

Trinity College of Music,
London
ATCL Recital Diploma

presented by



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Pune, 12 July 2018

Programme

Prelude and Fugue in A Flat Major Johann Sebastian Bach 4:00
The Well Tempered Clavier I
BWV 862 1685–1750

Sonata in C minor Op. 10 no. 1 Ludwig van Beethoven 17:00
Allegro molto e con brio
Adagio molto
Prestissimo
1770–1827

Polonaise in C sharp minor Frédéric Chopin 7:00
Op. 26 no. 1 1810–1849

Dumka Peter Illyich Tchaikovsky 9:00
Scène Rustique Russe
1840–1893

Total performance time 37:00

Prelude and Fugue in A Flat Major

Bach

Often cited as the “The Old Testament of Music”, Johann Sebastian Bach’s *Well Tempered Clavier* is one of the most monumental publications in the history of music. It is a set of two books, each consisting of a prelude and fugue for each of the 24 major and minor keys: intricate keyboard pieces showcasing the principles of polyphony and harmony.

The Prelude in A flat Major from Book 1 is a lively dance in triple meter. It opens with a short syncopated figure on which the whole piece is built. The Prelude has two voices, each stating this figure in turn while the other counters. Later, the subject is pitted against a flurry of semiquavers, providing an energetic pulse which pushes the music forward. The Fugue is a slow four-voice fugue which starts with a statement of the subject in the tenor, followed by the other voices. It progresses through various keys, with appearances of Episodes based on elegant, flowing sequences of semiquavers accompanied by stable descending quavers.

Sonata in C minor Op. 10 no. 1

Beethoven

Termed the “New Testament of Music”, Beethoven’s thirty-two piano sonatas trace his compositional development throughout his life, reflecting a profound transformation in style and musical vocabulary. Composed between 1795 and 1797, the Opus 10 Sonatas were written while Beethoven was still studying with Haydn and clearly evidence Haydn’s influence on his early style.

The first movement opens with a dramatic rocket-like ascending arpeggio in a dotted rhythm followed immediately by three *piano* chords, further extended into an energetic perfect cadence. This gives way to a lighter, more lyrical second theme. The development starts with a re-statement of the opening figure in the tonic major. A new theme emerges, modulating through various keys before ending in the tonic for the recapitulation.

Considered one of Beethoven’s most beautiful slow movements, the *Adagio molto* is a love song. The deep expression, long *legato* phrases, and a tender singing style all render it special. The calm character provides a sense of stillness and belonging after the exuberant first movement.

The finale is a short quick-paced *prestissimo* based on a syncopated six-note motif. There is a short development section, followed by a recapitulation and an extended Coda ending in the tonic major. With a flurry of contrasting colours, the *prestissimo* provides a lively, upbeat conclusion to the Sonata.

Polonaise in C sharp minor Op. 26 no. 1

Chopin

The lyric-epic-dramatic poet of the piano, Chopin wrote prolifically and nearly exclusively for the instrument marking the Romantic period as its Golden Age. He was particularly influenced by *bel canto* melodies of Bellini and Nocturnes of John Field. His nationalistic propensity for Poland was manifested in the Mazurkas and Polonaises. These Polonaises are stately dances in triple meter based on the distinctive Polonaise rhythm. Chopin imposed a highly lyrical and often heroic character. The Opus 26 Polonaises were composed in 1836 and were both dedicated to Josef Dessauer.

The Polonaise in C sharp minor opens with a fiery *appassionato* introductory figure in C sharp minor, the primary theme, preceded by a dramatic descending octave introduction. Then follow powerful, chivalrous but prevaingly lyrical themes with the section climaxing with a series of virtuosic arpeggio figures giving way to a tender melody. The trio in an inspired tonic major presents a new theme which is developed and then followed by a new left hand melody increasing the tension until a repeat. This Polonaise is very diverse in textures, dynamics and moods.

Dumka

Tchaikovsky

Tchaikovsky's compositional genius lay in larger forms such as ballet, opera and symphony. The bulk of his piano works consists of *morceaux* (short pieces). His intensely emotional music combines many influences in an individual style—Russian folksong with Western European techniques, nationalism with a personal agenda.

A *Dumka* is a slavic folk ballad with melancholy and exuberant sections. This version by Tchaikovsky, subtitled *A Scene from the Russian Countryside*, is a multi-episodic fantasia full of animation and is among his most virtuosic and successful works for the piano. Written in 1886, it was dedicated to the French pianist and Conservatoire director Antoine Marmontel. It begins *Andantino cantabile* in common time with a popular melody of melancholic seriousness soon to be forgotten until the conclusion. After some ornamentation and development of this theme, exuberance builds. Then follows an excited build-up of eccentric *con anima* sections; a calm *poco meno mosso*; *bravura cadenza*, a hard driving *moderato con fuoco*, *sempre staccato*; and a final return to the melancholic first theme ending in three abrupt *fortissimo* chords.
