

Master of Music Recital

Rachel Stefan, piano
Saturday May 8, 2004
At 8:00 pm
Convocation Hall

Program

Prelude and Fugue 22, Book 2 BWV 891 B flat minor

J.S. Bach
1685-1750

Das wohltemperirte Clavier was written in 1722 and contains 24 Preludes and Fugues written in ascending chromatic order of key. Between 1738 and 1742, Bach repeated this exercise in a second compilation, commonly referred to as *Das Wohltemperirte Clavier, Volume 2* though Bach himself did not title it.

The B flat minor which you hear tonight has a four-voice fugure and is among the most difficult of the Preludes and Fugues. B flat minor is a special key, connoting depth of feeling, melancholy.

Prelude and Fugue 15, Opus 87

Dimitri Shostakovich
1906-1975

As so many were, Shostakovich was influenced by the work of J.S. Bach. So much so that he composed his own set of 24 Preludes and Fugues between October 1950 and March 1951, arranged by the cycle of fifths. Hence the first is in C major, the next in a-minor, the next in G major and so on.

Number 15 is an especially lively example in D flat major. As Shostakovich often had, an ironic tone is present in the prelude, a mockery of a

waltz, while the fugue is entirely chromatic, four voices with changing metres and set at an impossibly fast tempo marking, *Allegro molto* where the dotted half is equal to 188 beats. The fugue is *ff* throughout with the instruction *marcatissimo sempre al Fine*.

Prélude, Choral et Fugue

César Franck
1822-1890

Composed in 1884, the *Prelude, Choral and Fugue* is a work in the triptych form that Franck often used, especially in his organ works. Many of his organ works have been played on the piano; the *Prelude Choral and Fugue* however was actually composed for the piano. The three part form is unified by motives. The opening theme of the Prelude returns at the Fugue's climax. The falling two-note motive appears in all three sections. Although structurally Baroque, this work is more Lisztian in flavor with huge sweeping phrases and arpeggiated embellishments. It is a piece in marked contrast to both the Bach and the Shostakovich, though their titles be similar.

INTERMISSION
10 MINUTES

Iberia Volume III

Isaac Albéniz
1860- 1909

El Albaicín
El Polo
Lavapiés

El Albaicín is the gypsy quarter in Granada. The opening is guitarlike. *El Polo* is based on the Polo dance of Andalusia. The instruction "dans l'esprit du sanglot" is exemplified by broken phrases and cross accents on the second beat of alternate 3/8 bars. *Lavapiés* is a popular quarter in Madrid. This is the most technically difficult of the three pieces with dance hall rhythms and a melody from a well-known Andalusian villancico.

Structurally, the movements are based on the rhythms of Spanish dance alternating with a *copla*, the melody to which the verses of the dance are sung.

The Suite *Iberia* was written right at the end of Albéniz's life in four books, from 1906-1909, conveying his impressions of Spain. The suite is considered a pinnacle of Spanish piano music and is technically demanding, as the piano must often simulate the guitar or castanets. Most pianists consider redistributing the voicing because as it is written, there is much awkward hand crossing making a difficult work even harder. Examining the score, however, it is possible to see that Albéniz wrote this way to maintain the integrity of the many lines simultaneously occurring. Nevertheless, it is sometimes imperative, especially for smaller hands, to rearrange.

Thank you very much to my supervisor, Dr. Patricia Tao for all her help through this degree and for the preparation of this performance.

This recital is presented in partial fulfillment of the requirements for the degree Master of Music in Piano Performance from the University of Alberta.

Thank you for your attendance.