



PCMS
CONCERTS.ORG

PREVIEW
NOTES

Lydia Artymiw, piano

Thursday, February 27 – 8:00 PM

American Philosophical Society, 427 Chestnut Street

Program

Sonata in C Major, K. 330

Wolfgang Amadeus Mozart

Born: January 27, 1756 in Salzburg, Austria

Died: December 5, 1791 in Vienna, Austria

Composed: 1783

Last PCMS performance: Robert Levin, 2013

Duration: 18 minutes

Written during his early years in Vienna, Mozart's C Major Sonata is one of the top ten most performed works among pianists today. The first movement is light and energetic, cased in a sonata form. The two main themes are fairly similar, and alternate between legato and staccato over an energetic bass line. The second movement, *Andante cantabile*, is a fine example of Mozart's lyrical vocal style. The ending to this movement is somewhat perfidious as Mozart's original ending has been lost. The closing Allegretto is a sonata form movement in concerto style, with contrasting *tutti* sections and solos. A favorite of artists and audiences alike, Mozart's K. 300 is the first of a trio of works that forms a unified set; the composer numbered this work and its companions (K. 331 in A, and K. 332 in F) as 1, 2, and 3.

Magic Numbers II: Reflections

Robert Capanna

Born: 1952 in Camden, New Jersey

Composed: 2003

Last PCMS performance: Lydia Artymiw, 2005

Duration: 27 minutes

Robert Capanna is former executive director of the Settlement Music School. In 1974, he was the Bruno Maderna Fellow in Composition at the Berkshire Music Center at Tanglewood where he worked with Jacob Druckman and was awarded the Koussevitsky Prize in composition. Mr. Capanna's works have been featured many times at PCMS concerts, including five PCMS commissions and seven world premieres. *Magic Numbers II: Reflections* represents one of the seven

world premieres and is a wonderful display of Mr. Capanna's ability to use imitative counterpoint to control the development of a work. The varied themes are manipulated and reoccur in different shapes, tone, voicings, and tempi.

Fantasiestücke, Op. 12

Robert Schumann

Born: June 8, 1810 in Zwickau, Germany

Died: July 29, 1856 in Endenich, Germany

Composed: 1837

Last PCMS performance: Dénes Várjon, 2014

Duration: 28 minutes

Among Schumann's finest and most representative works, the *Fantasiestücke*, Op. 12 is intended to be played as an intact group, although the set retains enough typical dance forms to be regarded as a sort of dance suite. Most of the pieces are constructed in novel permutations of rounded binary and ternary forms; nearly all have contrasting, trio-like middle sections. The first of the pieces, *Des Abends (Evening)*, is a lyrical nocturne that makes interesting use of cross-rhythms. *Aufschwung (Soaring)* opening contrasts an aggressive passage with a fluent, more lyrical one before the central section, which is more lyrical yet. *Warum? (Why?)* is simple and straightforward, in Schumann's most lyrical "Eusebius" style. In the fourth work, Schumann demonstrates his ability to use rhythm to convey subtle humor. The fifth, *In der Nacht (In the Night)*, is an impassioned, etude-like tone poem, which is among the loveliest of the pieces. The one member of the set that diverges from the dance form is *Fabel*. Here Schumann contrasts a slow introduction with faster episodic passages. The penultimate work, *Traumes Wirre*, is also etude-like but is light and buoyant in mood. The final piece, conveniently titled *Ende vom Lied*, is quite grandiose. The coda almost seems like an afterthought, intended as an ending for the whole set rather than for this movement in particular.