

Recital Hall  
M.O. Morgan Music Building  
Thursday, 14 March 1991  
8:00 p.m.

**MARK PAYNE**  
Piano

Sonata in E, K.531 (L.430)

Domenico Scarlatti  
(1685-1757)

Sonata in C, Opus 53 (Waldstein)

*Allegro con brio*

*Introduzione: Adagio molto*

*Rondo: Allegretto moderato*

Ludwig van Beethoven  
(1770-1827)

Three Songs

*Nobody but You*

*Oh, Lady be Good*

*Swanee*

George Gershwin  
(1898-1937)

**INTERMISSION**

Sonata in b minor, Opus 58

*Allegro maestoso*

*Scherzo: Molto vivace*

*Largo*

*Finale: Presto non tanto*

Frédéric Chopin  
(1810-1849)

## PROGRAMME NOTES

Scarlatti's 555 Sonatas were written in the last 35 years of his life. They are all in binary form and present a wide range of technical problems such as hand crossing, rapid repetition of notes and rapid arpeggiated figures. The **Sonata in E, K. 531** is one of the most popular.

The **Sonata in C, Op. 53**, was dedicated to Count Waldstein, whom the composer met in 1788, and with whom he was very good friends. It was written in 1804 (immediately after the **Eroica Symphony**), during what has been termed his "heroic" phase. The most striking structural innovation is the connection of the Adagio to the Finale so that the Adagio functions as a slow introduction to the Rondo. This Adagio replaced the **Andante Favori**, which was originally intended to be the second movement. Both the first and last movements close with extended codas, a typical feature of the music from Beethoven's middle period.

In 1932, the **George Gershwin Song-Book** was published, with 18 improvisatory arrangements by the composer of his most famous songs. They are characterized by their syncopated rhythms, and colorful jazz harmonies. **Nobody but You** is a short caprice with a beautiful melody interrupted by snappy cross-rhythms. **Oh, Lady be Good** is slow and languorous, while **Swanee** is lively with some humourous tongue-in-cheek piano writing.

The **Sonata in b minor**, written in 1844, demonstrates the maturity that Chopin achieved in his late works. The first movement is both majestic and lyrical, and throughout there is a sense of improvisation which is a key element in Chopin's piano works. It is in a modified Sonata form with only the second theme, not the first, recapitulated. As much as the first movement is continually developing, the second movement is a tightly knit Scherzo. It is a delicate caprice, unlike any of the four separate Scherzi. The Largo, an ABA form, begins with a deeply poetic melody, accompanied by lush harmonies and colorful tonal effects, which gives way to a more extended middle section. The return to the opening theme is preceded by a rich modulation, typical of Chopin. The Finale is a rondo of continuous power and brilliance.