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### Eneida Larti in a Faculty Recital

Eneida Larti

*Ouachita Baptist University*

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Ouachita Baptist University  
School of Fine Arts  
Division of Music

presents

Eneida Larti  
piano

In a Faculty Recital

Monday, September 19, 2011, 7:30p.m.  
W. Francis McBeth Recital Hall  
Mabee Fine Arts Center

## Program

### Sonata in B-flat Major, D. 960 (1828)

- |      |   |                |
|------|---|----------------|
| I.   | Molto moderato                                | Franz Schubert |
| II.  | Andante sostenuto                             | (1797-1828)    |
| III. | Scherzo: Allegro vivace con delicatezza. Trio |                |
| IV.  | Allegro ma non troppo                         |                |

## Brief Intermission

### *Venezia e Napoli*, S. 162 (1861)

Supplement to *Années Pèlerinage*, Book II

Franz Liszt  
(1811-1886)

- |      |   |
|------|---|
| I.   | Gondoliera: Quasi allegretto                                      |
| II.  | Canzone: Lento doloroso   |
| III. | Tarantella: Presto – Vivace – Canzone<br>Napoletana - Prestissimo |

You are cordially invited to meet the artist at a reception in Hammons  
Gallery following the program.

## Program Notes

### Franz Schubert – Sonata in Bb Major, D. 960 (1828, published posthumously)

A prolific composer, Franz Schubert left behind a tremendous body of work, despite his premature death at the age of 31. He is well-known for his song cycles (*Die schöne Müllerin*, *Winterreise*, *Schwanengesang*), 21 piano sonatas, 9 symphonies and numerous short instrumental pieces and chamber works. Schubert completed the Bb Major Piano Sonata in September of 1828 (two months prior to his death), at which time he also composed the C Minor, D. 958 and A Major, D. 959 sonatas. The resulting trilogy has been linked to the composer's admiration for Beethoven, a comparison that has caused Schubert's sonatas to suffer for their presumed lack of structure and dramatic effect. As a result, they went unrecognized for all of the 19<sup>th</sup> century and much of the 20<sup>th</sup> century. Recent research has brought Schubert's compositional techniques to the surface and the sonatas have experienced a new-found interest from theorists and musicologists.

The Bb Major Sonata has captured attention for its length (40-45 minutes) and its approximation to Schubert's death. However, its true merit rests in Schubert's masterful handling of harmonic structure and cyclic organization of thematic material. The composer produces a cohesive work that, both, challenges and rewards the performer and the listener.

### Franz Liszt – *Venezia e Napoli* (1859, published in 1861)

Liszt composed the set of *Venezia e Napoli* in 1840 and revised them dramatically in 1859. They were published as a supplement to his suite *Années de Pèlerinage*, Deuxième année: Italie (tr. Years of Pilgrimage, Second Year: Italy) in 1861.

*Gondoliera*: Based on "La boindina in gondoletta" by Giovanni Battista, this is a charming piece that presents the melody in varied form over a mostly arpeggiated left hand that evokes the water. Because the gondola is a flat-bottom Venetian rowing boat, the water is portrayed by a calm and circular pattern.

*Canzone*: This piece is also based on a gondolier's song "Nessun maggior dolore" from Gioachino Rossini's *Otello*. Here, the singing melody of the right hand rests over continuous tremolos throughout the piece. This is the darker and more dramatic one of the three pieces.

*Tarantella*: The tarantella was originally a folk dance (usually in 6/8), that was danced by women who were attempting to escape the tarantula's bites. Liszt's Tarantella is also in 6/8 and has a quick tempo but unlike the original dance, the piece is permeated by singing themes that Liszt borrowed from Guillaume-Louis Cottrau. The piece is sectional, travelling from the tarantella sections to more lyrical ones. A gradual growth, both textural and rhythmic, aids the climax of the piece and drives it to the end.

## The Artist

Eneida Larti is a piano faculty member at Ouachita Baptist University where she teaches class piano and private piano lessons to music majors. She received her Doctor of Musical Arts degree in piano performance from the University of Colorado, under the direction of Dr. Andrew Cooperstock. Upon immigrating to the United States from Albania, Ms. Larti received her Bachelor of Music in piano performance from Oklahoma City University, where she studied with Mrs. Ernestine Scott and Dr. Thomas Lanners. Subsequently, she completed her Master of Music degree in piano performance at Indiana University-Bloomington, where she studied with renowned American pianist, Dr. Karen Shaw. As a soloist, Ms. Larti has participated and earned prizes in several competitions, such as the Tunnel Concerto competition, MTNA competition, Ladies' Music Club competition, as well as participated in the master classes of John Nakamatsu, Barry Snyder, Menahem Pressler, and Anton Nel. As a chamber musician, she has received coaching from professors Anne Epperson, David Salness, David Korevaar and the world-renowned Takács. Quartet. In the summer of 2006 she also participated in the Brevard Music Festival where she studied with Dr. Andrew Cooperstock. Prior to joining Ouachita, Ms. Larti served as a lecturer for the Continuing Education program at the University of Colorado at Boulder as well as a piano teaching assistant for the University's Imig School of Music.