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 arpegès composés  
Etude 12  Pour les accords  

INTERMISSION  

Variations on a Theme by Schumann, Op.9  

Three Pieces  
Prelude  
Nocturno  
Etude  

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 a 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.