

me Notes

though written the year before, when the composer was 27 years old. The composer dedicated the work to his friend Prince Karl von Lichnowsky.

The Sonata was probably the earliest of Beethoven's compositions to achieve widespread and enduring popularity.

The first movement is in sonata form, with a lengthy *Grave* introduction, delaying the primary theme until the exposition at the start of the *Allegro* section. This main section is in 2/2 time in the key of C minor, modulating like most minor-key sonatas of this period to the relative major, E flat. Unusually for the period, the slow introduction returns unexpectedly, and Beethoven extends Haydn's compositional practice by returning to the introductory material not once but twice, at the beginning of the development section as well as in the coda.

The *Adagio* movement opens with the famous and beautiful *cantabile* melody. The theme is played three times, interspersed with two modulating episodes. With the final return of the main theme, the accompaniment becomes richer and takes on the triplet rhythm of the second episode. The brief coda's stylistic diversity is arresting: four bars of Romantic transcendence followed by a strikingly conventional 18th century close.

The sonata closes with a 2/2 movement in C minor. The main theme strongly resembles the second theme of the first movement, being identical to it in its pitch pattern for the first four notes and in its rhythmic pattern for the first eight.

Beethoven's notes show that he originally planned the movement as a rondo for piano accompanied by another instrument, perhaps a violin.

POEME IN F SHARP Op. 32 No 1. ALEXANDER Scriabin (1872 - 1915)

Dimitri Shostakovich could not make up his mind about Scriabin. In 1931 he wrote 'We consider Scriabin as our bitter musical enemy. Why? Because his music tends toward unhealthy eroticism. Also to mysticism, passivity and a flight from the reality of life.' Yet not too many years later he noted that 'Now we realize what a great impact Scriabin made by his quests and discoveries, what influence he had even on those composers whose development took an entirely different course. We are grateful to Scriabin for having expanded the boundaries of our art by his inexhaustible fantasy and his brilliant talent.'

This brilliance is evident throughout his compositions even when they appear stylistically different.

Scriabin's early works, written mostly in the

1890's, show the influence of Chopin, Liszt and Schumann, while later works contain hints of Debussy and even Gershwin, but it is not until the late pieces that his own musical language, shot through with his own brand of mysticism, truly emerges.

Dating from the composer's middle period, the Two Poems are tonally obscure, but contain moments of harmonic uncertainty which add to their overall impact. They demonstrate the contrasting sides of Scriabin's musical personality – a fragile, pure lyricism and the ecstatic power of the victorious human spirit. The Poem in F-sharp major has a refined, almost unearthly quality to its harmonization and use of counterpoint. The second section, marked *pianissimo*, adds to this of line beauty with its shifting of different rhythmic designs in both hands, offsetting five against three. At the beginning of the recapitulation, the two voices switch places in such a natural way that they sound like fresh musical material.

Film buffs might just recognise the score for its use in *Isadora!*

DAY DREAMS SIR MALCOLM ARNOLD (b. 1921)

Sir Malcolm Arnold is one of the most versatile composers of his generation, with a prolific output comprising symphonies, concerti, chamber music, stage works, divertimenti, choral music, song cycles and music for wind and brass band. He has also composed over a hundred scores for film and television, including the Oscar-winning *Bridge on the River Kwai*.

He was awarded the CBE in 1970 and was knighted in 1993. In 2001 was awarded a Fellowship of the British Academy for Composers and Songwriters on the occasion of his 80th birthday.

He was trained as a composer and trumpeter at the Royal College of Music from 1938 to 1941 and it was at the start of this period in his life that *Day Dreams* was written. A short, whimsical piece - hardly more than three minutes long - the autograph copy is marked *happy birthday*, but gives no indication of the dedicatee. In fact the work was for his mother, as he had been in the habit since he was 15, of writing a piece for her birthday each year.

ETUDE Op 10 No 12 C MINOR "REVOLUTIONARY" NOCTURNE IN B FLAT MINOR Op.9 No 1 SCHERZO No 2 B FLAT MINOR Op. 31 FRÉDÉRIC CHOPIN (1810 - 1849)

Chopin was born in Poland, and hailed as a child

prodigy in Warsaw for his keyboard and composition skill. He left for Paris at the age of 20, having already composed his two piano concertos, and never returned to Poland. In Paris, he made a career as a performer and teacher as well as a composer. In 1836 he met the French writer George Sand, with whom he had a relationship for nine years until 1847. After suffering from poor health for much of his life, his condition forced him to give up performing and teaching shortly before he died.

At nineteen, he announced to a friend the creation of his Etudes: "I have written a big technical exercise in my own special manner." These became the Twenty-four Etudes, Op 10 and Op 25. When first composed, they offered severe difficulties for even the professional players of the day. The German critic Ludwig Rellstab advised, "Those who have distorted fingers may put them right by practicing these studies; but those who have not, should not play them, at least, not without having a surgeon at hand."

Chopin's Etudes occupy an important position in the works that he composed between 1829 and 1839 - the era of the composer's first artistic maturity. They are very different from the studies written by Clementi and Czerny whose pieces were meant to help students and aspiring pianists achieve the technical facility needed for more serious repertoire. The Etudes were published in 1833 and dedicated to Franz Liszt.

Each etude presents and explores a technical problem. In these pieces, Chopin sought to present the essential elements of his keyboard technique and pianistic innovations. Yet Chopin's sense of poetry is never far behind.

The opening broken chords of the Revolutionary Etude, and subsequent downward passage, lead into the main *appassionato* melody. The dotted rhythms and continuous accompaniment creates tension, with the coda providing a rest before the work recalls the opening in a final descending sweep leading to the closing chords.

The majority of Chopin's nocturnes adopt a simple A-B-A form. The A-part is usually in a dreamy bel-canto style, whereas the B part is of a more dramatic content. The Nocturne Op. 9 No. 1 is marked *Larghetto*, and was dedicated to Marie Pleyel. Composed between 1830/1832.

The Scherzo No 2 B flat minor op. 31 is probably most popular of the scherzos. The opening three bars provide the questioning figure that plays a large part in this piece. Contrasting ideas intrudes and lead to the first melody. A Mid-section trio leads to a lengthy dramatic passage that returns to the opening initial idea.

Notes supplied by Dr. Brian Hick
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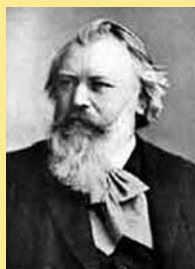
J. S. BACH
(1685-1750)



FERRUCCIO BUSONI
(1866-1924)



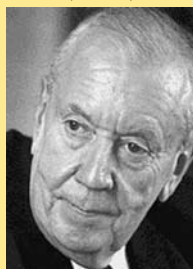
JOHANNES BRAHMS
(1833-1897)



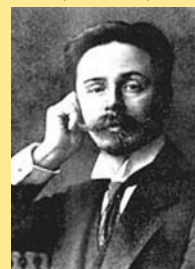
LUDWIG VAN
BEETHOVEN
(1770-1827)



SIR MALCOLM
ARNOLD
(b. 1921)



ALEXANDER
Scriabin
(1872-1915)



FRÉDÉRIC CHOPIN
(1810-1849)

