



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Tuesday, 22 April 2003 at 7:00 p.m.

## Jeannine Maloney, piano

Prelude and Fugue in E major, WTC I

J. S. Bach  
(1685- 1750)

Sonata in A Major, Op.2 Nr.2

L. Van Beethoven  
(1770-1827)

*Allegro Vivace*

*Largo appassionato*

*Scherzo*

*Rondo*

### Intermission

Nocturne in B flat major, Op. 37 Nr.5

Gabriel Fauré  
(1845- 1924)

Sonata No.1 Op.22

Alberto Ginastera  
(1916-83)

*Allegro marcato*

*Presto misterioso*

*Adagio molto appassionato*

*Ruvido ed ostinato*

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



Memorial  
University of Newfoundland



## PROGRAM NOTES

Beethoven's 32 piano sonatas occupy a central position in his creative output. Because he composed them throughout his life, each of his stylistic periods is represented in them. Beethoven's sonata trilogy of Op.2 was published in 1795, dedicated to Haydn. The opening *Allegro vivace* of Op.2 No.2 is radiant in character with a contrasting second theme comprised of modulating sequences on a chromatically rising bass line. The slow movement in D major, has a noble, hymn-like character. Throughout the movement Beethoven effectively varies the chorale-like main theme, and the last variation leads to a meditative coda which brings the movement to a close. The scherzo and rondo finale both feature motives based on rising arpeggios. The closing movement of Op.2 No.2 is the first great rondo in Beethoven's sonatas.

Book one of J.S. Bach's Well-Tempered Clavier was published in 1722, during the final year of his employment in Cöthen. The twenty-four preludes and fugues contained in this work demonstrate the keyboard's ability to play equally well in all major and minor keys. Although all twenty-four pieces are structurally similar, they vary immensely in character, texture, thematic content, and tempo. The prelude in E major conveys a gentle but stately dance feeling. This is followed by a fugue subject of a more rigid nature, introducing the faster-paced rhythmic and harmonic motion of the fugue.

Gabriel Fauré was a prolific composer of French songs, of which he wrote more than one hundred. His attraction to this melodic style is quite evident in his nocturnes for piano. The fifth of his 13 nocturnes was written in 1884, and dedicated to Madame Marie P. Christofle. This piece uses the typical ABA form of most nocturnes, as well as a strong emphasis on the melody. Its use of altered harmonies and unexpected chord progressions demonstrates the uniqueness of Faure's harmonic vocabulary.

Alberto Ginastera is one of the most influential Latin composers of the 20th Century. He was trained in the classical tradition, however his style is firmly rooted in the music of his homeland. As well as a nationalistic flavour his music also combines Serialism, Expressionism, and Neoclassicism. The Sonata No.1 was commissioned by the Carnegie Institute and the Pennsylvania College for women in 1952, and premiered by Johanna Harris. The first movement of the work is in sonata form and the first theme is full of wide leaps using extreme ranges of the keyboard. The second theme is lyrical and songlike, contrasting the first theme. In the second movement Ginastera uses a 12 tone row as the first theme of the presto misterioso. He ends the movement with one of his writing devices, a broken chord symbolising the tuning of the guitar. The third movement is much more plaintive and pastoral than the first two. The fourth is a rondo which uses the rhythm of the malambo, a lively latin dance, to bring the piece to an exciting close.