Department of Music
College of Fine Arts

presents a

Master's Recital
Bilyana Tancheva, piano

PROGRAM

J. S. Bach
(1685-1750)

Claude Debussy
(1862-1918)

Johannes Brahms
(1833-1897)

Vesselin Stoyanov
(1902-1969)

French Overture in B-minor, BWV 831
Overture
Courante
Gavotte I/II
Passepied I/II
Sarabande
Bourée I/II
Gigue
Echo

from Douze Études

Etude 5   Pour les octaves
Etude 11  Pour arpegés composés
Etude 12  Pour les accords

INTERMISSION

Variations on a Theme by Schumann, Op.9

Three Pieces
Prelude
Nocturno
Étude

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

Bilyana Tancheva is a student of Mykola Suk.

Monday, November 15, 2010  7:30 p.m.  Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
**French Overture in B-minor, BWV 831**

Even though this work is similar to Bach's other keyboard suites, it is written in grander style. Nevertheless, this work too is composed purely in keyboard terms. Nothing could be more typically French than the opening movement, with its dotted opening movement and closing sections. The dances that follow are not in the conventional order. Three of them are arranged in contrasting pairs and in each case the second piece is markedly lower in range than the first. Furthermore, the second Gavotte and the second Passepied are in major keys. All the dances except the Sarabande are highly rhythmical and more danceable than in most Bach's suites for keyboard, another feature they share with the orchestral works. A dotted Gigue-similar in style to that in the C minor French Suite-seems a jolly enough way to end the work, but Bach's exuberance spills over into the echo, a rollicking dance whose rising and falling chords and vigorous character are just as important as the echoed phrases.

**Variations on theme by Schumann, Op.9**

Schumann was an important figure in Brahms' life; he was his mentor and also an admirer who recognized the genius in the face of the young composer. So, it is not surprising that Brahms devoted his first variation set on work by Schumann. For the theme, Brahms used the first Albumblatt from *Bunte Blätter Op.99*. Written in 1954, in the wake of Schumann's mental collapse and subsequent incarceration in an asylum, Op. 9 shows most of the hallmarks of the great sets which were to follow: a remarkable mastery of contrapuntal devices and imitative procedures, a highly disciplined organic development through a wide range of moods and textures, a brilliant command of a truly pianistic idiom, and an unobtrusive but ruthless subordination of bravura to purely musical ends. Jeremy Siepmann

**Douze Études**

This collection of 1915 was Debussy's farewell to the piano, consciously modelled on the Etudes of Chopin. However, as in Chopin, Debussy's goal in these "exercises" is beyond the obvious reason for developing keyboard technique, they also, for him, exercised the muscles of imagination. The etudes follow specific ordering and are placed into two separate books. In the first one, Debussy concentrated on intervals: thirds, fourths, sixths, and octaves. In the second book, Debussy moves away from intervals and fingerings to embrace wider matters of musical patterning.

**Three pieces**

Vesselin Stoyanov is one of the leading Bulgarian composers from the second generation. He was among the founders of the Contemporary Music Society in 1933, which later became the Union of Bulgarian Composers. In 1937 he joined the staff of the State Academy of Music where he taught composition. He eventually became its rector as well as a director of the Sofia opera. Vesselin Stoyanov composed in a variety of genres with an inclination to large-scale instrumental works where he applied rich harmony, leitmotif technique and exotically sounding orchestration. As in his *Three pieces* for piano, Stoyanov explored modal coloring and irregular time beats which are characteristics of the traditional Bulgarian music.