



SCHOOL OF MUSIC

Presents

Annika Jonson, Piano

Thursday, April 27, 2023

8:30pm

Ed Landreth Auditorium

Program

Toccatà in D Major, BWV 912

J.S. Bach
(1685-1750)

Sonata No. 17 in D Minor, Op. 31, No. 2

1. *Largo – Allegro*
2. *Adagio*
3. *Allegretto*

Ludwig Van Beethoven
(1770-1827)

Ballade No. 2 in B Minor, S. 171

Franz Liszt
(1811-1886)

Annika Jonson is a student of Dr. Tamás Ungár.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Toccatà in D Major, BWV 912 – J.S. Bach (1685-1750)

The word “toccatà” originates from the Italian word “toccare,” meaning “to touch.” The keyboard toccatas of J.S. Bach are improvisatory works, exploring a wide variety of tones, colors, rhythms, and touches. In a historical church setting, keyboardists often improvised toccatas on the spot as a prelude to the main service, and toccatas such as this were likely used to test the touch of the instrument.

The opening statement of the toccata is a trumpet-like declaration, brilliant and joyful. Afterwards, the toccata continues to a stately *Allegro* section, an expressive and fugal *Adagio* section, and finally, a rhythmic and fast-paced finale.

Sonata No. 17 in D Minor, Op. 31, No. 2 – Ludwig Van Beethoven (1770-1827)

This sonata is often referred to as *The Tempest*, although Beethoven himself never gave it this name—the title originates from a passing comment where Beethoven suggested reading Shakespeare’s *Tempest* to understand this sonata and the *Appassionata* sonata. Nevertheless, this sonata is certainly grave and turbulent.

The first movement begins with a broad rolled chord in A Major, evoking a sense of tranquility. Immediately following, Beethoven writes a darker sequence of cascading notes in D Minor. As the movement progresses, we see glimpses of tranquility and peace surrounded by turbulence. The second movement surprisingly moves to B-flat Major. In contrast to the previous movement, the *Adagio* movement is tender and singing. The third movement consists of a hypnotic, rhythmic theme with sudden dynamic outbursts and changes in mood. At the end, it finally disappears into silence, bringing the stormy agitation to a conclusion.

Ballade No. 2 in B Minor, S. 171 – Franz Liszt (1811-1886)

Liszt’s Ballade No. 2 in B Minor is dark and tragic. It opens with ominous chromatic runs in the lower register, with a mournful melody breaking through in the right hand. However, the second theme that directly follows is singing and sweet, transcending above the previous turmoil. The Ballade develops into further stormy passages with broken octaves and chromatic runs. Throughout the midst of this turmoil, the second theme returns in multiple sections, in direct contrast to the thunderous octaves and chromaticism. Finally, the theme returns at the end in a final statement, solemn and tranquil.