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## Faculty Recital: Paula Darlene Nelson, Harpsichord and Piano; December 6, 1967

Paula Darlene Nelson Harpsichord/Piano  
*Illinois State University*

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Illinois State University

# Music Department

PRESENTS

Paula Darlene Nelson

Harpsichord and Piano Recital

FACULTY RECITAL

December 6, 1967  
8:15 p.m.  
Capen Auditorium

1

- Sonata in C Major Longo S.2 . . . . . D. Scarlatti
- Sonata in G Major Longo 286 . . . . . D. Scarlatti  
(1685-1757)

Domenico Scarlatti's sonatas for harpsichord are very popular and form the collection "Essercizi per Gravicembalo," Exercises for Harpsichord. Although titled "sonatas," they are actually one movement pieces in two parts, and were intended to be in form and content technical studies for performance. Scarlatti was fond of ornaments, especially the trill, appoggiatura and acciaccatura, and he generously uses these throughout his compositions. One also finds frequent crossing of hands, arpeggio effects, successions of thirds, and arpeggiated figures. These characteristics are exemplified in the above sonatas.

11

- Gavotte and Variations in A Minor . . . . . Rameau  
(1683-1764)

Jean Phillippe Rameau was primarily a theorist. As one would expect, his compositions are worked out to perfection; every note, every phrase, every rhythmic idea has a purpose within the harmonic framework. Rameau composed this delightful set of variations for the the harpsichord using a gavotte, one of the most popular dances of the time, for the main theme. The work is typical of Rameau, employing arpeggiated figures, passages for alternating hands, and extended runs and scales. It displays the intimate in perfection and style of the French clavecin school.

111

- Sonata in A Major Op. 120 . . . . . Schubert  
Allegro moderato (1797-1828)  
Andante  
Allegro

Franz Peter Schubert is perhaps the greatest melodist in the history of music. Lyrical, expressive, imaginative and intimate, his melodies represent simplicity at the highest level. His ideas are spontaneous as opposed to the laboriously conceived ideas of many of his contemporaries. Schubert incorporated his romantic style into traditional formal structures. However, this sonata, having only three movements, is shorter than the traditional four movement sonata. It was composed in 1819 and dedicated to Josefine von Koller, who was then eighteen and the daughter of one of his hosts. The sonata is the epitome of tenderness, youth, and simplicity.

INTERMISSION

IV

- Andante and Variations in F Minor . . . . . Haydn  
(1732-1809)

Franz Josef Haydn's solo piano literature is often overshadowed by his seemingly inexhaustible supply of symphonies, string quartets, and other chamber works. However, his piano literature represents mature, distinctively clear and often humorous compositions. The f minor set of variations is unique in that it has a double theme. The first is an Andante in two parts in f minor, the second, a Trio in two parts in f major. The two variations follow the same pattern and a striking finale concludes the work. It makes an interesting selection for the listener whether he be amateur or artist.

V

- Sonata No. 2 . . . . . Dello Joio  
Presto martellato (1913- )  
Adagio  
Vivace spiritoso

Norman Dello Joio is a first generation American, born in New York of Italian parentage. His individual style includes a variety of techniques. His harmony is freely dissonant, the melody is contrapuntal at times, the rhythm has very distinct jazz idioms. He was well schooled in Catholic liturgy and tends to lean toward traditional formal structures. His music is at times extremely lyrical. This can probably be traced to visits during his childhood of Italian opera singers. Dello Joio composed this sonata in 1943. It has three movements, all in three part form. Harshly percussive and dissonant, it is a demanding, driving work requiring power and stamina.

Program notes by Paula Nelson

COMING EVENTS:

- December 8 - Messiah - 8:15 p.m. - Capen Auditorium
- December 10 - " - 3:00 p.m. - " "