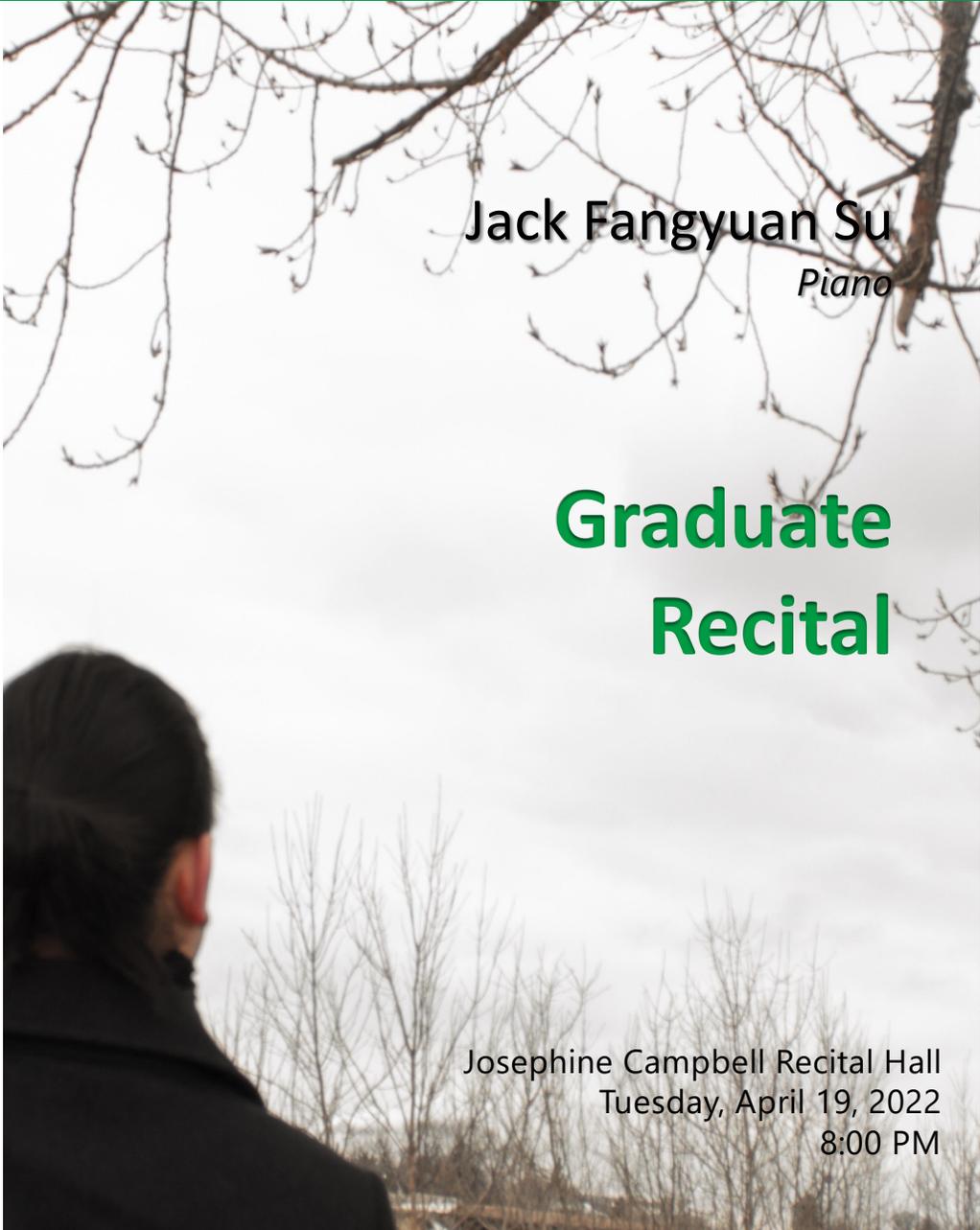


Acknowledgements

- I would like to thank my teacher Dr. Nariaki Sugiura, for all his generous help in both academic and music performance areas, over the past seven years.
- I would like to thank both my grand mother, my father and my mother, for their fearless support.
- Thank you to all the staff and faculty in the UND Music Department.
- Thank you to the many music teachers I have had in the past, who have helped me on my journey to becoming the musician I am today. It is nice to meet you all, and great thing worked with you.
- Thank you to all my friends in Grand Forks, both young and old, sitting here right now or tuning in online, for your warm support. Thanks for coming to my recital.

This recital is in partial fulfillment of a
Masters of Music: Piano Performance.



Jack Fangyuan Su
Piano

Graduate Recital

Josephine Campbell Recital Hall
Tuesday, April 19, 2022
8:00 PM

Program

Prelude and Fugue in D Major, BWV 874
from Well-Tempered Clavier Book II
Prelude
Fugue

J. S. Bach
(1685-1750)

Sonata No. 21 in C Major, Op. 53 "Waldstein"
I. Allegro con brio
II. Introduzione: Adagio molto
III. Rondo: Allegretto moderato

L. v. Beethoven
(1770-1827)

Intermission

Etude in D Major, Op. 39 No. 9

S. Rachmaninoff
(1873-1943)

Nocturne in C Minor, Op. 48 No. 1

F. Chopin
(1810-1849)

Piano Sonata No. 1, Op. 22 (1952)
I. Allegro marcato
II. Presto misterioso
III. Adagio molto appassionato
IV. Ruvido ed ostinato

A. Ginastera
(1916-1983)

Program Notes

The Well-Tempered Clavier

One of the most important collection in the history of classical music, this is a set of two books, of each contains 12 different keys that we may find under the equal temperament system. Each keys combining a prelude and a fugue, most of the time they show opposite character, (Fast and slow, slow and fast, etc.. Exceptions exists.) and the fugue has a certain main theme, that can be found in the different voices, presumably in different keys sometimes. In this D major, you shall expect an energetic prelude and an extremely singing-like fugue.

J. S. Bach

Program Notes (continued)

Sonata No.21 in C Major, "Waldstein", Op. 53
Dedicated to his friend and long-term patron Count Waldstein, this sonata is among Beethoven's most technically challenging piano sonatas. It is also known as L'Aurora (The Dawn) in Italian, for the sonority of the opening chords of the third movement, thought to conjure an image of daybreak. This sonata contains an energetic first movement, a hesitant second movement as an intro to the third movement, welcoming this smoothly flowing last movement.

L. v. Beethoven

Etude in D Major, Op. 39 No. 9
This is the last etude from Rachmaninoff's *Études-Tableaux* ("study pictures"). It has a dramatic and bombastic march-like motive, two 16th notes plus one 8th note, often in a chordal progress from both hands, throughout the whole repertoire. Other than that, Rachmaninoff also managed to incorporate a wild range on the keyboard, from the lowest D to the highest #F, therefor created lush harmonies and intensified music color with immediate register shifting between phrases.

S. Rachmaninoff

Nocturne in C Minor, Op. 48 No. 1
A nocturne (from the French for 'nocturnal', from Latin *nocurnus*) is a musical composition that is inspired by, or evocative of, the night. Chopin wrote the set Op. 48 piece in 1841 and this is the first one of the set. It is among the most well-known, nocturnes simply because of its physically challenging, as well as emotionally sensitive. To demonstrate, this nocturne can be divided into three sections, when entering the next section, we can tell immediately when that happens by the changing of the key and the speed, which all indicated directly by the composer.

F. Chopin

Piano Sonata No. 1, Op. 22
Influenced by Argentine folk music, Ginastera's intention of this repertoire was to capture the spirit of Argentine folk music without relying on explicit quotations from existing folk songs. The first movement poses two contrasting themes that grow and evolve as the music progresses. The second movement is energetic and scherzo-like; the third is lyrical, with an initial theme that returns after a contrasting middle section. The final movement is a driving toccata filled with busy rhythms.

A. Ginastera