

# **Papat Lertchanvit**

## **Piano Junior Recital Program Note**

### **Beethoven Rondo Op.51 No.2**

Ludwig van Beethoven (1770-1827) is renowned for his groundbreaking compositions that expanded the horizons of classical music. Among his extensive body of work, the Rondo in G major, Op. 51, No. 2, composed in 1797-1798 and published in 1802, is a hidden gem that demonstrates his ability to infuse classical forms with his unique creative genius.

This rondo, in the bright key of G major, is joyful and exuberant. Beethoven, on the cusp of his middle period, showcases his innovative spirit while remaining rooted in classical tradition. The rondo structure allows for the return of a recurring theme, creating a delightful sense of balance.

The main theme of the Rondo in G major is lively and cheerful, inviting the listener into a world of playfulness and elegance. Beethoven weaves this theme with contrasting episodes, each offering different emotions and harmonic exploration. These episodes reveal Beethoven's trademark dramatic touches, hinting at the groundbreaking compositions he would create in later years.

Even within traditional forms, Beethoven was a trailblazer, infusing his music with adventure and innovation. His Rondo in G major, Op. 51, No. 2, is a testament to the enduring beauty and vitality of classical music, showcasing Beethoven's remarkable ability to push the boundaries while respecting its principles.

### **Scriabin Piano Sonata in E flat Minor WoO19**

Crafted between 1887 and 1889, this sonata represents a noteworthy achievement that is deserving of broader recognition. The initial movement may resonate with some listeners as it shares its origins with an earlier version, the Allegro appassionato Op. 4. While there may be a semblance of similarity, these two renditions diverge in striking ways, sharing only a handful of identical passages. The Allegro appassionato, in particular, boasts greater intricacy and an expanded array of notes. However, the most striking departure lies in its structural design. Scriabin effectively redefines the traditional sonata form of the original first movement by elongating the second subject, forgoing the repetition of the exposition, and extensively reworking the development section. This latter section is later reintroduced in a more virtuosic manner before concluding with a coda.

Scriabin's transformative approach to the first movement offers a glimpse into why this sonata remained obscure for an extended period. His unceasing musical evolution suggests that, by 1892 (the time of the revision), he had transcended conventional classical norms.

Upon its release as the *Allegro appassionato* in 1894, the original sonata manuscript faded into obscurity. Its revival occurred in 1918 when Elena Bekman-Scerbina, a student of Scriabin, presented what may have been its public premiere. Regrettably, by that time, the final page of the slow movement had been torn and lost. Following Scriabin's passing, the onus fell on the performer, possibly Leonid Sabaneyev, to reconstruct the missing page. Yet, this version has also gone astray. The manuscript, now divided into two sections, was eventually housed in the Scriabin State Museum, where it remained until 1947 when the third movement was finally published. Initially mistaken for a *Presto* that Scriabin performed at his debut recital in St. Petersburg in 1895, the manuscript lacked movement titles, dynamic and tempo markings, time signatures, and accidentals.

Significantly, the last page of the second movement comes to an abrupt halt, just before the final statement of the opening theme. Fortunately, the surviving initial five beats of this final statement provide a window into Scriabin's intentions for embellishing the theme. By adhering to Scriabin's established structure within the movement and expanding upon his suggested elaboration, a simple modulation serves as a seamless transition into the concluding movement. This method obviates the necessity to "invent" entirely new musical material.