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**THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP**

PRESENTS

**HARSHA ABEYARATNE
PIANO**

**THURSDAY, FEBRUARY 6, 2014
7:30 P.M.**

**RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER**

PROGRAM

- Sonata No. 10 in C Major*, K. 330 Wolfgang A. Mozart
Allegro moderato (1756–1791)
Andante cantabile
Allegretto
- Pavane pour une infante défunte* Maurice Ravel
(1875–1937)
- Sonata No. 2 in g minor*, Op. 22 Robert Schumann
So rasch wie möglich (1810–1856)
Andantino: Getragen
Scherzo: Sehr rasch und markiert
Rondo: Presto

INTERMISSION

- Nocturne in b b minor*, Op. 9, No. 1 Frédéric Chopin
Nocturne in e minor, Op. 72, No. 1 (1810–1849)
Scherzo No. 1 in b minor, Op. 20
- Prelude in D Major*, Op. 23, No. 4 Sergei Rachmaninoff
Prelude in G Major, Op. 32, No. 5 (1873–1943)
- Sonata No. 3 in a minor*, Op. 28 Sergei Prokofiev
(1891–1953)

*No flash photography, please.
Please turn off all cell phones.*

PROGRAM NOTES

Sonata in C Major, K. 330

Wolfgang Amadeus Mozart (1756-1791), who was born in Salzburg, Vienna, wrote this sonata in the same year that he composed the *Sonata in a minor, K. 310*, a tragic piece written soon after his mother's death. So, in a way it is surprising to hear such pleasant melodies run the course of this entire sonata. The music, for the most part, is very relaxed as well. The first movement is in sonata-allegro form. The development, however, uses little of what has been heard in the exposition and builds itself on its own. Neither does it have a great climactic point. The second movement is more restrained and short and is in typical ternary (ABA) form as well. The coda, unusually, is based on the B theme. The last movement, although in sonata-allegro form, is more rondo-like in character in that the music is light and folk-sounding.

Pavane pour une infante défunte (Pavane for a Deceased Spanish Princess)

Maurice Ravel (1835-1937), from France, was a contemporary of Claude Debussy. Ravel, however, was not drawn to impressionism in the way Debussy was. Ravel's music was more steeped in classical forms that incorporated virtuoso passages and dissonant harmonies. His "Pavane" is the first piece that brought him fame. Since it is one of his early pieces, it does not represent his mature style. Yet, the dissonant quality is easy to hear, as the ninth, eleventh, and thirteenth chord structures are prevalent throughout. Ravel did not want the pianist to get carried away with the somber title. His advice was to play the music in a way that would accompany a little girl's dancing.

Sonata in g minor, Op. 22

German composer and pianist Robert Schumann was a "Romantic Par Excellence," partly because of his close association with the literature of the Romantic movement and his own literary interests. He was most successful at writing pieces in the shorter format, which he often grouped under a single title. Out of his three piano sonatas, which are all longer works, this sonata is the shortest and most tightly constructed. Therefore, it is considered to be a successful work. The first movement, in sonata-allegro form, has a wonderful forward drive. Schumann marks the movement, *So rasch wie möglich* (as fast as possible), only to mark it later, *schneller* (faster), and even later, *Noch schneller* (faster still)! The second movement is beautiful because of its unmistakable operatic quality. The *scherzo* is unusual in that it is very short. The last movement, which loosely resembles sonata-allegro form, has persistent rhythmic passages made up mostly of broken octaves in the right hand.

Nocturnes Op. 9, No. 1 and Op. 72, No.1

Polish composer, Frédéric Chopin (1810-1849), who settled down in France in his later teens, wrote primarily for the piano. His nocturnes spanned the entire course of his life, from the earlier days in Poland until three years prior to his death. A nocturne means a 'night' piece. The overall character of these pieces, therefore, tends to be flowing and nostalgic. In several of Chopin's nocturnes, however, one

gets to hear passionate and dramatic outbursts. Most of them are also in basic ternary (ABA) form. This is the case in both nocturnes Op. 9, No.1 and Op. 72, No.1. In addition, they are pensive and have downward sweeps in the melodic line.

Scherzo No. 1 in b b minor, Op. 20

The Italian word *scherzo* means a joke. Scherzos had been composed long before Chopin's time, and they were light and happy in character. Under Chopin's compositional hands, however, they took on a new meaning. They became outgoing, virtuosic, and passionate. Chopin, and prior to that Beethoven as well, inserted a 'trio' section that would feature a lyrical melody. In the opening (and scherzo-section) of Chopin's *scherzo in b b minor*, there are two contrasting themes, both driving and restless. The trio is built on a meditative melody, which is based on a Polish hymn that Chopin would often hear during his childhood days in Warsaw, Poland. The scherzo-section is then restated and followed by an exciting coda.

Preludes, Op. 23, No. 4 and Op. 32, No. 5

Russian composer, Sergei Rachmaninoff (1873-1943), was a brilliant pianist, composer, conductor, and orchestrator. Although he lived into the twentieth century, he did not get captivated by the new compositional trends and continued to write in the romantic tradition. No Rachmaninoff piece is easy to play, partly because he wrote music for large hands (his thumb and little finger in each hand could easily span ten notes). Preludes are short pieces. Both of these works are slow in tempo and have beautiful melodies. In addition, Op.23, No.4 has large skips in the left hand. Op. 32, No. 5, for the most part, has triplets in the right hand set against quintuplets in the left hand. Maurice Hinson, historian and pianist, refers to this prelude as a 'gem.'

Sonata No. 3 in a minor

Sergei Prokofiev (1891-1953), also from Russia, was a precocious talent and began his career as a concert pianist. He developed a new harmonic language that allowed him to portray more powerful emotions. His *Sonata in a minor* is an exciting one-movement work. Motivic development, lyricism, bravura passages, extreme of dynamics, clear organization of sections, and percussive rhythms are inherent features of this work.