



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

Fourth Year Recital

**Miguel Esteban, Piano**

March 23, 2021 at 7:30 ET  
Walter Hall, Livestream

**PROGRAMME**

Piano Sonata No. 14 in C minor, K. 457  
Molto Allegro  
Adagio  
Allegro assai

Wolfgang Amadeus Mozart  
(1756-1791)

24 Preludes, Op. 34  
No. 19 in E-flat major  
No. 20 in C minor  
No. 23 in F major  
No. 24 in D minor

Dmitri Shostakovich  
(1906-1975)

Enchantment  
I. Incantation  
II. Song of the Shrine  
III. Dance of Desire  
IV. Beyond the Dream

Robert Nathaniel Dett\*  
(1882-1943)

**INTERMISSION**

Mazurkas, Op. 59  
No. 1 in A minor  
No. 2 in A-flat major  
No. 3 in F-sharp minor

Frédéric Chopin  
(1810-1849)

The Seasons, Op. 37a  
No. 6, June: Barcarolle  
No. 7, July: Song of the Reaper

Pyotr Ilyich Tchaikovsky  
(1840-1893)

Dumka, Op. 59

Pyotr Ilyich Tchaikovsky  
(1840-1893)

\* denotes Canadian composer

This recital is in partial fulfilment of the Bachelor of Music Degree in Performance.

Miguel Esteban is a student of Dr. Enrico Elisi.

## PROGRAM NOTES

### **Piano Sonata No. 14 in C minor, K. 457 - Wolfgang Amadeus Mozart**

Mozart's *Sonata No. 14 in C minor, K. 457* was written in 1784 and is dedicated to Therese von Trattner. The choice of C minor for this sonata presents a tragic feeling, suggesting this piece may have been a very personal work since it is only one of two piano sonatas that he wrote in a minor key, the other being in *Piano Sonata No. 8 in A minor, K. 310*, written around the time of his mother's death.

The first movement presents the subject in bold, fiery octaves in the 8 measures. The piece stays strong until the transition to the relative major, E-flat, for the second subject. The development uses motivic material from both of the subjects, and progresses through various keys, creating instability that eventually returns to the opening theme, marking the recapitulation section. After presenting the second theme in the original key of C minor, the piece ends with a coda.

The second movement is in Eb major with a theme that returns 3 times, with each ornamented differently. In between the themes are sections which modulate to Bb major, Ab major and Gb major. Interestingly, the Ab major section begins the exact same as the second movement in Beethoven's *Pathétique* sonata, which was composed 14 years later. The movement is reminiscent of Mozart arias, and is very improvisatory in nature. Towards the end of the movement, I will be including a small, original cadenza that presents the theme one last time before the movement ends.

The final movement presents a very tragic theme that is repeated throughout the movement. The first subject consists of two parts. The first presents a quiet melody in the right hand that is accompanied by a calm left hand. This is contrasted by the second with a completely new and fiery idea. This section leads abruptly to the second subject, a flowing melody in E-flat major accompanied by an Alberti bass left hand. With no transition, the original subject is presented in C minor and is interrupted by a series of diminished seventh chords in F minor then G minor and is followed by the second subject in the original key. The fiery coda uses the unexpected Neapolitan 6th that leads to a perfect cadence, finally ending with two strong C minor chords.

### **24 Preludes, Op. 34 - Dmitri Shostakovich**

*24 Preludes, Op. 34* is a set of short piano pieces by Shostakovich, written in 1933. Similar to other composers, Shostakovich arranged the set following the circle of fifths. There is a prelude for each major key and minor key. Used as a way for him to re-enter the public sphere of performance, Shostakovich premiered the entire set in May, 1933. I will be performing Nos. 19 (E-flat major), 20 (C minor), 23 (F major) and 24 (D minor). Each piece is very unique in character and is filled with many surprises for the listener.

### **Enchantment - Robert Nathaniel Dett**

One of my favourite sets on the program, *Enchantment* is a piano suite written by Canadian-American composer, Robert Nathaniel Dett in 1922. Dedicated to Percy Grainger in appreciation, the suite consists of four movements and is paired with an original program written by Dett that follows a protagonist through his journey of discovery and the unattainable. Dett unifies the various movements through the transformation of thematic motives. The original program is as follows:

#### **- THE PROGRAM -**

“What seek you? Say! And what do you expect?”

“I know not what; the Unknown I would have!

What's known to me is endless; I would go

Beyond the end. The last word still is wanting.”

## I. INCANTATION:

A soul obsessed by a desire for the unattainable, journeying on an endless quest, wanders into a pagan temple, and there yields to an overpowering impulse of the moment to utter an Incantation before the shrine of an unknown goddess.

## II. SONG OF THE SHRINE:

From somewhere far within the shrine a mysterious voices - a  
“voice of molten melody  
Singing love that may not be.”

## III. DANCE OF DESIRE

A drum beats, and a gong sounds; strange shapes assemble for a carnival of passion, into whose company and revelry the soul finds itself drawn irresistibly. In the urge of the music the Incantation mingles with the now mocking Song of the Shrine.  
After a mad swirl, there is a final crash, at the sound of which the apparitions vanish.

## IV. BEYOND THE DREAM:

And, as in a vision, the soul sees itself transfigured, appearing unto itself as an ever-shifting shoal of pale, opalescent fire, from which there rises in a visible exaltation, like smoke from smouldering incense, the still unsatisfied longing for the unattainable.

### **Mazurkas Op. 59 - Frédéric Chopin**

Chopin's set of *Mazurkas, Op. 59* was composed and published in 1845, being some of his later mazurkas. Mazurkas are a Polish musical form in triple meter that often accents the second or third beats. A specific dotted rhythm that can be heard throughout all three works is also very characteristic of mazurkas. First of three in the set, the A minor mazurka is the slowest and is highly chromatic. It opens with a lonely melody that gradually introduces more textures, wandering through various tonal centres. The second is in A-flat major that is more joyous in nature, and begins with a simple statement of a lyrical melody that is repeated throughout the work. The coda, similar to the first mazurka, is filled with accidentals and chromatic harmonies. The final mazurka is in F-sharp minor and is reminiscent of the *oberek*, another national dance of Poland that is faster than a typical mazurka. Although their characters are quite different, the three complement each other very well and display the nationalistic pride that Chopin had in Poland.

### **The Seasons, Op. 37a - Pyotr Ilyich Tchaikovsky**

Commissioned by Nikolay Matveyevich Bernard, the editor and publisher of a St. Petersburg music magazine, *The Seasons, Op. 37a* is a set of twelve short character pieces for solo piano, each representing a different month of the year in Russia. Tchaikovsky did not devote much seriousness to the set and only agreed so that he may supplement his income. Each piece was paired with a poetic epigraph chosen by Bernard and the set was completed in 1976. Today I'll be presenting No. 6, June, and No. 7, July. One of the most famous from the set, June is a barcarolle, a traditional folk song that is typically sung by Venetian gondoliers, and presents a beautiful flowing melody. July is a joyous song that filled with celebration and dance. They are paired with the following poems:

#### June: Barcarolle

Let us go to the shore;  
there the waves will kiss our feet.  
With mysterious sadness  
the stars will shine down on us.  
(Aleksey Pleshcheyev)

#### July: Song of the Reaper

Move the shoulders,  
shake the arms!  
And the noon wind  
breathes in the face!  
(Aleksey Koltsov)

### **Dumka, Op. 59 - Pyotr Ilyich Tchaikovsky**

*Dumka, Op. 59*, with an additional title of "Rustic Russian Scene", was written in 1866. A dumka is often characterized by a sad or plaintive tone contrasted with a celebratory section. It is also inspired by Slavic folk songs and ballads and is infused with many folk elements and themes. The *andantino cantabile* begins with a melancholic melody on top of a chordal accompaniment in C minor. This is followed by a lively *con anima* section in Eb major, depicting a rustic dance. The dance varies a fragmented theme, and is interrupted by a new, slower section in G minor which descends in range leading to a cadenza. After the cadenza, there is a return of the rustic dance which bursts into a fiery section that eventually dies down and leads back into the final section. The recapitulation of the opening uses sparse accompaniment and conveys a deeper sense of tragedy and isolation, a feeling that many of us have experienced a lot of over the past year.

*Program Notes by Miguel Esteban*