



Roberta Rust Piano Recital

LYNN

Conservatory of Music

2015-2016 Season

Roberta Rust Piano Recital
Saturday, February 20, 2016 at 7:30 pm
Keith C. and Elaine Johnson Wold
Performing Arts Center

Program

Andaluza Manuel de Falla
Ritual Fire Dance

Sonata in E major, Op 109 L. v. Beethoven
Vivace, ma non troppo
Prestissimo
Gesangvoll, mit innigster Empfindung

Siete Canciones Populares Españolas
Manuel de Falla

El Paño Moruno
Seguidilla Murciana
Asturiana
Jota
Nana
Canción
Polo

Maria Heslop Ward, mezzo-soprano

INTERMISSION

The Italian Concerto J.S. Bach
1st movement: Without tempo indication
Andante
Presto

“Blues” from Carnival Music
George Rochberg

Misty Errol Garner

Scherzo No. 2 in B-flat Minor Frederic Chopin

ROBERTA RUST, Pianist

Roberta Rust has concertized to critical acclaim around the globe since her debut as soloist with the Houston Symphony at age sixteen and as recitalist at Weill Recital Hall at Carnegie Hall. The New York Times hailed her as “a powerhouse of a pianist-- one who combines an almost frightening fervor and intensity with impeccable technique and spartan control.” Her many remarkable recordings feature music of Debussy, Haydn, Villa-Lobos, Prokofiev, and contemporary American composers. FANFARE Magazine notes, “she proves herself a first-rate Debussy player...This is quite simply one of the finest Debussy discs I have heard in recent memory.” Solo recitals include performances at Sala Cecilia Meireles (Rio de Janeiro), Merkin Concert Hall (NY), Corcoran Gallery (Washington, DC), and KNUA Hall (Seoul). The Miami Herald lauded her as follows: “There was tremendous bravura, sweep and power...Here was a virtuosa.” Rust has played with the Lark, Ying, and Amernet String Quartets and her festival appearances include OPUSFEST (Philippines), Palm Beach Chamber Music

Festival, Festival Miami, Beethoven Festival (Oyster Bay), Rebecca Penneys Piano Festival, University of Florida International Piano Festival, and La Gesse (France). She has performed as soloist with numerous orchestras including the New Philharmonic, Philippine Philharmonic, The Redlands Symphony, Boca Raton Symphonia, Knox-Galesburg Symphony, the New World Symphony, and orchestras in Latin America. Demonstrating a strong commitment to the next generation with a highly motivational and inspiring approach to teaching, Roberta Rust serves as Artist Faculty-Piano/Professor and Head of the Piano Department at the Conservatory of Music at Lynn University in Boca Raton, Florida. She has given master classes at prominent institutions throughout Asia and the Americas. Her outstanding students distinguish themselves in competitions and festivals, and enjoy active careers in performance and education. Rust has served as a competition adjudicator, including events at the New World Symphony, the Colburn Academy, and the Chautauqua and Brevard Festivals. Born in Texas of American Indian ancestry, Rust

studied at the Peabody Conservatory, graduated “summa cum laude” from the University of Texas at Austin, and received performer’s certificates in piano and German Lieder from the Mozarteum in Salzburg, Austria. She earned her master’s degree at the Manhattan School of Music and her doctorate at the University of Miami. Her teachers included Ivan Davis, Artur Balsam, John Perry, and Phillip Evans and master class studies were with Gary Graffman, Leon Fleisher, and Carlo Zecchi. She served as Artistic Ambassador for the U.S., was awarded a major NEA grant, and also received recognition and prizes from the OAS, National Society of Arts & Letters, and International Concours de Fortepiano (Paris). In addition, she is a music critic for Clavier Companion Magazine and can be heard on YouTube: RobertaRustPiano.

MARIA HESLOP WARD, Mezzo-Soprano

Maria Ward graduated from the Royal Academy of Music, London England, where she attended on a full scholarship awarded by the Associated Board of the Royal Schools of Music. A voice student of Joy

Mammen and Peter Harrison, she mainly focused on Vocal Technique, Repertoire and Music Interpretation among many other music studies. Her performance history includes Operatic roles, soloist in Oratorios, Requiems, Masses, Cantatas and chamber concerts of Lieder and Art Songs. She has performed in Europe, her native Barbados, other Caribbean Islands and the United States. Maria has taught as an Adjunct Instructor at Florida Atlantic University, and currently teaches at Lynn University Preparatory School of Music. Her local performances have included being a soloist with the FAU Chamber Soloist, many church concert series and choirs, as well as other concerts.

PROGRAM NOTES by Michael Redmond

MANUEL DE FALLA

(Spain, 1876-1946) is one of the most celebrated composers of Spain's nationalist school, the creator of inimitable masterpieces such as *Nights in the Garden of Spain* (piano and orchestra), *El Amor Brujo* (ballet) and *The Three-Cornered Hat* (ballet). He died in Argentina, in self-chosen exile from Franco's Spain. *Andaluza* brims with Iberian color, and the *Ritual Fire Dance* (from *El Amor Brujo*) explodes with excitement. The dance evokes the Pagan ceremony of a fire dance, in which worshippers jump through a blaze. The *Siete Canciones Populares Españolas* (Seven Popular Spanish Songs), composed in 1914, are traditional Spanish songs from different areas of the country.

LUDWIG VAN BEETHOVEN

(Germany-Austria, 1770-1827) composed the *Sonata No. 30* (E Major, Op. 109) in 1820 and dedicated it to the daughter of a friend. It is usually included among the very personal and boundary-crossing works of Beethoven's Late Period, and is remarkable

for ornaments and arabesques that seem to foreshadow Chopin. Aside from a short, fiery and emphatic central movement, the work is serene and intimate in character, ending with a theme and six variations marked **“Songfully, with the utmost feeling”** (English translation). Beethoven inherited from Haydn and Mozart an affection for the theme-and-variations form, in which variations explore ideas inherent, or suggested by, the theme.

JOHANN SEBASTIAN BACH

(Germany, 1685-1750) published his Italian Concerto in 1735, titling it Concerto nach Italienischen Gusto (Concerto after the Italian taste), which refers to its florid style. It was written for a two-manual harpsichord, in which the contrast between keyboards suggests a Baroque concerto grosso, in which a small group of instrument performs with or against a larger group. This brilliant work is a great favorite with keyboard artists and audiences.

GEORGE ROCHBERG

(U.S., 1918-2005) was one of the first contemporary composers to break from writing serial or 12-tone music in favor of music with a more direct expressive appeal. He is sometimes described as a “neoromantic” composer. Rochberg taught for many years at the University of Pennsylvania. His Carnival Music dates from 1976.

ERROLL GARNER

(U.S., 1923-1977) was a major jazz pianist and composer and a prolific recording artist who “showed that a creative jazz musician can be very popular without watering down his style” (Scott Yanow). Composed in 1954, Misty is everywhere recognized as a jazz standard and been championed by important performers such as Ella Fitzgerald, Frank Sinatra and Sarah Vaughan. In 1959, having acquired lyrics by Johnny Burke, Garner’s wistful ballad was widely popularized by Johnny Mathis.

FREDERIC CHOPIN

(Poland-France, 1810-1849) composed and published his Scherzo No. 2 in 1837. The most popular of his four scherzi, No. 2 brilliantly illustrates the paradox that music of such boldness, poetry and fire would take its title from the Italian word for “joke.” By Chopin’s time, “scherzo” had come to mean a fast moving, high spirited composition, not the light-hearted and humorous replacement for a minuet that the word had originally denoted. Romantic passion in full flower? Here it is.



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- Jon Robertson, dean

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