

**JAMES MADISON UNIVERSITY.**



*presents the Junior Half Recital of*

**Meaghan Travis, *piano***

Saturday, March 13, 2021  
4 pm  
Anthony-Seeger Auditorium



## Program

“Air” from Suite Antiga

Alberto Nepomuceno  
(1864-1920)

Sonata in F minor, Op. 13, No. 6

Muzio Clementi  
(1752-1832)

- I. Allegro agitato
- II. Largo e sostenuto
- III. Presto

Ochos Valses Poéticos

Enrique Granados  
(1858-1931)

- I. Preludio
- II. Melodioso
- III. Tempo de Valse noble
- IV. Tempo de Valse lente
- V. Allegro umoristico
- VI. Allegretto
- VII. Quasi ad libitum
- VIII. Vivo
- IX. Presto
- X. Tempo de Valse

*This recital is given in partial fulfillment of degree requirements  
for a Bachelor of Music.*

*Meaghan Travis is from the studio of Dr. Paulo Steinberg.*

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## Program Notes

Brazilian composer Alberto Nepomuceno wrote his *Suite Antiga* (*Suite in the Ancient Style*) in Troidhaugen, Norway in 1893 while he was staying in the country home of one of his biggest influences, Edvard Grieg. Nepomuceno received his music composition training in Rome and Berlin and was influenced by the movement referred to as Neo-Classical, of which this *Air* is a perfect example. This set is clearly an ode to Grieg's "Holdberg's Time", and shares many characteristics with it, such as its recollection of J. S. Bach's affinity for dance pieces. Moreover, it utilizes similar polyphonic textures, while still tuning into more Romantic-style lyricism, in a melancholic mood, very often encountered in Brazilian pieces.

Although popular during his time, Muzio Clementi is an often-under-appreciated composer in the standard Classical repertoire, with his *Sonata in F minor, Op. 13, No. 6* being especially under-rated. This is an incredible example of a Classical piano sonata, rivaling many of those composed by Beethoven that are more often performed. The virtuosic composer's colors truly show in this expressive work, opening with a brilliant display of motivic development in the first movement, moving into a dark and dramatic, slower second movement, before all of these emotions come to a climactic close in the final *Presto* movement.

The *Ochos Valses Poéticos* – a set of eight waltzes, with a duple-meter introduction, was written by Enrique Granados and published somewhere around 1891-1893. It is believed that the influence of Robert Schumann led to Granados' affinity for miniature pieces such as these, the subtitles of which have been lost. Granados valued this as one of his earliest masterpieces, frequently performing the set, even including it in one of the final recitals he gave in New York in 1915. Understandably so, as this sparkling arrangement of Spanish-style dances showcases a wide range of emotional intensity and heavy use of rubato, circling back after a final *presto* to the beautiful sentimental, singing waltz from which the set begins.

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