

This afternoon is the second recital of the third season in Newman Auditorium, produced by Concerts Grand. It is the only classical piano series in Northern California, and in 2006, will continue with concerts on March 12 (David Viscoli); April 16 (Evgeni Mikhailov) and May 21 (Joseph Banowetz). The fourth season will open October 8 with virtuoso pianist Garrick Ohlsson in his Sonoma County debut recital.



Concerts Grand wishes to acknowledge the contributions of:

Larry Lobel's Virtuoso Piano Service (762-6800), for his technical mastery and broad interest in the greatness of the piano, its literature and Louis Moreau Gottschalk.

Ron Antonioli a friend and sensitive patron of music in Sonoma and Marin Counties.

Elly Lichenstein and her staff at **Cinnabar Theater** in Petaluma (763-8920), Sonoma County's choice venue for intimate opera, plays, Broadway shows, summer music concerts and youth theatrical education.

Kerry Campbell-Price and the attentive **SRJC Community Education** staff.

Trish Jackson of **Ajalon Printing & Design** (528-0288), a magician of marketing design and graphics.

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Tickets and information on all Concerts Grand events are available in the lobby at each recital; by calling 526-2447; by writing 3621 Oregon Dr., Santa Rosa, CA 95405-7133; by e-mail at tjmcneill@comcast.net; or on the Web at: www.concertsgrand.com

Seniors (55+) and Students: \$14
General Admission: \$16
Sponsors: \$25



ZEYNEP UCBASARAN

PIANO

FEBRUARY 26, 2006



CONCERTS
GRAND

presents

Zeynep Ucbasaran

Piano

Newman Auditorium, Santa Rosa Junior College
Sunday, February 26, 2006, 3 p.m.

Liszt Les Cloches de Geneve

Performed in the memory of Concerts Grand co-founder George Mathews, ardent pianist and master history teacher (1932-2005).

Beethoven 11 Bagatelles, Op. 119

Adnan Saygun Four Preludes from "12 Preludes, Op. 45", on Aksak Rhythms, Op. 45

Haydn Sonata in E Minor (Hob. XVI/34)

Presto

Adagio

Vivace molto, innocentemente

Intermission

Ravel Sonatine (1905)

Modere

Mouvement de Menuet

Anime

Liszt Sunt Lacrymae Rerum

Reminiscences de Lucia di Lammermoor

ZEYNEP UCBASARAN

Beginning studies at age four in the Istanbul Conservatory, Ms. Ucbasaran has an artist diploma from Budapest's Liszt Academy, and graduate degrees from the Hochschule fur Musik in Freiburg and the University of Southern California, where she studied with John Perry. She made a triumphant debut in London's Wigmore Hall in 2004, has just made a new CD of Mozart works, and resides in Santa Barbara.

PROGRAM NOTES

Franz Liszt (1811-1886) composed three sets of virtuoso character pieces, and "The Bells of Geneva" is from the first volume (Suisse) - poetic and impressionistic.

Ludwig Van Beethoven (1770-1827) wrote his penultimate set of "trifles" between 1819 and 1822, and they exhibit a dense harmonic language and brevity of thought.

Adnan Saygun (1907-1991) was a pupil of d'Indy, Amedee Gastoue and Bartok, and became a leader of a composer's group called the Turkish Five. His 79 works with opus numbers include five symphonies, two piano concertos and many chamber and piano works. The 12 Preludes for Piano date from 1967.

Joseph Haydn (1732-1809) penned at least 52 piano sonatas, the E-Minor work dating from 1778 when he was writing "The Creation" and "The Seasons". His love of humor is evident in this lively work, and he commented at the time that "a mischievous fit comes over one sometimes that is perfectly beyond control".

Maurice Ravel (1875-1937) composed piano music characterized by precise attention to detail, sharp outlines and clear forms. A classicist with romantic tendencies, Ravel's Sonatine requires careful pedaling, charm, dazzle and a bit of nostalgia.

Liszt wrote his final book of "Years of Pilgrimage" not as travel impressions but as a means of expressing religious experiences. No. 5 in the set, Sunt Lacrymae Rerum is in Hungarian modal style and contains rumbling dark sounds in the lowest piano register.

The Lucia paraphrase, from the Donizetti opera, is divided into two parts, the first being a transcription of the famous sextet, and the second based on the March and Cavatina. The declamatory properties of this work call for a ringing freedom of expression by a pianist.