



**HOFSTRA**  
UNIVERSITY®  
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**Philip S. Stoecker, Chair**

**UNDERGRADUATE DEGREES**

Music Education • Performance • Theory and/or Composition •  
Jazz and Commercial Music • Music Business • Music History and Literature  
• Bachelor of Arts Pre-Med/Pre-Health Major with a Concentration in Music

**GRADUATE DEGREE**

Music Education

**Brass**

Eric Davis, *horn*  
Leon Petruzzi, *trumpet*  
Michael Salzman, *tuba*  
Jeffrey Venho, *trumpet*  
Larry Witmer, *trombone*

**Composition**

Chandler Carter  
Paul Chihara  
Herbert A. Deutsch  
Adam Glaser  
David S. Lalama

**Conducting**

Cindy L. Bell  
Peter Loel Boonshaft  
David N. Fryling  
Adam Glaser  
James McCrann

**Guitar**

Thomas Guarna  
Stephen Leonard

**Harpichord**

Matthew Koraus

**Jazz Studies**

Paula Berardinelli  
Peter Coco  
Thomas Guarna  
Steven Kenyon  
David S. Lalama\*  
Shawn Lovato  
Hollie Ross  
Martin Wind

**Music Business**

Herbert A. Deutsch  
Gary Filadelfo

**Music Education**

Laurence Ballereau  
Cindy L. Bell\*  
Peter Loel Boonshaft  
James Dragovich  
Billy Ferguson  
David N. Fryling  
Craig Knapp  
James McCrann  
Nathalie G. Robinson\*  
Gail Strauss

**Music History**

Chandler Carter  
Francesca Cassio+  
Herbert A. Deutsch  
Christopher Morrongiello  
Jonathan Waxman

**Music Technology**

Vincent Calianno  
Herbert A. Deutsch  
Gary Filadelfo

**Music Theory**

Lisa Behrens  
Paula Berardinelli  
Carl Burdick  
Chandler Carter  
Howard Cinnamon\*  
Matthew Koraus  
Sarah Loudon  
Philip S. Stoecker

**Opera Theater**

Isabel Milenski

**Organ**

Jane S. Hettrick  
Matthew Koraus

**Percussion**

Montgomery Hatch  
Sean Ritenauer  
Anthony Tedesco

**Piano**

Blanche Abram  
Paula Berardinelli  
Cathy Callis  
David S. Lalama  
Marilyn Lehman

**Strings**

Peter Coco, *bass*  
Susan Jolles, *harp*  
Matthew Lehmann, *violin*  
Todd Low, *viola, violin*  
Alexander Sharpe, *violin*  
Franklin Verbsky, *cello*  
Martin Wind, *bass*  
Benjamin Wolff, *cello*

**Voice**

Donna Balson  
Joshua Hecht  
Tammy Hensrud  
Gregory Mercer  
Hollie Ross

**Woodwinds**

Lisa Alexander, *bassoon*  
Alejandro Aviles, *saxophone*  
Judith Dansker, *oboe*  
Laurie Friedman, *clarinet*  
Steven Kenyon, *saxophone*  
Denise Lozano-Healey, *flute*  
Patricia Spencer, *flute*

**Administration**

Philip S. Stoecker, *Chair*  
David Lalama,  
*Associate Chair*  
David N. Fryling,  
*Assistant Chair*  
Patricia Newberg,  
*Senior Executive Secretary*  
Denward Collins III,  
*Music Library Supervisor*

\*Program Coordinator  
+Endowed Chair in  
*Sikh Musicology*

DEPARTMENT OF MUSIC

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**HOFSTRA**  
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DEPARTMENT OF MUSIC

presents a

**JUNIOR RECITAL**



featuring

**Robert Buonaspina, piano**

**Saturday, February 25, 2017**

**8 p.m.**

**DRAFT**

*The Helene Fortunoff Theater  
Monroe Lecture Center, South Campus*

~ PROGRAM ~

**French Suite No. 6 in E major, BWV 817** Johann Sebastian Bach

Allemande (1685-1750)

Courante

Sarabande

Gavotte

Polonaise

Menuet

Bourrée

Gigue

DRAFT



**Piano Sonata No. 8 in A minor, K. 310** Wolfgang Amadeus Mozart

Allegro maestoso (1756-1791)

Andante cantabile con espressione

Presto

~ Intermission ~

Also composed while in his mid-20s, Shostakovich's set of 24 preludes similarly sought to emulate older musical styles. However, this does not curtail the brash, whimsical voice of the composer. In the set's juxtaposition between what is melancholy and humorous, the first prelude begins in a contemplative and atmospheric C major, the second in a more whimsical A minor, and the twentieth prelude in an abrasive, yet sardonic, C minor.

Professor Abram and I found the process of programming these preludes very interesting. Although it may seem bizarre to program preludes near the end of a recital, we believe there exists a great musical trajectory between all five preludes — by mere programmatic contrast between the mellifluous, the sarcastic, and the furious.

***From Rags to Riches***

Chandler Carter

"I composed *From Rags to Riches* (2007) for a short student film. The style imitates to some extent Stravinsky's *Piano Rag* and *Ragtime* for 11 instruments, but also his *Symphonies of Wind Instruments*. The piece begins as a light, jaunty rag in cut time. A mixed meter dance interrupts briefly, then more insistently before taking over entirely. The harmonies and counterpoint is mostly bitonal, the right and left hands sticking to separate keys throughout."

— Lee Chandler Carter

◀ Composed in the summer of 1892, what Brahms adapted as a musical form evolved into one of his many resounding late works for piano. Like much of the Romantic composer's music, these Intermezzi have a propensity to strong, emotional melodies overlaying a contrapuntal skeleton. To no surprise, the second Intermezzo in Bb minor follows a similar affect; Brahms utilizes a texture of uncanny arpeggios and several interwoven moving lines into which a phrase is embedded, contrasted by sections of "release" and peacefulness into the relative and parallel majors, respectively. The third Intermezzo in C# minor, by far the most dramatic, contains moments of brooding, unreleased tension, and is likely the most truthful indicator of Brahms' aforementioned sorrow. Clara Schumann, a close acquaintance of the composer, confessed her love of this triptych of lullabies in her personal journal; "in these pieces I at last feel musical life stir again."

**from 24 Preludes, Op. 11**

Alexander Scriabin

- No. 1. Vivace
- No. 2. Allegretto

**from 24 Preludes, Op. 34**

Dmitri Shostakovich

- No. 1. Moderato
- No. 2. Allegretto
- No. 20. Allegretto furioso

The set of 24 Preludes, in all major and minor keys, was composed during Alexander Scriabin's early life. The first two Preludes reflect nostalgia of the late-Romantic style of Chopin, while showcasing the Russian composer's idiomatic style of metrical and harmonic ambiguity. Written in Moscow in his early 20s, the Preludes featured in this program were among the last preludes composed for this set. Nonetheless, these preludes show the nascent iconoclastic musical style that comprises the composer's later works.

**3 Intermezzi, Op. 117**

Johannes Brahms

- Andante moderato (1833-1897)
- Andante non troppo e con molto espressione
- Andante con moto



**from 24 Preludes, Op. 11**

Alexander Scriabin

- No. 1. Vivace (1872-1915)
- No. 2. Allegretto

**from 24 Preludes, Op. 34**

Dmitri Shostakovich

- No. 1. Moderato (1906-1975)
- No. 2. Allegretto
- No. 20. Allegretto furioso



***From Rags to Riches***

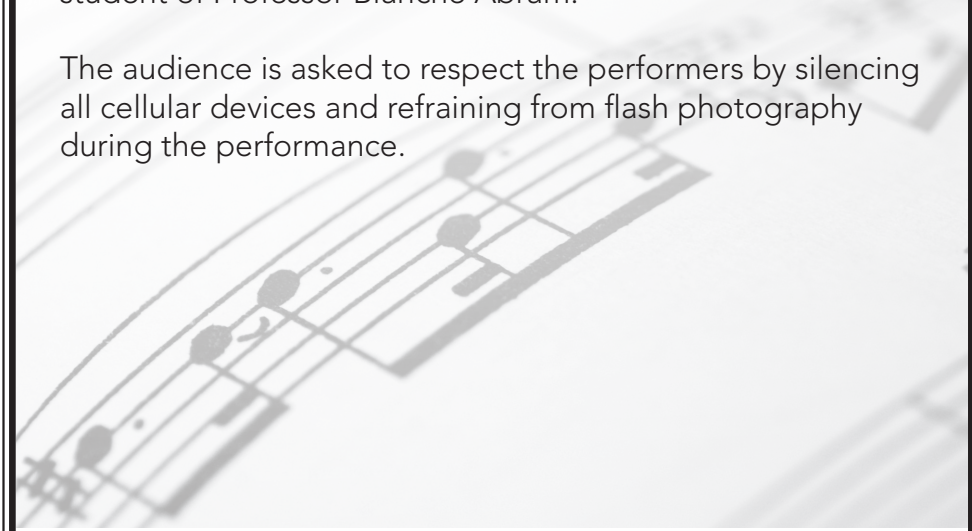
Chandler Carter

(b. 1962)

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For Robert Buonaspina, this recital is presented in partial fulfillment of the requirements for MUS 101C. Robert is a student of Professor Blanche Abram.

The audience is asked to respect the performers by silencing all cellular devices and refraining from flash photography during the performance.



## Program Notes

### French Suite No. 6 in E major, BWV 817

Johann Sebastian Bach

The well-known “French” suites of J.S. Bach were most likely composed in 1723, during his time as director of music at the court of Anhalt-Cöhen, north of Leipzig. With the set serving as a precursor to the later English Suites, each of the six suites is characterized by the diverse character of each dance. Musicologists are not certain why Bach named the works the “French” suites, but it is assumed because they, nonetheless, follow a traditional succession of conventional, mostly French, stylized dances within the style of Baroque practice.

Like all Baroque dance suites, the French Suite No. 6 begins with the *Allemande*, meaning “German dance,” in a moderate tempo in duple meter. This is followed by the *Courante*, a French dance with a lively tempo in triple meter. A dance of Spanish origin, the *Sarabande* follows as a slow, triple-metered pulse with metrical stress on the second beat. The additional dances of the suite follow: the *Gavotte*, a French folk dance with an upbeat of two quarter-notes; the *Polonaise*, a Polish dance of elegant character; the *Menuet*, a popular social French dance in a slow, triple meter; and the *Bourrée*, a faster, duple-meter French court dance. The *Gigue*, the concluding movement, is a lively English folk dance in compound duple meter.

### Piano Sonata No. 8 in A minor, K. 310

Wolfgang Amadeus Mozart

In the spring of 1778, after the unexpected dismissal of his father, Leopold, from the Salzburg court, 22-year-old Mozart, accompanied just by his mother, Anna Maria Mozart, traveled to Paris in search of musical employment for both himself and his father. Unable to find work on this venture, the young Mozart resorted to pawning valuables, and, overall, felt heavily underappreciated while feeling disdain

for the French musical aesthetic. Tragically, his mother suddenly became ill while in Paris and, on July 3, 1778, unexpectedly passed away. In this disastrous time for the young (and now isolated) composer, Wolfgang received a letter from his father blaming him for his mother’s death and for not having taken enough care of her.

Mozart’s Piano Sonata in A minor was composed in a time of agony, resignation, and an overbearing nostalgia. Written during the same month of his mother’s passing, Mozart’s A minor sonata is one of only two minor keyboard sonatas written by the composer. The first movement, *Allegro maestoso*, is characterized by its furious rhythmic drive, emphasis of chromatic embellishments, and lack of symmetric periodicity — none of which were idiosyncratic to the style of Mozart at the time. The second movement, *Andante cantabile con espressione*, in F major, provides a warm yet nostalgic contrast. Finally, the presto, or third movement, concludes the sonata with a passionate fervor and restlessness.

### 3 Intermezzi, Op. 117

Johannes Brahms

In a letter written to his friend Rudolf von der Leyen, Johannes Brahms referred to his *Drei Intermezzi Für Pianoforte* as “cradle songs of [his] sorrow.” Expectedly, the first of what Brahms titled three Intermezzi outlines just this — with its simple yet compassionate melody in Eb major. Brahms precedes the music with the text of a Scottish ballad:

“Schlaf sanft mein Kind, schlaf sanft und schön!  
Mich dauert’s sehr, dich weinen sehn.”

Translation:

“Sleep softly, my child, sleep softly and well!  
It breaks my heart to see you weep.”

“Lady Anne Bothwell’s Lament” – Von Herder