SCHOOL OF MUSIC

Presents

Catalina Arteaga, Piano

Wednesday, December 3, 2025. 8:30 PM PepsiCo Recital Hall

Program

Sonata No. 1 in F Minor, Op. 2 No. 1 — Ludwig van Beethoven (1770–1827)

Allegro
Adagio
Menuetto and Trio (Allegretto)
Prestissimo

Danzas Fantásticas Op. 22 *("Fantastic Dances")* — Joaquín Turina (1882–1949)

Exaltación
Ensueño
Orgía

Intermission

Sonata No. 7 in D Major, Op. 10 No. 3 — L. van Beethoven (1770–1827)

Presto
Largo e mesto
Menuetto and Trio (Allegro)
Rondo

Waltz No. 1 in E-flat Major, Op. 18 — Frédéric Chopin (1810–1849)

This recital is given in partial fulfillment of the requirements for the Master of Music in Piano Performance. Catalina Arteaga is a student of Dr. Enrico Elisi.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Beethoven – Sonata No. 1 in F Minor, Op. 2 No. 1 (1795)

Composed in 1795 and published in Vienna, this sonata inaugurates Beethoven's first set of three sonatas, Op. 2, all dedicated to his teacher Joseph Haydn. Although an early work, it already shows the assertive contrasts and structural ambition that would define his mature style. The Allegro opens with sharply profiled gestures whose rising arpeggio (Mannheim rocket) and syncopated responses generate immediate tension. Beethoven exploits tight motivic development and rapid harmonic motion, giving the movement a dramatic, forward-driving character.

The Adagio, in F major, provides marked contrast through its cantabile lines and ornamented lyricism, revealing the composer's early mastery of expressive melodic writing. The Menuetto maintains Classical balance while darkening the sonority through its minor-mode profile; a contrasting Trio in the relative major offers a brief respite before the return of the more austere opening material. The concluding Prestissimo pushes the sonata to its emotional and technical extreme. Relentless left-hand triplets and sudden harmonic shifts create an atmosphere of agitation and pursuit—an expressive quality that has often suggested storm-like turbulence or rapid flight. A brief lyrical episode interrupts the momentum, but the principal material quickly reasserts itself. The forceful closing gestures, culminating in a plunge to low F, restore the movement's fierce dramatic urgency. Across the work, Beethoven balances Classical formal clarity with intensified rhythmic, harmonic, and dynamic profiles, signaling the emergence of a distinctly individual compositional voice.

Turina – Danzas Fantásticas, Op. 22 (1919; piano version 1920)

Joaquín Turina composed Danzas Fantásticas in 1919, drawing inspiration from scenes in José Más's novel La orgía. Dedicated to the composer's mother, the work's three movements reflect distinct emotional atmospheres shaped by Spanish folk-dance traditions and Andalusian color—hallmarks of early twentieth-century musical nationalism. Each dance carries an epigraph from the novel and draws on specific regional rhythms.

"Exaltación" begins with a soft, veiled introduction before opening into the bright energy of the jota, a lively dance from Aragón. The epigraph evokes figures moving within the calyx of a flower—an image mirrored in the music's blossoming rhythmic vitality.

"Ensueño" offers a more introspective character. Its rhythm draws from the zortziko, a Basque dance in 5/8, though Turina alternates this with 6/8 to create an expressive, dreamlike fluidity. The quoted line describing a guitar's lament sets the tone for music that drifts between tenderness and quiet melancholy.

"Orgía" channels the warmth and exuberance of Andalusia through the farruca, a flamenco form known for its driving pulse and fiery spirit. Turina imagined the scene in a modest Sevillian patio filled with the scent of flowers and manzanilla wine. The movement shifts between brilliance and delicacy before building to a radiant, festive conclusion.

Across these three dances, Turina blends regional folk traditions with the refined harmonic language he absorbed in Paris, creating a work that feels deeply Spanish while remaining broadly expressive and vibrant.

Beethoven – Sonata No. 7 in D Major, Op. 10 No. 3 (1798)

Beethoven composed his Piano Sonata No. 7 in D Major, Op. 10 No. 3, in 1798, the third and largest work of the Op. 10 set. The sonata is among Beethoven's most striking early essays in dramatic contrast. The opening Presto moves with extraordinary clarity and velocity, built from sharply profiled motives whose sudden registral and dynamic shifts create a sense of volatility beneath the outward brightness. The Largo e mesto, one of Beethoven's most somber slow movements, unfolds in an introspective minor mode. Its halting gestures, chromatic inflections, and expressive silences anticipate the emotional depth of his later slow movements. The Menuetto restores a Classical poise, though its Trio introduces a rustic, unexpected warmth. The Rondo closes the sonata with wit and momentum: its playful main theme is repeatedly interrupted, destabilized, and transformed, revealing Beethoven's growing fascination with surprise and structural disruption.

By this time, Beethoven was firmly established in Vienna, gaining prominence as both pianist and composer. He dedicated the Op. 10 set to Countess Anna Margarethe von Browne; her husband, Count Johann Georg von Browne, was an earnest early patron from a Russified Irish family with a distinguished military career. Their support was meaningful to Beethoven—he even received a horse from the Brownes in gratitude for earlier dedications, including the Variations WoO 71.

Chopin – Waltz in E-flat Major, Op. 18 ("Grande Valse brillante")

The Waltz in E-flat Major, Op. 18, composed in 1831 during Chopin's second stay in Vienna and published in 1834, is one of his earliest published works. He dedicated it to Madame Pleyel, a central figure in Parisian musical life.

This waltz captures the elegance and sparkle of early nineteenth-century salon style—its graceful lilt, charm, and virtuosity. The opening fanfare-like gestures serve as a brilliant call to attention before the main dance theme appears. Its rounded formal design (A–B–A′) provides coherence while allowing continual decorative variation, a hallmark of Chopin's pianistic imagination.