

GRADUATION RECITAL

JILL DAWE
Piano

Sonata Op. 57 (Appassionata)

Allegro Assai
Andante con moto
Allegro ma non troppo

L.V. Beethoven
(1770-1827)

Etude de Sonorité No. 2

F. Morel
(1926-)

Jeux d'eau

M. Ravel
(1875-1937)

Liebeslied

F. Liszt
(1811-1886)

Sonata No. 3, Op. 58, B minor

Allegro maestoso
Scherzo - molto vivace
Largo
Finale - presto non tanto

F. Chopin
(1810-1849)

*Presented in partial fulfillment of
the requirements for the Degree of*

BACHELOR OF MUSIC

SONATA OP.57 (APPASSIONATA) (c.1806)

Beethoven

The title "appassionata" was given to this work by the publisher Crazz and is perhaps justified by the feeling of imminent tragedy which pervades the entire sonata.

The first movement exhibits an extraordinary duality of emotion and is linked by some to Beethoven's apparent love for the two sisters of Count Franz von Brunsvik to whom this work is dedicated.

The second movement is a variations movement based on a single theme. There is no final chord; a diminished seventh chord disturbs the peace, first quietly and then with great intensity, leading directly to the third movement. This movement has the character of a *moto perpetuo* with almost uninterrupted running sixteenth-notes.

The *Appassionata Sonata* is a testimony to emerging Romantic expression and the culmination of form in the Classical sense. Regarded by Beethoven as his "greatest" sonata (prior to Op.106) it is well summed up by Romain Rolland,

The perfection of the *Appassionata* conceals a danger of a double kind. It is characterized by the emprise of reason over the forces let loose. The tumultuous elements are purified, confined within the strict forms of the classic discipline. These forms, indeed are enlarged to admit the entry of a whole world of passions...

ETUDE DE SONORITE NO.2

Morel

Francois Morel was born in Montreal and received all his training at the Conservatoire de Musique du Quebec a Montreal. Reflected throughout his work is a concern for rhythm and a rich sound palette. *Etude de Sonorite No.2*, written in 1954, is the second of two pieces written to explore and exploit the profuse tone colours of the piano. Driving rhythms, changing meters, polytonality, extreme registers and harmonics create a contemporary tone-picture. Like *Jeux d'eau*, this etude represents one facet of the complex trends of the twentieth-century composers search for new sounds.

JEUX D'EAU

Ravel

Jeux d'eau (Fountains) was written in 1901 and is Ravel's first important piano work.

The piece combines a Lisztian technique with the Impressionistic feeling for prismatic colour and new ideas of sonority. Water (a favourite topic with all Impressionistic artists) is depicted by sweeping arpeggios of ninth and eleventh chords and alternating passages of diatonic and polytonal harmony. The music is prefaced by a line from a poem by Henri de Regnier, which translated means, "the river god laughs at the water as it tickles him."

LIEBESLIED

Schumann

Liebeslied, based on Schumann's beautiful love song, *Widmung*, is a typical example of Liszt's many song transcriptions.

The work is indicative of the nature of the late Romantic spirit and Liszt's piano technique: the originally simple melody grows to become an impassioned cry amidst arpeggios and brilliant technical passages.

SONATA NO.3, OP.58, B MINOR

Chopin

Composed in 1844 as a sequel to *Sonata Op.4* and *Sonata in B^b minor Op.35*, the *Sonata in B minor Op.58* is Chopin's third and last sonata.

It is a clear example of the maturity that Chopin attained in his last works. The first movement contains beautiful themes, complex figurations, and striking modulations. The majesty of the opening statement is a preparation for the enormity of what follows.

The scherzo is a caprice and a contrast in emotional content to the movements which precede and follow it.

The Largo clearly demonstrates the texture of much of Chopin's music, essentially accompanied melody. The poetic opening statement is a parallel to the nocturnes.

The final movement builds momentum through a rondo subject which returns with increasingly animated accompaniment. It is crowned with a coda that brings the work to a fiery close.

Chopin's brilliant small scale works and improvisatory style of composition often leads to the misconception that his larger scale compositions lack structure. Instead, the original technical and harmonic scheme present in this sonata give it a unity which allows it to emerge as a new Romantic form rather than as a failure to achieve the old Classical form.