Music
AT MEMORIAL

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piano

Sonata K.11   D. Scarlatti
Sonata K.32, K. 33   (1685-1757)

Sonata Op.15, 'Pastoral'   L. Beethoven
   Allegro   (1770-1827)
   Andante
   Scherzo e trio – allegro vivace
   Rondo – allegro ma non troppo

Intermission

Arabesque, Op.18   R. Schumann
                               (1810-1856)

Suite pour le piano   C. Debussy
   Prelude   (1862-1918)
   Sarabande
   Toccata

Presented in partial fulfilment of the requirements for Music 445B

Memorial
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Scarlatti was a prolific composer, with over 600 keyboard sonatas, or 'essercizzi,' to his name. Though he was born in Italy, his works contain Spanish elements, a result of living in Spain for most of his life. In his sonatas he experimented with various techniques of keyboard playing. Sonatas K.32 and K.33 are intended to be performed as a pair, with the first sonata in the form of an aria in d minor preceding the second sonata, an allegro in D major. The latter features brilliant arpeggios and wide leaps, very typical of Scarlatti's keyboard music. These arpeggios suggest the atmosphere of a fanfare. In contrast to this pair of sonatas is K.11 in c minor. A feature of this sonata is the trills that happen throughout the right hand part, giving the sonata a very ornamented texture surrounding its stately melody.

The "Pastoral" sonata of Beethoven is the last sonata that he composed using a conventional four-movement form. It was composed during the end of what is considered his 'middle' compositional period in 1801. The name 'pastoral' comes from the fact that the repeated note 'd' at the opening of the first movement is like a drone, an element that is quite suggestive of pastoral scenes. The first movement is in sonata form, with an exposition, development, recapitulation and a coda at the end. The second movement was one of Beethoven's favourite pieces to play for friends. Set in d minor, it has a lonely distant feel to it. The bass line is quite unusual with its steady saunter. The first section is interrupted by a section in D major, and the first section then returns, this time heavily ornamented in the right hand. It builds to a wonderful climax through ornamentation and increased rhythmic activity. This intensity is dispersed through a short coda that closes the movement. The third movement is a short playful scherzo and trio. The trio contains a repeated melody over broken octaves in the left hand. The scherzo returns and the stage is then set for the final movement, a rondo. In typical rondo form, the 'A' theme recurs throughout the movement. The work ends with a presto, with the left hand in octaves and the right hand in sixteenth notes.

The lyricism and beautiful harmonies that are found in the *Arabesque* are trademarks of Schumann's compositional style. Schumann was a true Romantic composer; although he adhered to traditional forms, the regularity of phrasing and rhythm was often obscured through uneven phrases and tied notes. The Arabesque is in a rondo form with the main theme returning many times, but we can hear that the piece contains more dramatic changes than the rondo of Beethoven's pastoral sonata.

Debussy composed his *Suite pour le piano* in 1901. Some neoclassical elements are displayed here, namely through the form of the work. The three movements, *prelude, sarabande* and *toccata*, take their names from the instrumental suites of the baroque and early classical era. Despite its conventional form, there are many impressionistic elements present. The *prelude*, for instance, is built around the whole-tone scale, as are many areas of the toccata. The *sarabande* follows the rhythmic pattern of dance with its emphasis on the second beat and is in rounded binary form but the parallel seventh chords are very impressionistic. The *toccata* is the most virtuosic movement of the piece, ending the work with a grand flourish in C sharp major.