

C. P. E. Bach: Fantasia in E Flat Major Wq 58

- Allegro di molto - Poco Adagio – Allegro

L. v. Beethoven: Piano Sonata in D Minor, op. 31, No. 2

- i. Largo – Allegro

- ii. Adagio

- iii. Allegretto

W. A. Mozart; Piano Sonata in D Major, K. 284

- i. Allegro

- ii. Rondeau en Polonaise: Andante

- iii. Theme und Variationen

Donat (Bayer) Berkoz, piano

Fantasia in E Flat Major Wq 58, Carl Philipp Emanuel Bach (1714-1788): Fantasia in E Flat Major was published in 1783 in a volume entitled *Clavier-Sonaten und freie Fantasien nebst einigen Rondos für Forte-Piano für Kenner und Liebhaber, Vierte Sammlung Wq58*. In his *Essay on the True Art of Playing Keyboard Instruments*, C. P. E. Bach states that any keyboard player should be able to create 'fantasias of all sorts'. For him, 'unmeasured free fantasia' was especially 'suited for the expression of affects', as in this style of writing both the form and rhythm were unfettered by conventions or bar lines. However, as David Schulenberg maintains, unlike C. P. E. Bach's early free fantasias, 'the highly cogent design of the E flat major fantasia is not necessarily a sign of progress or of a more effective composition. But it does suggest that while writing these fantasias, Bach's view of the genre evolved toward a more formal, less improvisatory concept.' E flat major fantasia can be seen as closer to sonata form as it ends with a recapitulation section. For Schulenberg, 'its inner section is a self-contained binary form broken off only by the elision of the final cadence into the final allegro'.

Sonata No. 17 in D Minor, op. 31, No. 2 (The Tempest), Ludwig van Beethoven (1770-1827): One of Beethoven's most famous piano sonatas, op. 31 no. 2, is today almost always referred to as 'The Tempest'. However, it was not given this nickname by Beethoven, or referred to as such during his lifetime. The title comes from a claim by Anton Schindler, who was the composer's secretary and early biographer. According to Schindler, when he asked Beethoven for an explanation for the sonata, the composer said 'just read Shakespeare's *Tempest*'. As Schindler was proved to be a rather unreliable source, we don't know whether his account is true or not. However, as Muray Perahia argues, 'if this was indeed the case Beethoven could have been referring to the magical sound that the arpeggio has with its sense sordino (con pedale) quality: This is the world of Prospero and the world of magic (...) The answer to this arpeggio is the real world and a dramatic reconciliation of opposing forces takes place, as in Shakespeare's play.'

Sonata No. 6 in D Major, K. 284 (Dürnitz), Wolfgang Amadeus Mozart (1756-1791): According to many Mozart scholars, his sixth sonata was composed later than his first five sonatas (K. 279-K.283). The primary reason for this is, most likely, the composer's successful exploration of the expressive possibilities of the newly developed fortepiano, while the first five sonatas, to use Aber's words 'do not really reach beyond the technical resources of the clavichord'. Although one of Mozart's favourite sonatas which he continued to play for a long time in his concerts, today D major sonata is one of the less performed works by the composer. For Michael Davidson, this might be explained by 'the pianistic challenges of the outer movements [which] place this music beyond the reach of most amateurs.' He further claims that 'the expression and ornamentation in the Rondeau form is a different type of stumbling-block for many others'.

Donat (Bayer) Berkoz was born in Istanbul. He studied piano at the Istanbul University State Conservatory from where he graduated in 1998. He completed his BA in piano at Mimar Sinan Fine Arts University in 2003 under the supervision of Professor Hülya Tarcan, winning the Yamaha Best Piano Performance prize in 1999. Between the years 2002-2004 he worked as a presenter and musical consultant in one of the state media channels, TRT2. In 2006 he received an MA degree in piano from the same university. During 2005-06 he was a staff member in the Department of Western Languages and Literature in Boğaziçi University. In 2006, he started a second Master's degree in music at City University London, completed with distinction in September 2007. Following this, he also completed his Ph.D , under the supervision of Dr Christopher Wiley at City University London in 2012. He hosted a weekly radio program on Açık Radio between 1999 and 2004, focusing on the history of French chansons; from 2001 to 2011, he wrote on music regularly in the Radikal newspaper. Between 2014 and 2015, he studied fortepiano with Steven Devine at Trinity Laban Conservatoire of Music and Dance.