



SFCM

SAN FRANCISCO CONSERVATORY OF MUSIC

Alex Fang, *piano*

Second Year Master's Recital

Thursday, May 12, 2022, 7:30 PM

Caroline H. Hume Concert Hall

with

Jung-eun Kim, *piano*

Fantasie in F Minor for piano four-hands, D. 940 Franz Schubert
(1797–1828)

Jung-eun Kim, *piano*

-Intermission-

Prelude in E Minor, BWV 855a Johann Sebastian Bach
from *The Well-Tempered Clavier, Book I* (1685–1750)
(transposed to B Minor) arr. Alexander Siloti

Piano Sonata No. 3 in B Minor, Op. 58 Frédéric Chopin
I. Allegro maestoso (1810–1849)
II. Scherzo. Molto vivace – Trio
III. Largo
IV. Finale. Presto non tanto

*Cameras, recording equipment, food and drink are not permitted in Conservatory performance halls.
Please turn off all cell phones and other electronic equipment before the performance begins.*

Program Notes

Franz Schubert (1797–1828)

Fantasie in F Minor for piano four-hands, D. 940

Austrian composer Franz Schubert is revered for his prolific contributions to vocal writing, especially the German art song, and the more intimate genre of chamber music. The *Fantasie in F Minor* displays these two qualities of Schubert in full maturation. Written in 1828, the last year of Schubert's tragically brief life, the piece contains incredible melancholy and turbulence. Like Schubert's *Wanderer Fantasy*, the structure is balanced between a freer fantasy with the arc of a sonata, with four "movements" played continuously. The opening introduces the quivering melody over a rocking accompaniment through a series of Schubertian modulations and stormy outbursts. Through a jarring transition to the minor key a half-step away, sharing no tones in common, the second movement erupts into an intense French overture highlighted by its slow, dotted rhythms, which gently reveals a lovely song. The lengthier third movement resembles a lively folk dance. After all the dancing, the opening material returns, and the *Fantasie* culminates in an overwhelming fugue which races to its last gasps for air.

Johann Sebastian Bach (1685–1750)

arr. Alexander Siloti

Prelude in E Minor, BWV 855a

from The Well-Tempered Clavier, Book I
(transposed to B Minor)

Leaving behind no recordings, Russian pianist Alexander Siloti is remembered most for this beautiful transcription of the tenth prelude from Bach's *Well-Tempered Clavier* (Book One). The original Bach prelude (paired with the rare two-voice fugue) includes sixteenth-note figurations in the left hand outlining the harmonic progression which supports the florid singer in the right hand. Siloti changes the original key of E Minor to B Minor and shifts the figurations to the right hand, allowing the left to provide a darker, slower harmonic underpinning. Siloti also adds a repeat, perhaps allowing for a subtle discovery on the second pass: no longer florid in Siloti's hands, a tender, inner melody illuminates itself.

Program Notes

Frédéric Chopin (1810–1849)

Piano Sonata No. 3 in B Minor, Op. 58

Today, Polish composer Frédéric Chopin remains a favorite among countless pianists and listeners, for his idiomatic writing for the piano and his contributions to the nineteenth-century Romantic style. Unlike his contemporaries and predecessors, Chopin includes the piano in each of his compositions, and mainly wrote for the solo pianist.

Throughout his oeuvre, Chopin artfully balances innovation with tradition. This is exemplified by a reputation for elevating miniature genres such as the mazurka, nocturne, étude, and waltz, all of which existed prior but are now deeply associated with Chopin's name after his advancements. This balance also shines through his compositional style, which assimilates a forward-looking sense of harmony and enduring operatic melodies with a natural approach to classical forms and counterpoint.

Written in 1844, Chopin's Piano Sonata No. 3, Op. 58 represents one of his relatively few ventures into larger-scale works and provides a fantastic lens for pianists and listeners to appreciate this craft. He tweaks the Beethovenian mold of four-movement sonatas in order to keep the narrative propelling forward. Like his second sonata, the first movement skips the restatement of the majestic opening theme due to its extensive transformation in the tumultuous development. Instead, the movement plunges into a new perspective on the loving, singing second theme. Then, a lighthearted scherzo (a genre for Chopin that, ironically, was usually dark) with a daydreamy middle section provides brief relief. The third movement begins arrestingly, then quickly opens to an expansive nocturne which returns as a barcarolle after a long, meandering middle section, not unlike a dream or fantasy one might have during the night. The sonata closes with an unrelenting rondo, ending, like the first movement, in triumph.

Works Cited

- Barber, Charles. "The Transcriptions" in *The Alexander Siloti Collection: Editions, Transcriptions and Arrangements for Piano Solo*. New York: Carl Fischer, 2003, 5-13.
- Howard, Orrin. "Piano Sonata No. 3 in B minor, Op. 58." *LA Phil*. Accessed 10 May, 2022. <https://www.laphil.com/musicdb/pieces/4834/piano-sonata-no-3-in-b-minor-op-58>.
- Jaffe, Jane V. "Piano Sonata No. 3 in B minor, op. 58." *Parlance Chamber Concerts*, 26 February 2017. <https://www.parlancechamberconcerts.org/parlance-program-notes/frederic-chopin-1810-1849-2>.
- Rodda, Richard E. "Fantasy in f minor for Piano, Four Hands, op. posth. 103, D. 940" in *Program Notes: Schubertiade V*. Music@Menlo, 2015. https://musicatmenlo.org/files/MatM_2015_SCH5_notes.pdf.