solo recitals, vocal recitals and chamber music.
ABOUT MIGUEL CAMPINHO

Portuguese pianist Miguel Campinho comes to the Butler School of Music after having served as a collaborative pianist at Yale Opera and The Hartt School. He has performed as a soloist and collaborative pianist extensively, as well as conducted piano masterclasses and adjudicated piano competitions in Portugal and the United States. Campinho is also a prizewinner in piano competitions, including a mention of honor in the 2004 Ricard Viñes International Competition. Critically, he has been described as a “powerful advocate of the music of his countrymen,” (MusicWeb International) whose “performances grip your attention” (Fanfare Magazine).

ABOUT ALEX MAYNEGRE

Alex Maynegre began studying the piano at age seven in his native Mataró in Catalonia, Spain. In May 2002, Maynegre completed his master’s degree and the artist diploma in piano performance at the Hartt School (Hartford, CT), studying with professors Luiz de Moura Castro and David Westfall. In December 2009 received his doctoral degree in collaborative piano at the University of Colorado at Boulder, where he studied with professor Anne Epperson. Maynegre joined the Butler School of Music in 2010 as a staff pianist. He has also worked regularly as staff pianist for the renowned Meadowmount School of Music for Strings since 2008. Previous positions include the University North Carolina School of the Arts and the Hartt School in Hartford, CT.
UPCOMING FACULTY CONCERT

Jonathan Gunn, clarinet

Wednesday, March 7, 7:30 PM
Bates Recital Hall

with guest faculty
Anton Nel, piano
Bion Tsang, cello

Claude Debussy
Première Rhapsodie

Camille Saint-Saëns
Clarinet Sonata, Op. 167

Francis Poulenc
Clarinet Sonata, FP 184

Johannes Brahms
Trio in A minor, Op. 114

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Questions?
tickets@mail.music.utexas.edu
Anton Nel, piano
Bion Tsang, cello

Monday, April 16, 7:30 PM
Bates Recital Hall

Claude Debussy
Sonata for cello and piano in D minor

Ludwig van Beethoven
Sonata in F major for cello and piano, Op. 17

Leonard Bernstein
Three Meditations from MASS for cello and piano

Johannes Brahms
Sonata in F major for cello and piano, Op. 99

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UPCOMING CONCERTS

The University of Texas Wind Ensemble
Friday, March 23, 7:30 PM
Bates Recital Hall

Xak Bjerken, piano
Tuesday, March 27, 7:30 PM
Bates Recital Hall

The University of Texas New Music Ensemble
Wednesday, March 28, 7:30 PM
Bates Recital Hall

The University of Texas Symphony Orchestra
Tuesday, April 3, 7:30 PM
Bass Concert Hall

Tonight’s program notes written by Nick Galuban, program notes coordinator for the Butler School of Music.

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