

Maxim Moseley, recital programme notes in order of performance:

Domenico Scarlatti, keyboard sonata in E, L. 23 & Keyboard Sonata in F Minor, Kp. 239:

Editions:

-Style and Interpretation Vol. II, An Anthology of Keyboard Music, edited by Howard Ferguson, Oxford University Press, 1971.

-Piano Exam Pieces, ABRSM Grade 8, 2015-2016 syllabus, The Associated Board of the Royal Schools of Music.

Scarlatti's solo keyboard sonatas had mostly been composed during his life in the Iberian Peninsula, often working in the service of both Spanish and Portuguese royalty. He wrote over 500 sonatas for the harpsichord, most of which had heavy influences from Spanish dance forms such as the Flamenco, influences which included the dance like articulation and motion of passages, some degrees of virtuosic musical writing and the expected Baroque ornamentation. These works are a quintessential example of Baroque keyboard writing but with just enough Spanish flair to separate it from the rest of the repertory of the 16<sup>th</sup> century.

Felix Mendelssohn's Variations in E-Flat, Op. 82:

Edition:

-Felix Mendelssohn-Bartholdys Werke, Serie 11, edited by Julius Rietz.

Mendelssohn's variations in E-Flat Op. 82 were composed in 1841, which was same year as his more prestigious and famous *Variations Sérieuses* Op. 54. Op. 54 itself was written as a contribution to pay homage to the late Beethoven. Although it isn't clear if Op. 82 was also written for a similar purpose as Op. 54 given the lack of historical information about the work, there is clear influences from Beethoven that have rubbed off on Mendelssohn. The heavy choral like textures, in the third variation and the grand development found in the Fifth variation that contains dramatic modulations, broken diminished 7<sup>th</sup> chords which all lead to a grand finale. All this but with just a touch of Bach as shown by the chorale opening theme and a touch of fugal contrapuntal writing throughout the work. Op. 82 is exemplary in its utilisation of Mendelssohn's hybridised style of both the modern and traditional techniques of musical writing.

### Timothy Salter, Lutie's Arabesque:

#### Edition:

-Spectrum, 20 contemporary works for solo piano, compiled by Thalia Myer's, ABRSM.

Timothy salter has studied music at St John's college and learnt piano under the tutelage of Lamar Crownson. He has performed internationally and taught at the Royal College of Music in London and has a great deal of experience working with musicians both professional and aspiring. His piece, Lutie's arabesque was composed in 1995 as a tribute to Lutie Myers, mother of Thalia Myers who had a fondness for Ballet up until passing at the age of 85 in 1995.

### Frédéric Chopin's Nocturne in B-Flat Minor Op. 9 No. 1:

#### Edition:

-First Edition, Leipzig: Fr. Kistner, 1833.

Chopin's Nocturne No. 1 Op. 9 is part of a set of 3 nocturnes written between the years 1831-32, which had either been before his departure from Warsaw or soon after he began to travel. Nocturne No. 2 in E-flat Major is of course the most famous in this set, No. 1 can be considered as overshadowed. This Nocturne follows all of Chopin's free flowing, romantic lyrical style of his other nocturnes. Unlike No. 2 which has a more waltz like feel, No. 1's harmony is significantly freer with the inclusion of broken ascending-descending chords which gives way for an emphasis on free-flowing melodic material, especially in the middle section with the addition of octave doubling in the melody giving it more of the picturesque romantic sonority of a nocturne.