



Veniamin Blokh  
*piano*

— DMA Recital —

Saturday, February 8 | 6:30 p.m. | Kilbourn Hall

*Suite in C Minor, BWV 997* Johann Sebastian Bach

- I. Prelude (1675-1750)
- II. Fugue
- III. Sarabande
- IV. Gigue
- V. Double

*Three Fantasiestücke, Op. 111* Robert Schumann

- I. Sehr rasch, mit leidenschaftlichem Vortrag (1810-1865)
- II. Ziemlich langsam
- III. Kräftig und sehr markirt

*Isoldens Liebestod from Tristan and Isolde* R.Wagner/F.Liszt  
(1813-83/1811-86)

*Piano Sonata No.3, Op.28 in A Minor* Sergey Prokofiev  
(1891-1953)

**INTERMISSION**

*Variations and Fugue in E $\flat$  Major, Op. 35* Ludwig van Beethoven  
(1770-1827)

*Étude en forme de valse, Op.52, No. 6* Camille Saint-Saëns  
(1835-1921)

PROGRAM NOTES

The **Suite in C minor, BWV 997** was written by Johann Sebastian Bach around the year 1740. It was intended for the lute or the lautenwerk, a period keyboard instrument that reproduced the characteristic sound of the lute. Nowadays Bach's lautenwerk pieces have become standard keyboard and guitar repertoire items (sometimes in transposed keys). The first recorded publishing of the BWV 997 Suite was in 1881.

**Three Fantasiestücke for piano, Op. 111**, composed in 1851, is one of four works by Schumann entitled *Fantasiestücke*. The title was inspired by the collection of letters and writings about music published in 1814–1815, *Fantasiestücke in Callots Manier* by E. T. A. Hoffmann, one of Schumann's favourite authors. The composer greatly appreciated the 17th-century engraver's sense of fantasy. Schumann is said to have written them as a tribute to Beethoven's Opus 111, the Piano Sonata No. 32, because of his predilection for this work.

**"Liebestod"** (German for "love death") is the title of the final, dramatic music from the 1859 opera *Tristan und Isolde* by Richard Wagner. It is the climactic end of the opera, as Isolde sings over Tristan's dead body. Liszt was an adept transcriber of other people's music, including Berlioz's *Symphonie Fantastique* in 1833 after its premiere in Paris, all of Beethoven's Symphonies, Schubert songs, Bach cantata movements, instrumental pieces, and countless operatic themes.

Sergei Prokofiev composed his **Third Piano Sonata**, in the key of A minor, in 1917. The work was based on sketches dating from 1907. It was premiered in 1917 by Prokofiev himself, and published the following year, as Op. 28. Both this Sonata and the Sonata no. 4 were finished in the same year, and both bear the subtitle "From the Old Notebooks." The sonata is the shortest of his piano sonatas, being in a single movement in sonata form.

The **Variations and Fugue for Piano in E $\flat$  major, Op. 35** are a set of fifteen variations (plus three "bonus" variations) for solo piano composed by Ludwig van Beethoven in 1802. They are commonly referred to as the *Eroica Variations* because a different set of variations on the opening bass line section were used as the finale of his Symphony No. 3 *Eroica* composed the following year.

An **Étude en forme de valse**, it's unusual from the start. A triple-meter étude, it isn't, despite its title, very much like a waltz. It's done at such speed as to be undanceable and yet there are periodic breaks of bravura writing – each section is difficult but for different reasons – that seems quite dancelike.

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Piano Performance.

Mr. Blokh is a student of Prof. Alan Chow.