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A MASTER'S PIANO RECITAL  
AND PROGRAM NOTES

by

LAWRENCE GERARD BOMMARITO  
B. A., University of Dayton, 1975

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A MASTER'S REPORT

submitted in partial fulfillment of the  
requirements for the degree


MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1977

Approved by:

  
Major Professor

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## PREFACE

Acknowledgements are due to Doctor Robert Edwards for his advice, assistance, and guidance in the preparation of this program and of the program notes, and to Doctor Chappell White for his critical reading and helpful suggestions concerning this report.

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GRADUATE STUDENT RECITAL No. 101      SEASON 1976-1977  
 KANSAS STATE UNIVERSITY      DEPARTMENT OF MUSIC

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presents

LAWRENCE BOMMARITO, Pianist

B.A., UNIVERSITY OF DAYTON, 1975

Thursday, March 24, 1977

All Faiths Chapel

8:00 p.m.

A MASTER'S RECITAL

presented in partial fulfillment of the requirements  
 for the degree of  
 Master of Music

PROGRAM

SONATA OP. 53, IN C MAJOR ("WALDSTEIN") *Ludwig van Beethoven*  
 Allegro con brio (1770-1827)  
 Adagio molto; Allegro moderato

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NOCTURNE OP. 15, NO. 2, IN F SHARP MAJOR . . . *Frederic Chopin*  
 (1810-1849)

ETUDE OP. 10, NO. 10, IN A FLAT MAJOR

BALLADE OP. 23, IN G MINOR

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PIANO SONATA (1960) . . . . . *Donald Keats*  
 Comfortably flowing (born 1929)  
 Fast and precise  
 Slow, in a free style  
 Very fast and with vigor

The "Waldstein" Sonata, composed in 1804 by Ludwig van Beethoven (1770-1827), is a product of its time and a forerunner of the future as well. All of Europe had been in the grip of revolution and war; Napoleon's conquests began, and the Holy Roman Empire was ended. And Romanticism, the new artistic fervor of the budding nineteenth century, soon came to the fore. In the piano sonatas of Beethoven's so-called "second creative period" (1802-1816) an attempt is made by the composer to create works of vaster dimensions. Opus 53 in C Major reflects this basic conception. "It is the perfect example of the composer's 'middle period' by reason of its self-confidently vigorous, triumphant attitude, the bold grandeur of its design and its well balanced mastery."<sup>1</sup>

Although the piano sonatas are distributed over Beethoven's career as a composer, they are not distributed evenly. That is to say that there is a progressive decline in quantity over the years. If the "easy" sonatas are excluded, a tabulation shows that thirteen sonatas were written up to 1800, five in the single year 1801-1802, only ten between 1802 and 1815, five between 1817 and 1823, and none thereafter in the remaining four years of his life. "This distribution doubtless has something to do with Beethoven's employment of the piano sonatas as a sort of 'proving ground'; namely, we find in the piano sonatas, especially those composed after 1801, considerable variety in the forms, procedures, and types employed by Beethoven, so much so that this variety becomes a main feature of these works taken as a whole."<sup>2</sup>

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<sup>1</sup>Hugo Leichtentritt in The Beethoven Companion, ed. Thos. K. Scherman and Louis Biancolli (New York: Doubleday & Co., Inc., 1972), p. 747.

<sup>2</sup>Frank Kirby, A Short History of Keyboard Music (New York: Free Press, 1966), p. 209.