

Structurally the Sonata heads to and then away from the second movement. The second movement is marked, “Andante cantabile con espressione”- to sing in an unrushed expressive manner. It opens like a sung tribute to Mozart’s dead mother. However, without a change in tempo and ever so incrementally, in the middle section of the movement, Mozart unleashes music which expresses an underlying desperate grief and sorrow. Though the movement returns to and closes with the opening material, phrases here and there remind us of the omnipresent underlying level. The terraced structure of this movement became a model which later composers, especially the Romantic composers, were to utilize.

The Sonata opens with a melody full of tragedy and sorrow. The first movement is a weighty grand overture to the second movement. The third movement is the “aftermath”, with Mozart still weeping but girding himself for the life of the living.

**From Excursions, Op. 20, #1  
Samuel Barber**

The set of four pieces which comprises the *Excursions, Op. 20* were composed between June 1942 and September 1944. In his explanatory note to the 1945 G. Schirmer published score, Barber wrote; “These are Excursions in small classical forms into regional American idioms. Their regional characteristics, as well as their sources in folk material and their scoring, reminiscent of local instruments, are easily recognized.” The first in the set is in the form of a boogie-woogie.

**Sonata No. 21, Op. 53 “Waldstein”  
Ludwig van Beethoven**

The *Sonata Op. 58* derives its nickname because it was dedicated to Ferdinand von Waldstein. The scale and conception of the Sonata are similar in stature to other pieces composed contemporaneously, most notably the *Quartets Op. 59* and the “*Eroica*” *Symphony*.

The first movement opens with pulsating chords which immediately establish a sense of tonal instability, never fully resolved within the movement. Beethoven replaced a decorative rondo entitled *Andante favori* as the second movement and substituted a short but highly evocative *Introduction* (Adagio molto). The stepwise structure of this movement is similar to the orchestral introduction to the dungeon scene opening the second act of his opera *Fidelio*. With the entry of the main theme of the third movement, the Sonata enters a realm of joyful song punctuated by vigorous episodes and a central development section. The Sonata comes to a close with a coda marked Prestissimo.

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108th Season, 99th program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall  
8:00 p.m.

Thursday evening  
April 3, 2008

THE GUEST ARTIST SERIES

presents

JOHN KAMITSUKA, Piano



UNIVERSITY OF OREGON

## PROGRAM

**Two Preludes and Fugues** from Johann Sebastian Bach  
*the Well-Tempered Clavier, Book One* (1685–1750)  
*E Major*  
*E minor*

**Sonata K. 310 in A minor** Wolfgang Amadeus Mozart  
*Allegro maestoso* (1756–1791)  
*Andante*  
*Presto*

## INTERMISSION

From **Excursions, Op. 20, No. 1** Samuel Barber  
*Un poco allegro* (1910–1981)

**Sonata No. 21, Op. 53 “Waldstein”** Ludwig van Beethoven  
*Allegro con brio* (1770–1827)  
*Introduzione, Adagio molto*  
*Rondo, Allegretto moderato*

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## ABOUT TONIGHT’S GUEST ARTIST

**John Kamitsuka** has earned high esteem from critics and audiences alike. He performs regularly throughout the United States, South America, Europe and Japan. He has played at prominent New York City venues such as Lincoln Center’s Alice Tully Hall, the 92nd Street Y and Weill Recital Hall at Carnegie Hall. He has appeared at the Queen Elizabeth Hall, St. John’s Smith Square and St. Martin-in-the-Fields in London; the Schleswig-Holstein Musik Festival in Germany; Cercle de l’Union Interalliée and Chateau de l’Hermitage in France; Teatro Ghione, the American Academy in Rome, Università Cattolica, Collegio Borromeo and Sala del Conservatorio Santa Cecilia in Italy. Kamitsuka has played annually on a series at New York’s Weill Hall at Carnegie Hall for the past several years and is scheduled to appear again this June 2008. His recent tour in Japan included recitals at Yamaha Hall in Tokyo, Piloti Hall in Osaka and the Cultural Hall in Kobe. Earlier, Kamitsuka made his debut in China with solo and concerto appearances in Beijing and Tianjin. Under a United States Government Cultural Ambassadorship, he toured seven cities in Brazil. Television Cultura in

Brazil produced a special program featuring his Sao Paulo, Teatro Municipal recital which continues to be broadcast repeatedly. His recording of Bach’s *Goldberg Variations* has been selected by Charlesbridge Publishing House to be included in Anna Harwell Celenza’s upcoming book about the Variations. His orchestral solo appearances of Bach, Beethoven and Brahms concertos include performances with the New York Chamber Orchestra, the Bard Music Festival Ensemble, the Sao Paulo Symphony and the China Philharmonic. Kamitsuka began formal piano studies at the age of five and by twelve had performed in solo recitals and as a soloist with symphony orchestras. He continued his studies with teachers at the Toho School of Music in Tokyo and returned to the United States to accept a scholarship to Indiana University where he studied with Abbey Simon and Julius Herford. He later pursued doctoral studies at the State University of New York at Stony Brook with Gilbert Kalish and Richard Goode. Currently, Kamitsuka works with Sophia Rosoff in New York.

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## PROGRAM NOTES

### **Two Preludes and Fugues from the *Well-Tempered Clavier, Book One* Johann Sebastian Bach**

In addition to being a composer, Bach was also a practical performing musician. He had a keen interest in the technical development of instruments, especially keyboard instruments, which he used most frequently. That is why when Andreas Werckmeister devised the “tempered” tuning system, Bach found it cause to celebrate. Before Werckmeister, the keyboard instrument had to be retuned for every piece in a new key. Werckmeister’s “tempered” tuning system allowed performances of pieces in multiple keys to occur without this disruption. It is the system we largely continue to use today. In his typically thorough way, over decades, Bach composed two books of preludes and fugues in all of the keys in both the major and minor modes starting from C and ascending up the chromatic scale. In honor of Werckmeister he called it the *Well-Tempered Clavier, Books One and Two*. As musical expressions this work embraces the whole spectrum of soul, mind and heart states.

### **Sonata K. 310 in A minor Wolfgang Amadeus Mozart**

The *A Minor Sonata, K. 310* was composed in 1778 during a difficult and tragic time in Mozart’s life. His mother had accompanied him to Paris where he went in search of a job. After months of hardship and effort, Mozart not only failed to find a suitable position but his mother became ill and died. Though the connection between biography and art can be dubious, between the timing of composition and the heavy sense of sorrow, grief and loss which characterize this Sonata, it seems that this piece falls within the category of art that is spawned by the immediacy of the moment.