

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Sunday, October 21 - 3:00pm (Comstock Concert Hall)
Guest Artists: Ben Sung, violin, & Jihye Chang-Sung, piano

Monday, October 22 - 7:30pm (Bird Recital Hall)
University Jazz Repertory Ensembles

Thursday, October 25 - 8:00pm (Comstock Concert Hall)
Faculty Artist: Paul York, cello

Sunday, October 28 - 3:00pm (Comstock Concert Hall) \$
Speed Concert Series: Conrad Tao, piano - Hattie Bishop Speed Concert Series events are free for members of the Speed Museum & UofL School of Music students, \$10 admission at the door for non-members.

Sunday, October 28 - 7:30pm (Comstock Concert Hall)
University Chorus & Collegiate Chorale

Monday, October 29 - 8:00pm (Comstock Concert Hall)
Faculty Artist: Kathleen Karr, flute

Wednesday, October 31 - 8:00pm (Comstock Concert Hall)
University Symphony Orchestra Halloween Spooktacular

Friday, November 2 - 8:00pm (Comstock Concert Hall)
Guest Artist: Redi Llupa, piano

Sunday, November 4 - 3:00pm (Comstock Concert Hall) \$
Chamber Music Society: Chicago Pro Musica with soprano Lucy Shelton - Pre-concert lecture at 2:00 p.m. in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, \$25 admission at the door for non-subscribers and \$5 for students. Call 502.852.6907 for subscription information.

Monday, November 5 - 7:30pm (Bird Recital Hall)
University Jazz Combos

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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Denine LeBlanc, *piano*

with

Kathleen Karr, *flute*

CMP Faculty Recital

Saturday Afternoon

October 20, 2012

3:00 p.m.

Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

Past president of both the Greater Louisville Music Teachers Association and the Kentucky Music Teachers Association, Dr. LeBlanc holds a Doctor of Musical Arts degree in piano performance and music history from the University of Cincinnati College Conservatory of Music. She holds a Master of Music from the University of Louisville School of Music and a Bachelor of Music from the Cleveland Institute of Music, both in applied piano.

Kathleen Karr is the Principal Flutist of the Louisville Orchestra and Flute Teacher at the University of Louisville. She is also on the music faculty of Bellarmine University and Centre College. A founding member of the Kentucky Center Chamber Players, Kathleen has performed with the Fort Wayne Philharmonic, Huntsville Symphony Orchestra, Chautauqua Symphony Orchestra and the Sinfonica da Mineraria in Mexico City. For several summers, she taught flute and chamber music at the world renowned Interlochen Arts Camps, Interlochen, Michigan. Every year since 2006, Kathleen has been invited to perform recitals and masterclasses throughout Israel, including the Ruben Music Academy at Tel Aviv University and the Akko Conservatory of Music. While in Israel, she organized fund raising concerts for special projects. In 2010, she founded and organized Louisville's first Klezmer Music Festival. She also collects gently used books and distributes them for our soldiers and their families. Kathleen received her Bachelor of Music degree from Northwestern University and her Master of Music degree from the State University of New York at Stony Brook.

TAKE A SEAT SCHOLARSHIP CAMPAIGN: AN INVESTMENT IN THE FUTURE OF MUSIC

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of \$500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about \$20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Debbie Hawley at 502-852-3065 or dhawley@louisville.edu.**

alternation and tension between tonality and atonality that is an increasingly recurrent feature of my music. The title is a reference to the fact that in music (as well as in life in general) the desire toward consonance always has to come to terms with the desire toward dissonance and vice versa.

- Davide Zannoni

Sonata in D Major for Flute and Piano, Op. 94 Sergei Prokofieff

This sonata, a true partnership for both the flutist and pianist was first performed by Nikolay Kharkovsky, flute and Sviatoslav Richter, piano in Moscow in 1943. It is classical in design with an opening movement in sonata form, followed by a soaring scherzo, a slow, cantabile movement and a highly energetic finale.

BIOGRAPHIES

Denine LeBlanc is instructor of piano in the University of Louisville Community Music Program and teacher of Arts and Humanities at Coleridge-Taylor Montessori School in downtown Louisville. Dr. LeBlanc has released two Compact Discs, "The Sun Shines Bright" and "Weep no More" which feature original piano music by Kentucky composers, a project very dear to her heart. She has performed both traditional and new music concerts throughout the United States and in France, Germany, Hungary, and Italy. In the summer of 2010, Dr. LeBlanc joined the faculty of the Grumo Festival in Grumo, Italy as an artist and teacher and in Germany, she presented a program for the soldiers and their families at the American Army base, Rose Barracks in Vilseck, Germany. Her son, Pfc Adrian Adams was in the audience which proved to be one of the most significant performances of her life.

On her summer tour in 2011, Dr. LeBlanc played concerts for The American Corner in Hungary and presented additional recitals for the American soldiers and their families stationed in Baumholder, Wiesbaden and Vilseck, Germany.

Dr. LeBlanc has taught and performed at Blue Lake Fine Arts Camp in Twin Lake, Michigan and been a collaborative pianist in the Advanced Vocal Institute at the famed Interlochen Arts Camp. She has also lectured widely and published articles based on her research in the Isidore Philipp Archives at the University of Louisville.

PROGRAM

Sonata No. 14 in C-sharp Minor, Op. 27, No. 2 Ludwig van Beethoven
Adagio (1770-1827)
Allegretto
Presto agitato

The Devil's Gamelan Larry Barnes
(b. 1950)

World Premiere

La sérénade interrompue Claude Debussy
La fille aux cheveux de lin (1862-1918)
Minstrels

Nocturne for the Left Hand, Op. 9, No. 2 Alexander Skriabin
Etude in D Sharp Minor, Op. 8, No.12 (1872-1915)

INTERMISSION

Flexible Desires Davide Zannoni
(b. 1958)

Sonata in D Major for Flute and Piano, Op. 94 Sergei Prokofieff
Andantino (1881-1953)
Allegretto scherzando
Andante
Allegro con brio

Kathleen Karr, *flute*

PROGRAM NOTES

Sonata No. 14 in C-sharp Minor, Op. 27, No. 2 Ludwig van Beethoven

The thirty-two piano sonatas of Beethoven are perhaps the greatest treasure in all piano literature. These works were the “test models” for Beethoven’s experiments with form and style.

The two sonatas of Opus 27 are both designated “Sonata-quasi una Fantasia.” In Op. 27, No.2, the fantasia character is felt in the famous first movement with its beloved and highly recognizable melody accompanied by chordal triplet figures throughout. An effective contrast to the lulling atmosphere of the first movement, the second movement is a short Minuet-Trio in D Flat major. The innocence of this movement makes the drama of the finale far more intense. In sonata form, the weight and speed of the third movement propel us forcibly away from the gentleness of the Sonata’s opening.

- Denine LeBlanc

The Devil’s Gamelan

Larry Barnes

“The Devil’s Gamelan” is the second in a new set of pieces commissioned by Denine LeBlanc. *Preludes from Pangaea* were begun in 2011 with my “Vocalise for an Orchid Moon.” These preludes explore music of world cultures from a contemporary, Western aesthetic. In this new prelude, two main Indonesian gamelan styles are intertwined in a devilish way. The gamelan orchestra of Java is marked with refined, gentle repetitions of beat patterns. These are to be played “like flowing water,” with improvisation around an understood (but never stated) “core” melody. The cyclic repetitions - with stress on the last beat before beginning the melody anew - are closely linked to the Hindu concept of reincarnation. The gamelan of Bali, just to the east, is known best for its bright and fast melodic fragments, memorized and played in unison by two bronze orchestras detuned to create a “shimmering” sound. Its phrases start and stop suddenly, creating exciting, unpredictable music. “The Devil’s Gamelan” alternates between these two styles, using the Balinese “shimmer” as a recurring motive between sections that blend suddenly with more contemporary piano style, building to two very fast Balinese-style phrases and a Javanese slow release of tension to the close.

- Larry Barnes

La sérénade interrompue La fille aux cheveux de lin Minstrels

Claude Debussy

Debussy’s Preludes are an extraordinary study in colors and sonorities. The *préludes* in Book I, written in 1910, showcase a treasure of styles that are concise in material and remarkably creative. “La sérénade interrompue” is the story of a Spanish guitarist who hopes to win the heart of a young lady through his serenade, but the song is rebuked. “La fille aux cheveux de lin” is an ethereal melody based on a pentatonic scale that evokes a poem about a blond, Scottish lass. “Minstrels” caricatures the atmosphere and mood of the popular American minstrel show in Europe in the early twentieth century.

- Denine LeBlanc

Nocturne for the Left Hand, Op. 9, No. 2 Etude in D Sharp Minor, Op. 8, No.12

Alexander Scriabin

There is a long tradition in piano literature of pieces written for the left hand. Such works are frequently composed for a pianist who has either permanently or temporarily lost the use of their right hand or as technical studies to strengthen what is usually the weaker hand. The Nocturne composed in 1894 reflects Scriabin’s early compositional period which is influenced by the harmonic style of Chopin. The Etude in D Sharp Minor also written in 1894 is built on a beautiful soaring melody exploiting broken tenths, octaves, full chords and chordal repetitions. It was a favorite of the great Russian pianist, Vladimir Horowitz.

- Denine LeBlanc

Flexible Desires

Davide Zannoni

Flexible Desires for solo piano, was commissioned by pianist Joanne Chang with funds provided by the City University of New York. The work is cast in a single movement and presents two sets of very contrasting materials; the first one is harsh, rhythmic, dissonant and mostly contrapuntally based, while the second is lyrical, smoother, consonant and mostly harmonically based.

The whole work grows organically from the development and the superimposition of these two thematic ideas and also showcases that