

GRADUATION RECITAL

DAVID B. CHAFE
piano

Sonata in D minor, L.413 . D. Scarlatti
Sonata in C minor, L. 360 (1685-1757)
Sonata in A major, L. 495

Impromptu I in A-flat major, Op. 29 F. Chopin
Mazurka in F minor, Op. 7, No. 3 (1810-1849)
Mazurka in B minor, Op. 30, No. 2
Mazurka in C-sharp minor, Op. 63, No. 3

Prelude in D major, Op. 23, No. 4 S. Rachmaninov
Prelude in G minor, Op. 23, No. 5 (1873-1943)

INTERMISSION

Sonata in A Major, Op. 82, No. 6 S. Prokofiev
Allegro Moderato (1891-1953)
Allegretto
Tempo di valzer lentissimo
Vivace

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



PROGRAMME NOTES

Scarlatti, Sonatas in D minor, L413, C minor, L.360 and A major, L. 495

These single-movement sonatas composed for the harpsichord feature rapid scales, wide arpeggios and frequent hand-crossings. The D minor sonata has a plaintive melody with a chordal accompaniment in the left hand. Both the C minor and A major sonatas are also lyrical, though more dramatic, with their quick tempos providing challenges in achieving precise articulation.

Chopin, Impromptu I in A-flat major, Op. 29

The Impromptu's main theme is a rapid single-line melody. After passing through several harmonies, the opening theme returns and then suddenly develops into a new melodic idea while maintaining the same meter and tempo. A descent into the lower register is the segue into the slower, more gently-contoured F minor section. A series of trills mark the transition back to A-flat major and the opening melody. The piece concludes with a hesitant-sounding series of block chords.

Mazurkas in F minor, Op. 7 No. 3, B minor, Op. 30, No. 2 & C-sharp minor, Op. 63, No. 3

The F minor mazurka begins with an ominous-sounding motive in the left hand as an introduction to the main theme. The middle section presents three melodic ideas, including the melody in the left hand before returning to the opening theme. The B minor mazurka features two main themes, both repeated with slight variations. The second theme serves as a transition to F-sharp minor, the key in which the piece concludes. The C-sharp minor mazurka features an intimate, cantabile melody. The middle section maintains the same level of intimacy, while shifting to major tonalities. The conclusion, back to C-sharp minor, quietly presents the melody contrapuntally.

Rachmaninov, Preludes in D Major, Op. 23, No. 4 and G minor, Op. 23, No. 5

The D major prelude is a lyrical and emotional piece. The main melody is heard three times, with varied accompaniment in each instance, often with both melody and accompaniment played simultaneously in the right hand. The G minor prelude is a dramatic march with a beautiful contrasting middle section featuring a chordal melody and wide arpeggiating accompaniments. The beauty of both of these works is in the dynamic contrasts and rich, romantic harmonies throughout.

Prokofiev, Sonata in A major, Op. 82, No. 6

This is one of three sonatas which Prokofiev composed during the second world war. The first movement introduces a forceful, unifying motive of descending thirds and is somewhat ambiguous in its tonality with the cross-relation between A major and A minor. The second movement is cautiously playful, but far from carefree. The third movement is a sad waltz with some wonderfully surprising harmonies. The fourth movement recalls the turbulence of the first and concludes with a chaotic passage ending with a resounding E-flat octave followed by an ascending B-flat major scale in the right hand played simultaneously against a descending D major scale in the left.