



SCHOOL OF MUSIC

Presents

**Joshua Stanczak, piano**

Friday, April 28<sup>th</sup>, 2023

8:30 P.M.

Van Cliburn Concert Hall at TCU

**Program**

Prelude and Fugue No. 2 in C Minor BWV 847  
Prelude and Fugue No. 12 in F Minor BWV 857

Johann Sebastian Bach  
(1685-1750)

32 Variations in C Minor, WoO 80

Ludwig van Beethoven  
(1770-1827)

Sonata No. 3 in A Minor, Op. 28

Sergei Prokofiev  
(1891-1953)

*Intermission*

Sonata No. 3 in B Minor, Op. 58

Frederic Chopin  
(1810-1849)

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree  
in Piano Performance. Joshua Stanczak is a student of Dr. Tamas Ungar.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

## Program Notes

*Bach: The Well-Tempered Clavier*, by Johann Sebastian Bach, consists of two volumes of twenty-four preludes and fugues, covering all twelve major and minor keys. The first volume, from which tonight's selections were chosen, was completed in 1722, while the second volume was completed in 1742. The prelude from the Prelude & Fugue in C minor, BWV 847 has similarities to an etude, as the pattern of both hands playing together in groups of four sixteenth notes continues throughout nearly the entire prelude and forces the performer to have the hands in perfect sync. The fugue's subject is stated in the alto voice, which is immediately followed by the subject in the soprano voice, with an alto countersubject. The fugue then splits into three voices for the remainder of the piece. The prelude from the Prelude & Fugue in F minor, BWV 857 has a unique melody within the sixteenth note arpeggios, and it is constantly changing colors through the harmonies. The fugue is written as a four-voice fugue with an unusually apparent chromatic subject that repeats itself six times in the entire fugue. Unlike most of Bach's fugues, the F minor fugue has inconsistent lengths of episodes between subjects. As a devout Christian throughout his life, Bach was known to integrate his religious beliefs into his music. An example of this can be found in the subject of this fugue, where the physical path of the pianist's hand makes the form of a cross.

*Beethoven:* This piece begins with an original eight-bar theme that is then transformed into thirty-two variations. While some of the variations sound similar to each other and flow together without noticeable change, others have extreme and sudden changes of character and energy. The theme's chord progression is full of chromaticism which repeats itself throughout each variation, always reaching a peak at the most dissonant sound, which then resolves and settles into the conclusion. The most unique section of the piece is the last variation and coda which far exceeds in length every other variation preceding it.

*Prokofiev:* This sonata is the shortest of Prokofiev's nine sonatas that he wrote in his lifetime. It is written in sonata form, yet at the same time, consists of only one movement. It was completed in 1917, although he derived it from earlier works, he had composed as a teenager in 1907. At the time of its completion, the public viewed it as a creative and technically challenging work that displayed both high energy and virtuosity, as well as lyrical and reflective atmospheres.

*Chopin:* Completed in 1844, this is the last of Chopin's sonatas, viewed by many as one of his most challenging compositions, both technically and musically. It consists of four movements, the first (*Allegro Maestoso*) being the most complex. The main theme is presented from the beginning, yet shortly after, a new lyrical theme emerges almost out of nowhere, creating an ethereal atmosphere with a soaring melody over an arpeggiated accompaniment. The first theme returns with a different change of character. This time, Chopin adds an unexpected modulation by changing the second lyrical theme from B minor to B major for the remainder of the movement. The second movement is a *Scherzo* and is the shortest of the four movements. The main theme consisting of a flurry of arpeggios comes to a climactic resolution with an E-flat major chord and modulates in a subtle and almost magical fashion to B major. After this secondary theme is finished, a repeat of the original segment enters back in E-flat major before another big finish that immediately launches into the *Largo* movement. This movement has similar qualities to that of a nocturne and creates the perfect balance of simplicity and beauty, which flows out of the previous virtuosic two movements before heading to the dramatic finish. The *Finale* is an outstanding climax, with turbulent sounds that keep the intensity and drama pushing forward until the jubilant conclusion.