

PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

Marcantonio Barone, *piano*
Sunday, December 13 – 3:00 PM

**PREVIEW
NOTES**

PROGRAM (Selection of program notes)

Suite, Op. 14

Béla Bartók

Born: March 25, 1881, Sânnicolau Mare, Romania

Died: September 26, 1945, New York, NY

Composed: 1916

Duration: 10 minutes

Though Bartók had spent a number of years prior to 1916 collecting and compiling folk tunes from Eastern Europe, the Suite for piano solo does not directly reflect this. Other pieces composed by Bartók around this time include a large number of Romanian, Slovak, and Hungarian folk songs; the suite however, is one of only a few works from this time not to use folk song-derived material. Bartók's strong affinity for folk music is still evident in the suite, as some of the movements have a distinctly Romanian folk flavor, while others reflect Bartók's interest in Arab peasant music. The suite is one of Bartók's most significant and substantial works for piano, with the only other comparable work in his oeuvre being the Piano Sonata, composed in 1926. Though it appears that Bartók had intended for the suite to have five movements, in the end he abandoned a short *Andante* and published the suite as a four-movement work. The opening movement has a decidedly folk-like character, sounding rhythmically like a Romanian peasant dance. Its thematic material is derived from the Lydian mode, but also from whole tone scales, which are prevalent in this movement. On close inspection, it is clearly a very Bartókian work.

Sonata in D Major, K. 311

Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Composed: 1777

Duration: 35 minutes

Mozart's Piano Sonata in D Major, K. 311, was composed in Mannheim in November 1777, while he and his mother were on a lengthy trip that would take them to Paris the next spring. Aspects of the mannered Mannheim style are evident in this sonata, particularly in its sharp dynamic contrasts. Mozart composed another piano sonata while in Mannheim, that in C Major, K. 309, possibly for performances in Paris. In these sonatas we find Mozart's powers of expression growing, assimilating not only characteristics of works by Mannheim composers, but many of the ideas of Haydn, especially in respect to his use of sonata form in both first and second movements of a multi-movement instrumental work. Also, some of Mozart's writing for the keyboard is in an orchestral style, removed from the typical keyboard technique of the day. The sonata was published in Paris by Heina in 1782 as Op. 4, No. 2. The Piano Sonata in D Major is in three movements: *Allegro*, *Andante con espressione*, and a *Rondeau: Allegro*. The *Allegro* opens with a theme that is orchestral in conception, with a flourish in the right hand over chords in the left. After a modulation to the dominant, A Major, there is a secondary theme that sounds much more like a keyboard solo with its Alberti bass figures and scalar melody. Mozart slowly increases the rhythmic intensity of the development section until a sudden stop near the middle, where piano and forte dynamics alternate unpredictably. The order of events in the recapitulation is unusual. The second theme, now in the tonic, is followed by two ideas from the closing area, then the first theme, and finally a brief coda of entirely new material followed by the third closing idea.