The D'Angelo Department of Music
at
Mercyhurst University

presents

Eden Dolanc, piano

Junior Recital

Walker Recital Hall

Saturday, November 8, 2025
4:00 pm

MERCYHURST
UNIVERSITY
D'ANGELO DEPARTMENT OF MUSIC

PROGRAM

Prelude and Fugue in B-flat Major, BWV 866 — J.S. Bach (1685-1750)
from the Well-Tempered Clavier, Vol. 1

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From *Visions Fugitives*, Op. 22 — Sergei Prokofiev (1891-1953)

No. 1: *Lentamente*
No. 5: *Molto giocoso*
No. 10: *Ridicolosamente*

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Sonata in F Major, K.332 — W.A. Mozart (1756-1791)

Allegro
Adagio
Allegro assai

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Rhapsody in G Minor, Op. 79 — Johannes Brahms (1833-1897)

This recital is in partial fulfillment of the requirements for the B.M. in Performance degree program.

Please silence all electronic devices. The use of recording devices is strictly prohibited.

NOTES

Prelude and Fugue in B-flat Major J.S. Bach (1685-1750)

Johann Sebastian Bach was born March 21, 1685, in Eisenach, Germany. He is most well-known for the Brandenburg Concertos, organ and keyboard works such as The Well-Tempered Clavier (WTC), and Mass in B Minor. He held several church positions throughout his career, writing weekly cantatas for the church.

The keyboard instruments widely used during Bach's time were the harpsichord, clavichord, and the organ. The term "clavier" simply meant "keyboard" in German, thus Bach's designation of the term in this work's title implies that the pieces can be played on any keyboard instrument. While the harpsichord was incapable of doing dynamic shaping on a single manual, the clavichord did have such capabilities (since the strings on it were struck and not plucked like on a harpsichord); however, the clavichord's sound was much softer and more intimate than that of the harpsichord. On the harpsichord, tone and color can be achieved by differences in articulation. Sustained crescendos are not possible on a single manual. On the modern piano, however, the performer can easily create a variety of dynamics and colors to bring out the independence of Bach's lines in the texture.

The Prelude in B-flat Major is from Book I of the WTC, a set containing 24 preludes and fugues in each of the major and minor keys. The first half of this prelude is in the style of a toccata and requires light, fleet fingers to bring the character alive. Heading into the second half of the prelude, Bach transitions into a cadenza-like section, resembling an organ texture, where the music sounds as if it's being improvised with alternating runs and rolled chords. When the cadenza has run its course, Bach quickly ends the prelude with a rising arpeggiated figure that organically fades to a stop on a gentle high B-flat.

The fugue is more of a contrast to its prelude, offering a calmer mood. It has three voices, each taking turns presenting different subjects, counter subjects, and episodes. The opening subject of the fugue is an eighth note figure that starts on the first upbeat and finishes with a slightly varied sixteenth note figure. The subject occurs eight times throughout the fugue, switching between voices and tonalities. The counter subject can be recognized by its dotted rhythm, followed by a pattern fo contrary melodic inversion of the subject. Most of the second half of the fugue is considered the modulatory section and includes multiple episodes of winding chromatic sixteenth and

eighth notes. The last subject brings it back to B-flat major before wrapping the fugue up with a coda.

From *Visions Fugitives,* Op. 22 Sergei Prokofiev (1891-1953)

Sergei Prokofiev was born in Ukraine and lived from 1891 to 1953. As a young boy, he began both piano lessons and learning to compose, guided by his mother, an accomplished pianist. He continued his music education at the Conservatory at St. Petersburg where he gained a firm foundation of academic fundamentals of music. Towards the end of his schooling, he composed his first large-scale work, the Piano Concerto No. 1 in D-flat major. As he continued composing, he quickly expanded his range of musical genres and began writing symphonies, operas, ballets, film music, and program pieces. Inspirations for this variety of music came from many sources including the newer forms of theatre, poetry, and painting.

Prokofiev's Visions Fugitives is a set of 20 piano miniatures inspired by the poetry of Konstantin Balmont (1867-1942). The miniatures were written between 1915 to 1917 and premiered on April 15, 1918, in Petrograd. The length of each miniature ranges from 21 seconds to just over three minutes.

Vision Fugitive No. 1, *Lentamente*, is filled with an intensely soft melody that slowly and mysteriously winds through to the end. Its slow and simple expressiveness are great examples of one of Prokofiev's five defining characteristics of his compositions: lyricism.

Nos. 5 and 10 differ, showing displays of humor and sarcasm. No. 5, marked *Molto giocoso*, is fast paced and rich in unpredictability. Having no key signature, it is roughly based on the key of G major but strays very briefly to centers of Gb and F# majors. This miniature exploits the upper register, as both hands are in treble clef. Of the 20 piano miniatures it is the shortest with a length of 21 seconds, ending abruptly with a G major chord.

No. 10 is set at *Ridicolosamente*, which hints at a humorous character. The humorous quality comes from both the left-hand accompaniment pattern and the dissonant right-hand melody, in addition to the ambiguity of the key. The piece starts off in the key of G-flat major, but once the right-hand melody enters in the third measure with a new sounding F-natural, it is no longer clear if the key is G-flat major or B-flat minor. As it continues, a clear pattern of repeated leaping thirds is built in the left hand. The last six bars of the piece seem as though they will restate the beginning, but an unexpected change to a sustained note in the left hand results in a short note and abrupt cadence in B-flat minor.

Sonata in F Major, K. 332 W.A. Mozart (1756-1791)

Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756. By the young age of five, he was already recognized as an advanced keyboardist and violinist and had begun to compose. He was widely known as a child prodigy and toured around Europe extensively performing for various royalty. With the help of his touring, Mozart was able to get his name and talent across a myriad of countries and their musical communities. Opportunities for performing and commissions of his compositions were frequent and are part of how he achieved such great success and an established career at such a young age. By just 15 years old, he had composed a dozen symphonies, several string quartets, a successfully premiered opera *Ascanio Alba*, and was appointed as honorary Konzertmeister at the Salzburg court. As he continued composing, he was able to use the varieties of styles that he learned from this touring years as a young musician. Mozart is one of the most prolific composers of the classical period. Of his 626 works, some of the most notable include the opera *Don Giovanni*, Symphony No. 40 in G Minor, and his Piano Sonata in A Major, K. 331.

Mozart's 18 Sonatas were written between the years 1774-1789. The Sonata in F Major, K. 332, is the twelfth and was a part of three sonatas (K. 330, K. 331, and K. 332) that he wrote as a set, published in Vienna in 1784.

The first movement, *Allegro*, is in typical sonata form, which consists of a repeated exposition, a development, and a recapitulation. The first theme is represented by a lyrical melody made up of larger intervals and is accompanied by a broken chord figure. As each new melody is presented along with a new section of the movement, a character shift can be heard in the dynamic level and mood. For example, the second theme is in the dominant and its motive is shorter notes instead of longer, lyrical lines. In the development section, Mozart writes a *fortepiano* circle of fifths progression that creates a stormy-like atmosphere. The recapitulation restates the exposition but remains in the tonic key. The movement ends with ascending arpeggiated sixteenth notes, followed by exciting unison octaves across both hands.

The second movement, *Adagio*, is characterized by its operatic melody, complete with ornaments and accompanied by an Alberti bass figure. The melody is repeated often, though varied with different embellishments and moving between the parallel major and minor keys, creating a color change. The third movement, *Allegro assai*, is the most virtuosic of the three, as displayed by the thrilling sixteenth notes that predominate throughout. Like

the first movement, it too is in sonata form, with a development section that contains more frequent modulations than the first movement's development. In contrast with the majority of the movement, it ends with a pianissimo arpeggiated eighth note theme repeated from the exposition, that slows to an unexpectedly calm conclusion.

Rhapsody in G Minor, Op. 79 Johannes Brahms (1833-1897)

Johannes Brahms, composer and virtuosic pianist of the Romantic period, was born in 1833 in Hamburg, Germany. Taught by his father initially, Brahms started learning piano from a young age. At the same time, he had an equal if not greater interest in composition, and he was often discouraged from composing by his parents and early instructors who believed he had a better career opportunity as a performer. By the age of 20, Brahms developed a good friendship with Robert Schumann, another prominent Romantic era composer, who mentored Brahms and set him up for success. In his later life, Brahms grew in popularity across central Europe, many showing true appreciation for his compositions. Some of his most well-known works include his four symphonies, the piano and violin concertos, and the widely recognized Hungarian Dances and Lullaby.

Rhapsody in G Minor Op. 79, No. 2, is the second of Brahms's two rhapsodies. The piece was composed during the height of his career in 1879. During this time, he was widely regarded as the greatest living German composer. In addition to his friendship with Schumann, he built a connection with his wife Clara Schumann, a piano virtuoso in her own right. She was one of the first to receive the two rhapsodies before publishing. Initially, Clara did not love the pieces, saying, "I must study the two pieces. I think, for me, it will be like most of the other piano pieces, which I only gradually became fond of." Despite her statement, it grew in popularity immediately after its composition and has remained a frequently performed piece ever since.

Rhapsody in G Minor is a dramatic piece full of driving melodic lines and several contrasting sections. Though the title is "rhapsody," Brahms used a more conventional form of a sonata, including an exposition, development, and recapitulation. The exposition is equally comprised of three main themes that are each rich in texture but contrast deeply in dynamic, articulation, and color. The heroic first theme is an ascending arpeggiated theme, followed by the galloping staccato second theme, which then changes to the suddenly mysterious third theme. The development is a repeated variation of the opening theme that travels through multiple tonalities, which then transitions

to the slightly modified iteration of the third theme. The recapitulation restates the original theme before ending the piece in a thick textured coda with an exciting melody in octaves of the left hand. This represents the climax of the overall rhapsodic composition.