



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Friday, 29 March 2002 at 8:00 p.m.

## Graduation Recital

# Robynn Arnold piano

Fantasy in C Minor, K. 475

*Adagio-Allegro-Andantino-Piu allegro-Tempo I*

W. A. Mozart

(1756-1791)

Scenes From A Jade Terrace

*Warrior*

*Memories In An Ancient Garden*

A. Louie

(b. 1949)

Douze Etudes Pour le Piano

No. 6 "Pour les huit doigts"

C. Debussy

(1862-1918)

## INTERMISSION

Sonata No. 14 in C Minor, K. 457

*Molto allegro*

*Adagio*

*Allegro assai*

W.A. Mozart

*Presented in partial fulfilment of the requirements for Music 445B*



**Memorial**  
University of Newfoundland



## Program Notes

Mozart's Sonata No. 14 in C minor, K. 457 was written in 1784 and dedicated to his pupil Therese von Trattner. When it was published Mozart paired it with his Fantasy in C minor, K. 475 written a year later in 1785. The Fantasy and the Sonata were composed during the same period as "The Marriage of Figaro" and some of Mozart's finest piano concertos. The Fantasy displays Mozart's improvisatory abilities while maintaining a distinct form. It contains five different sections which Mozart unifies through a varied return of the opening *Adagio* theme at the conclusion of the work. The Sonata's sense of ceaseless struggle foreshadowed elements of Beethoven's sonatas. The opening *Molto Allegro* is dramatic in nature and contains stark thematic and dynamic contrasts. The *Adagio*, in A flat major, is both tender and noble. The *Allegro assai* finale is sombre with a question-and-answer dialogue. It is demarcated by prophetic silences which occur in unmeasured pauses following dramatic *forte* outbursts. An important feature of both the Fantasy and the Sonata is the relationship between sound and silence. The opening of the Fantasy and the finale of the Sonata create tension and drama through the juxtaposition of music and silences.

Debussy's Douze Etudes Pour le Piano were written in 1915 and divided into two books. The imaginative studies present different aspects of his unique musical language. As Debussy's final composition for piano, they were the summation of his lifetime of experience as a composer of piano music. The First Book is based largely on the principals of harmony, while Book Two deals with the principals of texture, sonority and tone colour. The final etude of Book One, "Pour les huit doigts," displays rapidly alternating hands on black and white keys and is marked *Vivamente, molto leggiero e legato*. It was written for eight fingers and was not meant to be performed using the thumb. Debussy himself warned that using the thumb would be awkward and the performance would become "acrobatic."

Scenes From a Jade Terrace was commissioned by Canadian pianist Jon Kimura Parker with the assistance of the Canadian Broadcasting Corporation and the Ontario Arts Council. Canadian composer Alexina Louie sought to fuse Eastern and Western influences through the musical language of the work. It is presented in three movements, of which the first two are reminiscences of an imaginary lone figure seated on a terrace in ancient China. The terrace overlooks a fragrant garden set against the backdrop of a valley. The first movement, "Warrior," marks the appearance of a ghost of an ancient warrior. The movement contains both aggressive and virtuosic elements as well as a vulnerable middle section. Louie sought to reveal the artist in a dual role of champion and poet. The second movement, "Memories In An Ancient Garden," is profound, instructing the pianist to play, "as if intoxicated by the scent of a thousand blossoms." In this movement the performer conjures up ghosts of the figure's past through colouristic playing inside the piano, adding mystery to this haunting movement. In the final measures the pianist reaches inside the piano and dampens the strings to create varied overtones as different resonating points are touched.