



SCHOOL OF MUSIC

Presents

**Maria Santos, piano**

November 19<sup>th</sup>, 2021

5:30 p.m.

PepsiCo Recital Hall

**Program**

Sonata in G minor, K. 426  
Sonata in D major, K. 511

Domenico Scarlatti  
(1685-1757)

Partita No. 1, BWV 825

*Praeludium*

*Allemande*

*Corrente*

*Sarabande*

*Menuet I and II*

*Gigue*

Johann Sebastian Bach  
(1685-1750)

*Intermission*

Morceaux de Fantaisie, Op. 3

*Elegie*

*Prelude*

*Melodie*

*Polichinelle*

Sergei Rachmaninoff  
(1873-1943)

This recital is given in partial fulfillment of the requirements for a Master's of Music in Piano Pedagogy. Maria Santos is a student of Mr. John Owings.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

## Program Notes

Scarlatti's keyboard sonatas were written for Maria Barbara, a talented Portuguese princess who later became the Queen of Spain through marriage. There is some uncertainty regarding exact dates of composition, but approximately half of Scarlatti's sonatas were composed at the Spanish court when he was between the ages of sixty-seven and seventy-two. Scarlatti's **Sonata in G minor K. 426** is particularly striking with its rich and unexpected harmonies. Marked "andante," or literally "walking tempo," this sonata nobly and beautifully unfolds its drama through sudden contrasts and use of an expansive range on the keyboard. In contrast, **Sonata in D major K. 511**, marked "allegro," exudes infectious cheerfulness and sparkling virtuosity. Scarlatti was inspired by the music and instruments in Spain, where he spent much of his life and professional career. Both sonatas feature strummed chords in the accompaniment, which imitate the Spanish guitar.

**Partita No. 1, BWV 825** is the first keyboard work J.S. Bach published, appearing in 1726. The set of dances opens with an introductory "Praeludium" movement, which begins modestly but gradually develops toward a magnificent cadence. The dances which follow each present a delightful character to the set—the Corrente and Gigue are lively and quick, the Allemande and Menuets are pleasant and graceful, the Sarabande exudes nobility and lyricism.

True of much of Rachmaninoff's music, *Morceaux de Fantaisie, Op. 3*, or "fantasy pieces," expresses profound gravitas, ravishing beauty, brilliant character, rich harmony, and soaring melody. Rachmaninoff dedicated this set to his teacher, Anton Arensky. The Prelude was one of Rachmaninoff's most popular compositions in his lifetime—so much so that he got tired of audiences requesting him to perform it! It remains a favorite with many today. "Polichinelle" refers to a mischievous puppet character, who Rachmaninoff brought to life in this piece with scampering gestures up and down the keyboard, unpredictable dynamic and registral changes, and sneaky motives in the low register.