



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Friday, 22 April 2005 at 7:00 p.m.

## Heather Pritchett piano

Tocatta in G major, BWV 916

J.S. Bach

*Allegro*

(1685-1750)

*Adagio*

*Allegro e presto*

Sonata quasi una fantasia, Op. 27, No. 1

L. Beethoven

*Andante-Allegro-Tempo 1*

(1770-1827)

*Allegro molto e vivace*

*Adagio con espressione*

*Allegro vivace*

### Intermission

Valses nobles et sentimentales

M. Ravel

*Modéré*

(1875-1937)

*Assez lent*

*Modéré*

*Assez animé*

*Presque lent*

*Lent*

Scenes From a Jade Terrace

A. Louie

*Memories in an Ancient Garden*

(b. 1949)

Scherzo No.3 in c-sharp minor, Op.39

F. Chopin

(1810-1849)

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



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## Program Notes

The *Toccatà in G major*, composed before 1714, is one of Bach's seven keyboard toccatas. The toccatas are free in style, often using arpeggiated chords, runs, and imitative writing, including fugues. In this work, the lively, opening movement is followed by a very chromatic slow movement. The third movement is a dancing fugue in compound meter.

The *Sonata quasi una fantasia, Op. 27, No. 1*, by Beethoven, means "a sonata in the manner of an improvisation." Composed at the end of Beethoven's early period, in 1802, this sonata is paired with its famous counterpart, the *Moonlight Sonata*. The four movements are presented *attaca*, meaning there are no pauses between them, and each movement displays improvisatory elements such as scales and extended trills. The first two movements are in ABA form. The first movement opens with a lyrical *andante*, in which thematic material alternates between the hands before breaking into the middle section *allegro*. In the second movement, syncopation is added to the opening theme upon its return. The third movement is marked "slow with expression". The melody is made luscious by the full chords of the accompaniment and finishes with scalic flourishes to lead into the fourth movement, *allegro vivace*. Seen here are Beethoven's typical triadic themes and an Alberti bass line that gives the movement forward motion.

The *Valses Nobles et Sentimentales* achieved such success at the time of their premiere in 1911, that they were later transcribed for a ballet in 1912. Each movement employs the waltz rhythm, but each differs in tempo, style, and mood. The final waltz incorporates fragments of thematic material from each of the previous movements to create a summary of the entire work.

Twentieth-century Canadian composer Alexina Louie, whose family is of Chinese origin, often uses the sounds of Asian music in her writing, combined with avant-garde techniques. At the opening of *Memories in an Ancient Garden*, the composer instructs the pianist to "play as if intoxicated by the scent of a thousand blossoms". Extended techniques employed in this work include playing the keys with the palm of the hand, as well as plucking and strumming the strings on the inside of the piano.


Chopin's third *Scherzo* was composed in 1839, at a time when he was suffering from major illness. It may be that the drama and angst in this work come from having to deal with this sickness. Characteristic of this scherzo, and of the remaining three of the set, is the rapid tempo in triple meter, vigorous rhythm, and the element of surprise.

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