

By kind permission of  
the Master and fellows



## Dominika Mak, piano

Wednesday 11<sup>th</sup> October, 2023 | 7:30pm      Trinity College Chapel

---

PROGRAMME

---

- |   |  |
|---|--|
| JOHANN<br>SEBASTIAN BACH<br>(1685–1750) | French Suite No. 4 in Eb major, BWV 815<br>I. Allemande<br>II. Courante<br>III. Sarabande<br>IV. Gavotte<br>V. Air<br>VI. Menuet<br>VII. Gigue         |
| LUDWIG VAN<br>BEETHOVEN<br>(1770–1827)  | Piano Sonata No. 21 in C major, “Waldstein”<br>I. Allegro con brio<br>II. Introduzione: Adagio molto<br>III. Rondo: Allegretto<br>moderato–Prestissimo |
| FRÉDÉRIC<br>CHOPIN<br>(1810–1849)       | Piano Sonata No. 3 in B minor, Op. 58<br>I. Allegro maestoso<br>II. Scherzo<br>III. Largo<br>IV. Finale: Presto non tanto                              |



**Dominika Mak** is a twenty-three year old Polish classical pianist, currently studying at the Royal Academy of Music under the tutelage of Christopher Elton (Professor Emeritus). In her time at Trinity College Cambridge, Dominika has tried her hand at being the Artistic Director of TCMS, a choral soprano in Trinity College Choir (a mistake rectified by her singing teacher, a mezzo-soprano,) a Chopin scholar, an avid accompanist, and, more successfully, as a solo pianist. Now, Dominika looks forwards to the intimate understanding of Chopin which will emerge in preparation for a potentially significant event in 2025.

After a successful performance of Chopin's Piano Concerto in F minor No. 2 under the baton of Sam Gray last June, Dominika returns to home turf for a recital of Bach, Beethoven and Chopin. Although this programme may otherwise be known as the meat and two veg of the piano repertory, we hope you may find something new and exciting in this post-humous collaboration between composer and performer.

---

PROGRAMME NOTES

---

**Bach: French Suite No. 4 in E $\flat$  major, BWV 815**

Bach composed the six French Suites between 1717-1725, during a transitional period in his life, in which he lost his first wife, Maria Barbara Bach, and made the decision to leave his position in Cöthen to assume the role of Thomaskantor in Leipzig. The suites were first

given the “French” name in 1762 by Friedrich Wilhelm Marpurg, and numerous attempts at determining the precise *Frenchness* of the Suites have found very little, if any characteristics. The Suite in E-flat major takes us on a journey from the *Allemande*, full of gravitas, through the lively *Courante*, which takes its name from the French *courir* (to run), the playful *Air*, the pensive *Sarabande* and *Menuet*, to the triumphant *Gigue* which concludes the dance.

### **Beethoven: Piano Sonata No. 21 in C major, “Waldstein”**

Beethoven’s Sonata No. 21, dedicated to his close friend and patron Count Ferdinand Ernst Gabriel von Waldstein, is one of the fine sonatas of his middle period. Completed in the summer of 1804, the “Waldstein” is an important early work in Beethoven’s “Heroic” decade from 1803-1812. The Waldstein also bears the name of L’Aurora (The Dawn) in Italian, for the sonority of the opening of the Rondo, in which the sustain pedal is left on for pages at a time. The transitory *Introduzione* movement replaced what was later published as the *Andante favori*, WoO 57, a decision which left us with the impression of a single breath from the end into the Rondo. From the striking opening *pianissimo* chords of the *Allegro*, Beethoven takes us on an incredible journey with unexpected twist and turns, punctuated by the unlikely repose of the E major second subject.

### **Chopin: Piano Sonata No. 3 in B minor, Op. 58**

Chopin’s last sonata reveals a formidable streak in Chopin’s oeuvre. Completed in 1844, after four years of persistent illness, the sonata is known as one of his most difficult works, both technically and musically. The work opens on a dramatic note, propelled into being by a rapid descending figure. After Chopin makes his embittered statement quite enough, he follows into a parade of themes, soothing to the martial opening. The scherzo follows on with a quicksilver, light-as-air journey to the remote key of E-flat, pulled back to B major for the serene middle section. Chopin’s *Largo* transports us to another planet with an ethereal lyricism which inspires a somewhat nervous attention. This precedes the frightening might of the *Finale*, described by Orrin

Howard as a movement of “rock-ribbed musical strength and genuine technical élan.” In a heroic sweep the sonata ends in exuberant B major, absolving itself from the struggles endured.

*Concerts from Trinity College Chapel are video webcast live and available to watch again. You may be identifiable as in attendance at the concert. Please ensure that all electronic devices, including cameras, are switched off. Any children should not be left unsupervised at any time.*