

Pittsburg State University  
Pittsburg, Kansas

DEPARTMENT OF MUSIC

*Graduate Recital*

*Veronika Leilani Garini, Piano*

Thursday, May 4, 2006  
McCray Recital Hall  
7:30 p.m.

PROGRAM

Sonata in A minor, K. 54 ..... Domenico Scarlatti  
Sonata in A major, K. 24 ..... (1685-1757)

Concerto No. 4 in G major, Opus 58 ..... Ludwig Van Beethoven  
I. Allegro Moderato ..... (1770-1827)  
*Dr. Reena Berger, Orchestral Reduction*

INTERMISSION

Sonata Opus 2, No. 2 ..... Ludwig Van Beethoven  
- Allegro vivace  
- Largo appassionato  
- Scherzo: Allegretto  
- Rondo: Grazioso

Sonata No. 7, Opus 83 ..... Sergei Prokofiev  
III. Precipitato ..... (1891-1953)

*This recital partially fulfills performance requirements for the  
Master of Music Performance degree program for Ms. Garini.*

## Veronica Leilani Garini – Masters Recital, May 4, 2006

### Program Notes

#### Domenico Scarlatti (1685-1757)

Domenico Scarlatti was born in Naples on October 26, 1685, and died in Madrid on July 23, 1757. He was a composer and harpsichordist, and the sixth child of Alessandro Scarlatti and Antonia Anzaloni.

Nothing is known about Domenico's early life in Naples. There is no record that Domenico ever received formal instruction in any conservatory. However, it is probable that Domenico learned the rudiments of music from different members of his family or we may presume that he received a comprehensive musical education mainly from his father. When Domenico was fifteen years old his father had arranged for his appointment as organist and composer of the Royal Chapel in Naples <sup>1</sup>.

Domenico Scarlatti's real musical career began with the *Essercizi*. The volume dated 1742, which probably contains only sonatas composed before Scarlatti moved to Portugal. Scarlatti's *Essercizi* were published when he was fifty three years old showing that Domenico discovered a rich channel of inspiration in his old age. The *Essercizi* are in binary structure with each section repeated, which links them to the typical dance suites. Some also show what are clearly transcriptions of polyphonic motets (K69, K87), Italian Concertos (K37) or reminiscences of Scarlatti's father's toccata style (K67, K72). Additionally, the influence of the violin style looms large, something which the composer apparently assimilated during his Venice years <sup>2</sup>.

In the year 1752, the publishing of the final series of the sonatas began, when over the next five years, thirteen volumes, each containing thirty sonatas (except for Volume X, which contains thirty-four) were prepared for the use of the Queen Barbara. All of Scarlatti's sonatas show the full range of his genius and demonstrate his full maturity <sup>3</sup>.

#### Scarlatti's Keyboard Style

The entire background of Domenico Scarlatti's early keyboard compositions is influenced by Italian music and written on Italian soil. Scarlatti was influenced by Frescobaldi (Italian composer), his predecessor <sup>4</sup>. Like Frescobaldi, Scarlatti experimented with chromaticism. Scarlatti also made use of harmonies based on the old church modes, broken chords and *cantabile* melodic lines.

#### Scarlatti's Sonatas

Most of Scarlatti's sonatas are in single-movement binary form, where each section is to be repeated. The second half is generally larger than the first half.

Scarlatti's binary structures have often been described and even

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<sup>1</sup> Kirkpatrick, Ralph, *Domenico Scarlatti*, Princeton University Press, 1981.

<sup>2</sup> <http://www.grovemusic.com>

<sup>3</sup> <http://www.grovemusic.com>

<sup>4</sup> Kirkpatrick, Ralph, *Domenico Scarlatti*, Princeton University Press, 1981.

evaluated as sonata form. His sonatas have first and second subjects that can be clearly identified in the first section, and development and recapitulation sections that can be identified in the second part.

There is no limit to the imaginary sounds evoked by Scarlatti's harpsichord. Many of them extend far beyond the domain of musical instruments into an impressionistic transcription of the sounds of daily life, such as, street cries, church bells, tapping of dancing feet, fireworks, strumming guitar, fanfare and artillery <sup>5</sup>. Of course, the sounds imitating the strumming of the guitar, and certain of the dance rhythms, are influenced by his residency in Spain.

### Early Sonatas

The Sonatas K. 24 and K. 54 belong to Scarlatti's early output. Here, we can see the typical signature features, such as repeated phrases, contrasting figurations, leaping arpeggios, expanding and diminishing intervals, and octave doubling. However, chords are used only for effects of color.

### Sonata K. 54 (in A minor)

Essercizi 54 is a very beautiful and melodic piece. The technical difficulties in this work include: hand crossing, octaves which need to be played legato, arpeggiated chords, scale passages and leaps <sup>6</sup>.

In this piece we hear the Spanish style that often influenced Scarlatti's sonatas, for example, the ornaments in the piece that imitate the sounds of the Spanish guitar.

### Scarlatti Sonata K. 24 (in A Major)

Essercizi 24 is of brilliant sonority and character. This sonata is a miracle of unparalleled sound effect. The piece is made to imitate the orchestra of a Spanish popular fair. It is no longer a solo instrument; it is a crowd <sup>7</sup>. The difficulties include: having to produce a uniform sound even when you have to play one note with alternative hands in sixteenth notes, playing double notes, scale passages in thirty second notes, hand crossings, and wide and rapid leaps which make the projection of the voicing difficult.

### Ludwig Van Beethoven (1770-1827)

Beethoven was born in Bonn on December 17, 1770, and died in Vienna on March 26, 1827. He was a German composer who composed works for orchestra, chamber music, keyboard, chorus and opera. Beethoven was born into a family of court musicians at the electorate of Cologne. His grandfather was a singer and Kapellmeister at the electoral court. His father, Johann, was a court tenor and a music teacher of moderate talent.

Beethoven's early achievements, as composer and performer, show him to be extending the Viennese Classical tradition that he had inherited from Mozart and Haydn. With the onset of his personal affliction – deafness, Beethoven's inability to enter into happy personal relationships – loomed larger and he began to compose in an increasingly individual musical style. At the end of his life he wrote his most sublime and profound works. By combining tradition,

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<sup>5</sup> Kirkpatrick, Ralph, *Domenico Scarlatti*, Princeton University Press, 1981.

<sup>6</sup> Kirkpatrick, Ralph, *Domenico Scarlatti*, Princeton University Press, 1981.

<sup>7</sup> Kirkpatrick, Ralph, *Domenico Scarlatti*, Princeton University Press, 1981.

exploration, and his own personal expression, Beethoven came to be regarded as the dominant musical figure of the 19th century<sup>8</sup>.

Beethoven's career is divided into three periods: The First Period lasted from 1782 – 1802. Many of Beethoven's works in this period are strongly classical in orientation. Through 1802, Beethoven absorbed the musical language, genres, and style of his time. He was supported by patrons, three of whom gave him an annuity to keep him in Vienna. Beethoven sold his works to publishers, performed as a pianist and taught piano.

Characterized by the frequent use of octaves and a thick, full textured piano writing, Beethoven's early piano sonatas were inspired by the piano sonatas and pianistic style of composers, Muzio Clementi (1752-1832) and Dussek (1760-1812)<sup>9</sup>.

In 1792, Beethoven went to Vienna and studied with Haydn and other composers. Beethoven was extremely and powerfully influenced by Haydn at the time. Some of Beethoven's works were written under Haydn's supervision; therefore Haydn would occasionally give his student instruction and make corrections. Like Haydn, most of his early sonatas are homophonic (having melody in one hand and accompaniment in the other hand). There is much cadential treatment, mostly at the end of each phrase or period, (from tonic to dominant or dominant to tonic, etc.) Most of the melodies contain scale patterns, and there is some employment of dissonances and non-harmonic tones. The music contains dramatic structure of dissonant syncopations and there is startling effective use of fermatas, pauses and rests<sup>10</sup>.

#### The Context for Opus 2, No. 2

During his first Vienna years, Beethoven composed primarily for solo piano or combinations of instruments including piano. He devoted his attention, as well, to the medium of the piano trio, (i.e. the Trio in E-flat major Opus 3), and the accomplished set of three Trios Opus 9. He also composed occasional songs including the famous Adelaide, published years later as Opus 46. In the early period he published his first examples of a concerto, a quartet and symphonies. However, it was in the piano sonata that Beethoven first revealed the full expressive range and power of invention that he was to demonstrate only years later in some other musical forms. In their broad scale and structural grandeur, his early sonatas and chamber music with piano, take the structure of the four-movement form then associated more with symphonies or quartets than with these more intimate genres: Each of the three piano trios Opus 1 and the piano sonatas Opus 2 add a minuet or scherzo to the conventional three-movement plan<sup>11</sup>.

Beethoven's sonatas Opus 2 are in standard form. Sonata Opus 2, no.1 has four movements: Allegro – Adagio – Menuetto with Trio – Prestissimo. Sonata Opus 2, no.2 has four movements: Allegro vivace – Largo appassionato –

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<sup>8</sup> <http://www.grovemusic.com>

<sup>9</sup> Kinderman, William, Beethoven, University of California Press., 1995.

<sup>10</sup> Kinderman, William, Beethoven, University of California Press., 1995.

<sup>11</sup> Fisher, Edwin, Beethoven's Pianoforte Sonatas: A Guide for Students & Amateurs, Translated by Stanley Godman, Faber and Faber Limited, 1959.

Scherzo with Trio – Rondo. Sonata Opus 2 no.3 has four movements: Allegro con brio – Adagio – Scherzo – Allegro assai. In Sonata Opus no.2 and Opus 2 no.3, the third movement Menuet is replaced by a Scherzo. This was a signature trademark and innovation of Beethoven<sup>12</sup>.

### Piano Sonata Opus 2, No. 2 (in A major)

This sonata has the atmosphere of a bright spring day and provides a great contrast to no.1 and no.3 of this opus. The looseness and free flowing feel of the texture, the spaciousness provided by the many rests, and the exuberance and cheerfulness of the piece, show that Beethoven was capable of happiness as well as sorrow<sup>13</sup>. Gaiety paired with energy, characterizes the first movement, but there is also a gentle touch of melancholy. The first movement's construction is in sonata form.

In the wonderful Largo appassionato the longing of the young Beethoven pours forth in a soul-stirring song, heightened to the point of tragedy. The Largo appassionato is a movement that invites orchestration; the trombone-like lines in the left right hand and the double-bass pizzicato of the left hand can be reproduced on the piano. Here is we can see a well-maintained rhythm will give the movement its inherent solemnity<sup>14</sup>. The second movement is in compound binary form, with two episodes and coda. It is in D major, which makes this the only movement of Opus 2 No. 2 which is not in A major.

The third movement, which is entitled, Scherzo: Allegretto, is no longer a dance pure and simple, but a Scherzo of the type that Beethoven later developed in the symphonies. In particular, the Scherzo and the last movement have a charm which should be evoked by a corresponding lightness and grace in the performance, as well as by the ease of the player's attitude. "For we listen with our eyes as well as our ears, and the artist must convey the slightest hint difficulty or exertion in the performance of this work<sup>15</sup>."

Grace and power join hands in the final rondo. The movement has an enchanting grace and contains charming effects such as the leap from E to G sharp at the beginning, the legato slur of which is easier to execute optically than in reality. This movement is in rondo form (ABACAD + coda). The startlingly fortissimo episodes provide great contrast in character.

### Concerto No. 4, Opus 58

#### Elements of Beethoven's Second Style Period (1802-1812)

By his early thirties, Beethoven was already renowned as a pianist and composer, had many patrons, and was sought-after by publishers. The music in this period was less radical and turbulent and the technique of composing became more effortless for Beethoven. Most of Beethoven's orchestral music dates from this middle period.

<sup>12</sup> Kinderman, William, Beethoven, University of California Press., 1995.

<sup>13</sup> Fisher, Edwin, Beethoven's Pianoforte Sonatas: A Guide for Students & Amateurs, Translated by Stanley Godman, Faber and Faber Limited, 1959.

<sup>14</sup> Fisher, Edwin, Beethoven's Pianoforte Sonatas: A Guide for Students & Amateurs, Translated by Stanley Godman, Faber and Faber Limited, 1959.

<sup>15</sup> Luethi, Geraldine, Beethoven Solo Piano Literature: A Comprehensive Guide: Annotated and Evaluated with Thematics, Edited by Carolyn Maxwell

During Beethoven's second style period, the composer started to lose his hearing. This, of course, was a great personal crisis for Beethoven, and resulted in a reduced creativity, and a depressed state. At this time, Beethoven's works were more individual and longer and grander than before. As he gradually went deaf (from his twenties), he became more isolated from society due to this condition<sup>16</sup>.

#### The concept of the piano concerto for Beethoven

In his concertos Beethoven joined in a sort of human expression that seems almost universal: a discourse of the individual (piano soloist), and a group of followers (orchestral body), who sometimes work together in harmony and sometimes appear pitted one against the other<sup>17</sup>.

In his concertos Beethoven, wanted the pianist to be the leader. This notion was for him, mainly a youthful preoccupation intimately bound up with his prowess and ambitious as a public pianist. For in the concertos, the performance itself was at the very heart of his intention<sup>18</sup>.

Earlier in the eighteenth century, concertos typically figured into two of the three main venues (church, chamber, and concert hall) of performance that provided a rough definition of musical genres: music for the church and music for the chamber.

With his concerto performances, Beethoven followed Mozart's example, performing them for benefit concerts, or between the acts of oratorios or in programs of his own works.

It was in the concerto that Beethoven offered the audience its fullest view of the composer's individuality and gift.

#### Piano Concerto No. 4 – I. Allegro Moderato

This Concerto consists of three movements. The first movement is Allegro Moderato; the second movement is Adagio; the third movement is Allegro Vivace. In the first movement, the opening five measures are very important and serve as the main theme of the piece. The tutti in the Fourth Concerto, having found its way back by gentle stages to the tonic, is notable for its lyrical warmth, though it rises to two resplendent climaxes, the second of which falls away to a cadence theme which one of many variants of the piano's opening cadence. The concerto breathes warmth of heart and serenity, even its rapid passage work, much of it in triplet semiquavers. The reentry of the soloist is dramatic, breaking in on the cadence theme with an improvisatory passage before the resuming its dialogue with the orchestra. Beethoven left two candelas for the first movement, the one beginning, the one beginning in six-eight time being most often played, in which the piano takes over the richest on the second-subject themes for the first time. The cadenza closes into poetic coda in which the solo dominates to the end<sup>19</sup>.

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<sup>16</sup> <http://grovemusic.com>

<sup>17</sup> Plantinga, Leon, Beethoven's Concertos: History style performance, W.W. Norton & Company Inc., 1998.

<sup>18</sup> Plantinga, Leon, Beethoven's Concertos: History style performance, W.W. Norton & Company Inc., 1998.

<sup>19</sup> Plantinga, Leon, Beethoven's Concertos: History style performance, W.W. Norton & Company Inc., 1998.

### Sergei Prokofiev (1891-1953)

Prokofiev was born in Sontsovka, Bakhmutsk region, Yekaterinoslav district, Ukraine, on April 11 or 23, 1891 and died in Moscow on March 5, 1953. He was a Russian composer and pianist. Prokofiev began his career as a composer while still a student. Like many artists, he left his country directly after the October Revolution; he was the only composer to return, nearly twenty years later. His inner traditionalism, coupled with the neo-classicism he had helped to invent, now made it possible for him to play a leading role in Soviet culture, whose demands for political engagement, utility and simplicity he responded to with prodigious creative energy. In Prokofiev's last years, however, official encouragement turned into persecution, and his musical voice understandably faltered<sup>20</sup>.

### Composing Style in Later Years

In the field of composing, the period before 1911 was for Prokofiev a period when he was gathering his strength and revealing his creative potentialities. Most of his works of this early stage still bore the imprint of immaturity and therefore achieved no prominence. During the following years he became ashamed of his lyricism and often felt obliged to suppress the expression of the gentler human sentiments. At the same time, the features of Prokofiev's talent which particularly startled the audience on that day of August 7, 1912, with the premiere of his first Piano Concerto; elemental energy and turbulent dynamism, a penchant for humor, later became gentle, sarcastic, with an interest in nervously expressive effects. The later works of Prokofiev also made use of a strict style: the canon, double and triple counterpoint and other sophisticated compositional technique. Prokofiev developed his own polyphonic style, along with a free voice leading which sometimes created a harsh combination<sup>21</sup>.

Prokofiev's mature works were influenced by the Russian Revolution at the time. Most of these works are energetic, rhythmic, harsh and coarse<sup>22</sup>.

### The Context in Which the Sonata No. 7 Was Written

In 1905 Germany attacked the Soviet Union and Prokofiev was evacuated like all important artists. His travels took him to Nalchik in the northern Caucasus, Tblisi (November 1941), Alma-Ata (June 1942), Perm' in the Urals (June 1943), and back to Moscow (October 1943). Upon returning to Moscow, he was awarded the highly regarded title: "Honored Artist of the RSFSR." Prokofiev completed the three piano sonatas that he had begun simultaneously in 1939, they are: Opus 82 (Sixth Sonata), Opus 83 (Seventh Sonata) and Opus 84 (Eighth Sonata). Composed during World War II, appropriately, these three sonatas were called the "War Sonatas." Their first performances were given

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<sup>20</sup> <http://www.grovemusic.com>

<sup>21</sup> Nestyev, Israel V., *Prokofiev*, translated by Florence Jonas; with a foreword by Nicolas Slonimsky, Stanford University Press, 1960.

<sup>22</sup> Nestyev, Israel V., *Prokofiev*, Translated from the Russian by Florence Jonas; with a Foreword by Nicolas Slonimsky, Stanford University Press, 1960.

during this war<sup>23</sup>.

Written at the height of Prokofiev's artistic maturity and command, they contain some of his most magnificent, intense and profound music – in genre<sup>24</sup>.

#### Sonata No. 7

In the Seventh Sonata, strident dissonances and nervous excitement predominate, particularly in the first movement. In harshness and fury this is the most radically modern of Prokofiev's piano sonatas, surpassing in this respect even the Sixth Sonata, with its fierce raging and moments of almost mystical aloofness. We know that the composer planned the Seventh Sonata as early as 1939, at the same time as the Sixth, and even made sketches of its principal themes. The Seventh Sonata is dark and ominous in mood even though it is written in a major key and it is highly chromatic<sup>25</sup>.

This sonata is in three movements. The first movement unfolds in a fairly rapid tempo (*Allegro inquieto*); the second is a lyrical *andante* (*Andante caloroso*), at one moment tender, at another tense; the finale (*Precipitato*) is in 7/8. Despite the boldness and stunning power of the composer's unusual manner of writing, it is here so exaggerated as to make it difficult for the listener to perceive any features of Soviet reality in the music. The overdrawn tension in the first movement and the primitive elements found in the finale give this work a certain stylized quality<sup>26</sup>.

#### Third Movement – Precipitato (in C major)

The third movement is the most impressive. It is a dynamic Russian toccata in fanciful 7/8 time. The massive chords, thumping ostinato bases, and ceaselessly flowing rhythm which seem driven on by the strong accents – all suggest a martial procession of legendary giants. Just as in the first movement of the Sonata, melody is here overwhelmed by elemental rhythm, a growing volume of sound, and<sup>27</sup> heavy, dissonant chords. This powerful, relentless onslaught continues, in strictly sustained rhythm, throughout the finale. Against this rhythmic background are heard the anxious phrases of the bridge passage and the scarcely audible, yearning lyricism of the second theme. Here in, the contrast to the frenzied first movement, a clearer, more harmonically stable tone prevails until the very end, when the tonic key of B-flat major is firmly stated. This music evokes an image of tremendous heroic forces aroused to victorious struggle .

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<sup>23</sup> Robinson, Harlow, Sergei Prokofiev, a biography, Viking Penguin Inc., 1987.

<sup>24</sup> Robinson, Harlow, Sergei Prokofiev, a biography, Viking Penguin Inc., 1987.

<sup>25</sup> Robinson, Harlow, Sergei Prokofiev, a biography, Viking Penguin Inc., 1987.

<sup>26</sup> Robinson, Harlow, Sergei Prokofiev, a biography, Viking Penguin Inc., 1987.

<sup>27</sup> Robinson, Harlow, Sergei Prokofiev, a biography, Viking Penguin Inc., 1987.