Department of Music
College of Fine Arts

presents a

Senior Recital

Zheni Atanasova, piano

PROGRAM

Johann Sebastian Bach
(1685 - 1750)

Chromatic Fantasia and Fugue in D Minor, BWV 903

Pancho Vladigerov
(1899 - 1978)

From Aquarelles, Opus 37
Mouvement Rythmique

INTERMISSION

Wolfgang Amadeus Mozart
(1756 - 1791)

Sonata in D Major, KV 576
I. Allegro
II. Adagio
III. Allegretto

Franz Liszt
(1811-1886)

Rhapsodie Espagnole

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

Zheni Atanasova is a student of Mykola Suk.

Saturday, April 16, 2011 7:00 p.m.
Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
Johann Sebastian Bach, the most renowned member of a distinguished family of German musicians and composers, is considered one of the greatest composers in history. A virtuoso organist who was famous throughout Germany during his career, Bach served as court musician and composer in Arnstadt, Weimar, Köthen and finally as cantor and director of music at Leipzig (1723-50). Since the 19th century Bach has been hailed as a genius whose work represents the peak of the Baroque era.

The *Chromatic Fantasia and Fugue*, BWV 903 dates from about 1720. The work's name is not a random one: there is indeed chromaticism in profusion throughout both the wild, flowing arpeggiations and rich recitative-like passagework of the Fantasia and the comparatively lean counterpoint of the following fugue, whose subject is built around a sequential chromatic ascent. The work is a sizable one: 79 measures for the Fantasia, 161 for the Fugue, and one that takes strong, dexterous fingers to articulate clearly. The *Chromatic Fantasy and Fugue* (BWV 903), one of Bach's best known works, is an extravagant work of virtuosity and bold harmonic structure. It is an extraordinary piece - large, sprawling, emotional, and unique in its character compared to the rest of Bach's music.

Mozart showed prodigious ability from his earliest childhood in Salzburg. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. Mozart learned voraciously from others, and developed a brilliance and maturity of style that encompassed the light and graceful along with the dark and passionate. His influence on subsequent Western art music is profound. Joseph Haydn wrote that "posterity will not see such a talent again in 100 years."

The effect of Bach's music on the conscience and spirit of the Viennese society of that time was astonishing. Musicians and music-lovers had their minds boggled by something never ever hear in gallant music: the independence of the inner voices. Mozart dives with endeavour into the study of the fugue and devotes himself to counterpoint exercises, which were not always successful. It is Mozart's contention to make out of the *Sonata in D major* a true step back to the counterpoint as a return to the foundation of the music itself. Thus, thanks to his experiences with Bach's music, Mozart added to the maturity and new vision of life and world acquired in the later years of his Masonic life, a novel projection over music, which became henceforth compatible with his current and most intimate aesthetic and rational ideals. The sonata would also be Mozart's last.

Franz Liszt was a 19th century Hungarian composer, virtuoso pianist and teacher. Liszt became renowned throughout Europe during that century for his great skill as a performer. He was said by his contemporaries to have been the most technically advanced pianist of his age and perhaps the greatest pianist of all time. In 2011, the classical music world celebrates the 200th anniversary of the birth of Franz Listzt, one of the most influential composers and pianists of all time.

The *Spanish Rhapsody* is based on two different themes: the Jota Aragonesa and La Follia de Espagna. The second, a dark and somber theme that appears at the beginning of this work, is one of the most famous melodies in the history of classical music having been used by Corelli and Rachmaninoff for sets of variations among others The intricacies and the somber toned filigree work of the La Follia as well as the devil-may-care antics of the Jota Aragonesa are eventually united as one in the work. The *Spanish Rhapsody* requires a rapport with the piano. Being a work of dazzling colors, this piece is also one of the most technically demanding and virtuosic works in the classical piano repertoire.

Vladigerov is arguably the most influential Bulgarian composer of all time. He was one of the first to successfully combine idioms of Bulgarian folk music and the West European art music tradition Vladigerov marked the beginning of a number of genres in Bulgarian music, including the violin sonata and the piano trio. He was also a very respected pedagogue; his students include practically all notable Bulgarian composers of the next generation, as well as the pianist Alexis Weissenberg.

The most important element of Vladigerov's music is the incorporation of Bulgarian folk song and dance, which he accomplishes with melody, improvisation and rhythm. Typical are the uneven meters and syncopations. These are best illustrated in *Rutmique Mouvement* from *Aquarelles*, Opus 37, which is 9/8 meter. This piece impresses with its colorful tonal nuances, rich and variable harmony and charms with its exotic character bringing the listeners to a completely new world of musical pleasure.