



UNLV

UNIVERSITY OF NEVADA LAS VEGAS

College of Fine Arts ~ Department of Music

presents a

Junior Recital

Zheni Atanasova

piano



Saturday, May 1, 2010

5:00pm

Doc Rando Recital Hall

Beam Music Center

J.S. Bach was a German composer, organist, violist, and violinist whose ecclesiastical and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and brought it to its ultimate maturity. Although he did not introduce new forms, he enriched the prevailing German style with a robust contrapuntal technique, an unrivalled control of harmonic and motivic organisation, and the adaptation of rhythms, forms and textures from abroad, particularly from Italy and France. Toccata comes from Italian "toccare", "to touch") is a virtuoso piece of music typically for a keyboard or plucked string instrument featuring fast-moving, lightly fingered or otherwise virtuosic passages or sections, with or without imitative or fugal interludes, generally emphasizing the dexterity of the performer's fingers. Bach's seven toccata's are early works dating from 1708-1710. Here we find a youthful Bach, primarily interested in exploring the possibilities of virtuoso piano playing.

The career of Muzio Clementi (1752-1832) spans some of the most significant developments in western classical music. He is perhaps unique in being both a inspiration, particularly in the field of the piano sonata, to both Beethoven and Haydn, and also to live and compose long enough to be influenced by them both. A virtuoso pianist, he was famously involved in a playing contest against Mozart for the Emperor Franz Joseph II in 1782 - Mozart later castigated Clementi for his lack of "of taste or feeling - in short he is a mere mechanicus", whilst Clementi was far more generous to his rival: "Until then I had never heard anyone play with such spirit and grace. I was particularly overwhelmed by an adagio and by several of his extempore variations for which the Emperor had chosen the theme, and which we were to devise alternately." The Emperor called it a draw - and Mozart went on to use the main theme of a Clementi piano sonata for the overture to *Die Zauberflaute*. Of his numerous piano sonatas, the B minor, second of three published as his Opus 40 in 1802, is in every way amongst those categorised by one critic as "...is full of charm, pleasing melodic phrases, graceful ornamental passages, elegant and clear in form, and often rich in harmonic and contrapuntal treatment."

Franz Liszt was a virtuoso pianist, composer and Romantic artist par excellence. He is remembered today mainly for his important contributions to piano technique and repertoire. A child prodigy, the young Liszt toured Europe under the guidance of his father (an amateur musician), showing off his amazing pianistic talent. A turning point

~ Program ~

Toccatà in C minor, BWV 911

J.S. Bach
(1685 - 1750)

Sonata op.40, #2 in B minor

M. Clementi
(1752 - 1832)

- I. Molto Adagio e sostenuto. Allegro con fuoco, e con espressione
- II. Largo, mesto e patetico. Allegro. Tempo I. (molto Adagio). Presto.

Premiere annee: Suisse (First Year: Switzerland)
from *Annees the peregrinage (Years of Pilgrimage)*

F. Liszt
(1811-1886)

Pastorale
Au bord d'une source

Transcendental Study in F minor

*This performance is presented in partial fulfillment of the requirements for the degree
Bachelor of Music in Performance.
Zheni Atanasova is a student of Mykola Suk.*

came when, in his early twenties, Liszt heard the virtuoso violinist Paganini perform. He decided from then on that he would dedicate himself to doing for the piano what Paganini had done for the violin. After isolating himself in intense practice he finally succeeded admirably in that goal, writing a number of works of hither-to unheard-of difficulty, many actually inspired by Paganini's Caprices. Using his own compositions and virtuoso fantasies based on contemporary operas, Liszt took Europe, Russia and Turkey by storm as a soloist. After reaching the highest levels of society and receiving the endorsement of royalty from every European nation, Liszt abruptly gave up the stressful life of a touring concert artist and settled down to other artistic pursuits.

"*Années de pèlerinage*." is a set of three suites by Franz Liszt for solo piano. Liszt's complete musical style is evident in this masterwork, which ranges from virtuosic fireworks to sincerely moving emotional statements. His musical maturity can be seen evolving through his experience and travel.

Au bord d'une source (Beside a Spring) is a virtuoso piano showpiece by Franz Liszt. This is the 4th piece of the first suite of *Années de Pèlerinage* (Years of Pilgrimage). Liszt links the various sections of the piece together with passages of intricate scale and arpeggio patterns ascending high into the upper register, descending back down and magically transforming back into the beautiful melody, this allows the whole piece to flow as one. These complex passages require a flawless technique at the keyboard to properly execute. The piece has a relaxing mood but is a challenge to master for even the most competent performers.

The *Transcendental Etudes* (French: *Études d'exécution transcendante*), are a series of twelve compositions written for solo piano by Franz Liszt in 1852. The 1852 version is the revision of an even more technically difficult 1837 version, which in turn was the elaboration of a set of studies written in 1826.