

Regina Lam
piano

Toccata in E minor, BWV 914

Praeludium

Adagio

Fuga

J. S. Bach

(1685-1750)

Sonata in C minor, Hob.XVI:20

Moderato

Andante con moto

Allegro

F. J. Haydn

(1732-1809)

-Intermission-

Concerto in D minor, KV.466

Allegro

Romanze

W. A. Mozart

(1756-1791)

Suite Espanola

Asturia

I. Albeniz

(1860-1909)

Presented in partial fulfilment of the requirements for Music 645B



PROGRAM NOTES

Toccatà in E minor (BWV 914)

J.S.Bach (1685-1750)

The toccata was written in 1710 at Weimar, and features the influence of the North German style. The first movement of the toccata reinforces the meaning of "toccata"-- "touched" in Italian-- by displaying the performer's "touch" through delicate passages. Following is a double fugue, full of melancholy and loneliness expressed in every return of the main theme. The *Adagio's* improvisational blossoms become "melismas", which are emotional peaks that lead to a three- part fully developed *Fuga* recalling the abandoned rhythm of the first movement

Sonata in C minor, No.20 (H.XVI/20)

F. J.Haydn (1732-1809)

One of Haydn's principal works, the great C minor sonata, was written during Haydn's *Sturm und Drang* period, around 1770. The first movement, intense and emotional, displays Haydn's creative use of dynamics, harmony and ever-changing texture. Haydn's expressive character and refined treatment of ornaments are reflected in the *Andante con moto*. Also in this movement, the occasional syncopation adds piquant rhythmic verve to the dramatic sense. The *Finale* is dark but spirited, combining the drama of the first movement with the tranquility of the second.

Piano concerto in D minor, (K.466)

W. A.Mozart (1756-1791)

Haydn's C minor sonata is a fitting prelude to this piece due to their similarities and differences. Written during the same classical period, Mozart's most famous piano concerto displays crystal clarity of sound, and is intense emotionally. Its character represents the danger, and the expression of threatening fate associated with the D minor key. In Mozart's aesthetic conceptions, D minor is a symbol for the passion of struggle, also seen in *Don Giovanni*, *Idomeneo* and the *Requiem*. The tutti opens the concerto with syncopated rhythms, throbbing against the beats, which unfolds into violence and pathos, then suddenly arrives in peace. The piano enters solely, with some anxiety, almost despair. The theme repeats twice, first in F major, then in G minor, each time with changes which alter its meaning. The second subject's short rhythm is in opposition to the long rhythm of the tutti. The dialogue continues nervously until piano and tutti interweave and carry on in storm until the cadenza. While the first movement is full of struggle and pain, the second begins with the piano solo entry, tranquil as a sunrise on a spring morning. The G minor chord breaks this tranquility abruptly with its *forte*, indicating that the mood is going to change from tranquil to turbulent. At the end of the second movement, calm returns.

Asturias (Leyenda) from Suite Espanola

I.Albeniz (1806-1909)

A pioneer of Spanish music at the turn of the last century, Albeniz integrated Spanish folk music in his piano compositions. His music reflects the savory rhythms of his land, a passionate, and somewhat mysterious far-off Middle-East, as Spain was frequently viewed at the time. Although Albeniz was influenced by 19th-century salon and impressionist music, his own piano writing directly influenced French composers Debussy and Ravel. Besides being a composer, Albeniz was a brilliant pianist. His technique displayed the "transcendental effects of post-Lisztian virtuosity". In this Asturias, the sound of the guitar--a traditional Spanish instrument--is imitated and integrated with the feel of flamenco rhythm.

References:

- Bela Siki. Piano Repertoire-A Guide to Interpretation and Performance. New York: Schirmer Books. 1981
- Stanley Sadie (Ed.) The New Grove Dictionary of Music and Musicians. London: MacMillan. 1980
- Program note. Mozart-Piano Concertos No.18, K456-No.20, K466-Vladimir Ashkenazy. The Decca Record Company Ltd. 1986