

Andante Finale! from *Lucia di Lammermoor*

Gaetano Donizetti (1797–1848) | Theodore Leschetizky (1830–1915)

Sonata for Cello and Piano Left-Hand “Les Adieux”

Stephen Hough (b1961)

The form of the *Sonata for Cello and Piano Left Hand (Les Adieux)* is A – B – C. The A section begins with a pizzicato which descends plaintively down to an open ‘C’ string. This whole section is a set of variations on this motive, increasing in intensity until it leads to a recitative passage introducing the B section. The subtitle *Im Legendenton* for the B section is a reference to Schumann’s *Fantasie* Op. 17, suggesting a mystical world as the music wanders through a G-sharp minor tonality with gently irregular rhythmic patterns.

During the A section, there are hints of B section material — and vice versa in the B section — until a climax of crisis when the two motives, in conflict with each other, lead to a *passionato feroce* repetition of the very opening of the piece. The pizzicati notes run out of strength, lengthening, softening, and stopping in their descent on a ‘D’ string rather than reaching their expected open ‘C’ string.

Now the C section begins (*Adagio Sereno*), taking an accompanimental harmonic progression from the A section and floating a new, tenderly expressive melody over it. This repeats of couple of times, decorated then musing in shimmering *tremolandi*, and finally winds down as if to the conclusion. But there is an unexpected interruption: motives A and B return in a quiet, brief dialog, before the sonata ends, finally at rest on the softest plucked open ‘C’ string.

The subtitle “*Les Adieux*” is non-programmatic, but it both underlines the melancholy spirit of the piece as well as conjuring up ghosts of Beethoven and Dussek.

Stephen Hough

Bruce Noll Poet

Bruce Noll’s poetry has appeared in regional and national periodicals and journals. His book of poetry, *Notes to My Mortician* was recently released. For 43 years Bruce’s presentation of Whitman’s *Leaves of Grass*, entitled PURE GRASS, has been seen in 27 states and five other countries. In February he performed at the Bowery Poetry Club in New York City. He is semi-retired from UNM and teaches a course in The Honors College entitled “The Orality of Poetry.”

Prelude and Nocturne Opus 9

Alexander Scriabin (1872–1915)

Celebration of Silence :: Two Minutes

Waltz Poem No 4

Leopold Godowsky (1870–1938)

Finale from Suite No 3

Erwin Schulhoff (1894–1942)

CHATTER SUNDAY

Sunday, April 13 @ 10:30am

Mozart (inspires)

Alfred Schnittke *Moz-art à la Haydn (Duo for Two Violins)*

Arvo Pärt *Mozart Adagio*

Wolfgang Amadeus Mozart *Piano Concerto No 9 K271*

Vogue Robinson poet

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