

VISITING ARTIST RECITAL

ADÈLE AURIOLE, violin

BERNARD FAUCHET, piano

*Tuesday, April 14, 1987
8:00 p.m. in Hamman Hall*

RICE UNIVERSITY

the
Shepherd
School
of Music



PROGRAM

Sonata Posthume for Piano and Violin

Maurice Ravel
(1875-1937)

Profils D'Ombres for violin and piano (1973)

Agressions
Ethéré
Fantomal

Antoine Tisné
(b. 1932)

Sonata for Violin and Piano in A Major

I. *Allegro moderato*
II. *Allegro*
III. *Recitativo - Fantasia (ben moderato)*
IV. *Allegretto poco mosso*

César Franck
(1822-1890)

INTERMISSION

Sonata No. 1 for violin and piano

I. *Allegro appassionato*
II. *Adagio*
III. *Allegro*

Béla Bartók
(1881-1945)

**The Shepherd School of Music is grateful to Elf Aquitaine Petroleum
for generously sponsoring tonight's performance.**

*Photographing and sound recording are prohibited. We further request that audible
paging devices not be used during the performance. Paging arrangements may be made
with the ushers.*

BIOGRAPHIES

ADÈLE AURIOLE began her music studies at the age of five. In 1963, she entered the Conservatoire National Supérieur de Musique de Paris, where she worked under René Benedetti. In 1968, she was awarded a first prize in violin and in chamber music. The same year she was invited to the Château de Lourmarin at the "Fondation Laurent Vibert". She is presently making appearances in Europe as both a duo player and a soloist. She premieres many contemporary works and is a regular guest of radio and television programs.

BERNARD FAUCHET began to study music at the age of thirteen and was accepted in the class of Marcel Ciampi at the Conservatoire National Supérieur de Musique de Paris at the age of 17. He was awarded a first prize by unanimous decision, and the following year he won the "Prix Fauré".

During the past fifteen years, Bernard Fauchet and his wife Adèle Auriole, both of whom are professors at the Claude Debussy Conservatory in Saint Germain-en-Laye, have given numerous concerts as a violin-piano duo in Europe, the United States, Africa and Asia. One of the major promoters of contemporary music in France today, Bernard Fauchet is also well-known as an organizer of concerts and competitions. In 1979, he organized the first in a series of international contests for the interpretation of contemporary music for piano. Over the past five years, Fauchet, in collaboration with the city hall of Saint Germain-en-Laye, has organized four or five concerts of contemporary music every year. Each of these "Workshops of Contemporary Music" as they are called (*Ateliers de Musique Contemporaine*), is usually centered around the music of one composer who is invited to talk to the audience about himself, his music and the particular works performed on the program. For the most part, the music is performed by students of the Claude Debussy Conservatory. Due to his extensive concertizing, his teaching and his organizational abilities, Fauchet is rapidly becoming one of the leading figures in French music today, and his influence on contemporary music in particular is beginning to be felt in many other countries as well.

We invite you to attend a master class with Adèle Auriole and Bernard Fauchet tomorrow from 11:00 a.m. to 1:00 p.m. at Hamman Hall (Entrance #9, Rice Boulevard.)

PROGRAM NOTES

The autograph of Ravel's Sonata Posthume in one movement is dated April, 1897. The piece was probably performed at the Conservatoire by Georges Enesco and the composer who were classmates, and for whatever reason, it was never heard of again. Conforming to the time-honored pattern of exposition, development, and recapitulation, the Sonata indicates the spiritual influence of Fauré's lyricism as well as that of César Franck's harmonic language. The opening theme adumbrates the beginning of Ravel's Trio, and on occasion the themes are treated similarly (Cf., bar 13 of the Sonata with bar 52 of the Trio). Thus, if the opening of the Trio is "Basque in colour", as the composer asserted, the same observation may be applied to the beginning of the Sonata. It turns out that this youthful composition is not a forerunner of the composer's well-known Sonata for violin and piano, but is rather an independent work, whose main theme foreshadows the opening of the Trio.

Arbie Orenstein

Antoine Tisné was born in Lourdes in 1932. He studied at the National Conservatory of Paris under Dairus Milhaud and Jean Rivier. Profils D'Ombres is a three movement piece written in the serial system. It is inspired by the mime Marcel Marceau and the shadow theater of Bali.

Of César Franck's chamber music, the Sonata for Piano and Violin stands out as a model of meticulous and unforced craftsmanship. Unity is given the work by the use of the so-called "cyclic" form, which was developed and used more extensively by Franck than his predecessors. The four movements are related by the appearance of common thematic material, either directly, as in the third and fourth movements, or in altered form, as in the second and third. Of special interest is the appearance of a metamorphosis of the first movement theme in the middle of the third movement, which at that point predicts strongly the style of Debussy. The Sonata was dedicated to the famous violinist Eugene Ysaye and to Mme. Bordes-Pene, apparently an excellent pianist, and was first performed by the dedicatees soon after its completion in the winter of 1886. It captured the audience immediately and has remained a favorite among performers and audiences ever since.

David Hancock

Sonata No. 1 for violin and piano was composed in 1921 and is a product of what has been called Bartók's expressionistic period when he was experimenting with a comparatively harsh harmonic idiom. It was this harshness, no doubt, that Edwin Evans had in mind when he wrote of Bartók that "as expressed in music, his was not a gentle spirit." The Sonata is in three movements; the first, Allegro appassionato, is rhapsodic, possessing the intensity so characteristic of Bartók's music. For all the aforementioned harshness of the harmonies, this has the fiery and emotional spirit of Romantic music. While in this "experimental" period, Bartók was, Seiber points out, "nearer to the Viennese school of Schoenberg than ever in his career," and he cites the wide leaps of the second subject of the first movement and "the free violin recitations of the second slow movement" with their "tendency to avoid notes which have been used before" as leaning in the direction of Schoenberg's twelve-tone theories. The final movement is a dance filled with enormous vitality.