

5-3-2015

Michelle Sulaiman, Piano, in a Senior Recital

Abilene Christian University

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THE ABILENE CHRISTIAN UNIVERSITY

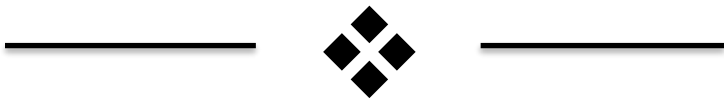
DEPARTMENT OF MUSIC

PRESENTS

Michelle Sulaiman,
Piano

in a

Senior Recital



May 3, 2015

2:00 PM

Williams Performing Art Center

Program

Piano Sonata No. 9 in D major, K. 311 W. A. Mozart (1756-1791)

I. Allegro con spirito

II. Andante con espressione

III. Rondeau (allegro)

4 Mazurkas, Op. 67

Fryderyk Chopin (1810-1849)

Intermission

Tocatta in D minor, Op. 11

Sergey Prokofiev (1891-1953)

Arabeske in C major, Op. 18

Robert Schumann (1810-1856)

Michelle is a student of Dr. Pauline Bjorem

Reception to follow

Program notes

Piano Sonata No. 9 in D major, K. 311

W. A. Mozart (1756-1791)

- I. Allegro con spirito
- II. Andante con espressione
- III. Rondeau (allegro)

Written around Mozart's visit to Mannheim between October and November 1777, this piano sonata is one of his sonatas that displays mature thematic development. Written in sonata form, the first movement begins with a dazzling chord in D major, followed by a swift and cheerful melody, which leads into a run of brilliant sixteenth notes. Ending the first subject with four bold chords in the dominant key, the lyrical second theme is then presented on the right hand with colorful arpeggiated chords on the left hand. This is soon followed with another lyrical melody with undulating sixteenth notes, full of energy. This energy and liveliness persists throughout the whole movement.

The second movement is written in short sonatina form (A-B-A-B-A-coda) in the tender key of G major. In this movement, Mozart successfully combined the rhetorical and lyrical style of writing in his melody. The first and second subjects are presented in the tonic and dominant keys respectively. These themes are then recapped in the tonic key. This movement concludes with a reminiscence of the first subject, embellished in a lovely manner. Composed in Rondo form, the third movement is characterized by its lively and vigorous melody. Its energetic atmosphere is contrasted with a brief cadenza, first in Andante, then Adagio, towards the end of the movement. It concludes with the return of the refrain and a strong cadence in the tonic key.

4 Mazurkas, Op. 67

Frédéric Chopin (1810-1849)

Born in Poland, Chopin was a composer and virtuoso pianist of the Romantic era. He left Poland and later settled in Paris, less than a month before the outbreak of the November 1830 Uprising. Although he

finally became a French citizen and never returned to Poland, he always saw himself as a Pole. This can be seen through his usage of Polish elements in his works. The mazurka itself is a Polish folk dance in triple meter with accent on the second and third beat, usually with a lively tempo. Being a versatile composer who primarily composed for solo piano, Chopin wrote at least 69 mazurkas throughout his lifetime, with some published after his premature death at the age of 39. His mazurkas stand as some of his most personal and intimate compositions.

Compiled and published posthumously in July 1855 by Julian Fontana, these mazurkas are written throughout Chopin's entire lifetime. While the first Mazurka in this set is believed to be written before 1830, the rest of mazurkas are written in 1848, 1835, and 1846-47 respectively. The first mazurka begins with a short introduction, followed with flamboyant and cheerful dialogue between the melody's two ranges. The second mazurka, marked *Cantabile*, is characterized with its more solemn tone, providing a stark contrast with the first mazurka. The third mazurka starts in the key of C major, with its simple and straightforward yet heartwarming melodies. The final mazurka provides an end to the whole set with its effortless melodic subtlety and warm tone while still maintaining the flourishes and rhythm of the dances.

Tocatta in D minor, Op. 11

Sergey Prokofiev (1891-1953)

Following the footsteps of other great composers before him such as Bach, Prokofiev composed this piece after listening to Schumann's *Tocatta in C major*. Composed in 1912 at the young age of 21, Prokofiev himself played the debut on December 10, 1916 in Petrograd, Russia. The piece overall atmosphere is sarcastic and, in some ways, violent. Starting with a persistent repetition of the note D interchanged between the left hand and the right hand, this piece is an excellent example of Prokofiev's usage of motor rhythms. There are often chromatic leaps in left hand while the right hand plays a repeated motoric figuration, and vice versa. Double notes, skips and chromatic chords are also included in this piece. In the end, the *toccata* slows down and halts temporarily before returning vigorously with a chromatic rising scale leading to octave exhortations, followed by a glaring glissando sweeping up the keyboard to the end on the top of D.

Arabeske in C major, Op. 18

Robert Schumann (1810-1856)

Dedicated to Frau Majorin Friderike Serre auf Maxen, Arabeske was written when Schumann was 29 years old. This work is often associated with Blumenstück, op. 19 as a companion piece. Schumann regarded both this piece and Blumenstück as works of a “lighter more feminine style.” Writing it while he was forcibly separated from Clara, this piece can be seen as at least partially directed to her, alternating between dreamy yearnings with more militant episodes. Composed in a modified short rondo form, the gently lyrical main section A is contrasted with contrasting episodes in minor keys. The first episode, contains a single theme that is varied and repeated throughout the whole episode, with a coda that bridges the return to section A. The second episode is written in march rhythm, with intense syncopations in the left hand. After a return of section A, the piece ends with a lovely section, *Zum Schluss*, a coda based on the rondo theme that concludes the whole piece in a dreamy state.

Special Thanks

Mama, Papa, Koko: I love you guys a lot, although we all know how horrible I am at expressing it - yes, I am looking at you, Ma. I am glad that you all never complain about me practicing until midnight or at 5 am before going to school. I know how much you guys sacrificed for me to be able to go to college here...and I cannot thank you enough, ever. I know how tired you were Ma whenever you took me to my lesson after work, especially when you often fell asleep on Pak Joh's couch waiting for the lesson. I love you Pa, for every conversation we have together every time I come home - thank you for being a good listener...and for your great massages whenever I took a break from practicing. For Koko, I am glad you took your piano lesson before me because thanks to you our parents took me to piano lessons. You are awesome - you should know that. Mozart's second movement is for mom and the third movement is for Koko.

The Ladies of Sampson's Castle: I did not know what to expect when I first moved in into our house. At first I simply thought that it would be great because it is closer to the campus and you guys have a cat, but you guys (and the dog) are more than just that. Anna, you are one of the most lovable people I have met - I do not know why people would not vote you for Miss ACU. Julie, you are the sweetest, also occasionally the matriarch of the house; you do get things done (slow claps). Dayna, we are awesome. Together, we are invincible. Daychelle for the win. I strongly dislike you, Sampson. I miss you, Jasper.

Beccy and Kren: Thank you for letting me crash into your practice rooms all the time. I love our conversations, both the crazy and the deep ones, that we have whenever we procrastinate on practicing - sorry, Dr. B. I could not have made it this far without you guys. Kren, the Toccata is for you.

Glenda: You are the best. Thank you for giving me free counseling sessions on daily basis. You are graduating with us!

Dr. Scarbrough & Mama Williams: Thank you for encouraging me with my progress...and thank you for making sure that I practiced on the days when it is hard to do so.

Pak Joh: You probably will never see this, but I am holding you responsible for guiding me to take this path.

Dr. Rathbun: These past few weeks have been so much fun. I love listening to your opinions and ideas about my repertoire and your stories about basically everything. You are such a sweet person and I will cherish our moments together.

Dr. Bjorem: I cannot believe how fast these past four years passed. Words cannot express how grateful I am for your guidance, life lessons, and encouragements. Our lesson day is always my favorite day of the week, even when it is at 8 o'clock on Monday morning, after you accidentally woke me up by calling and offering to pick me up from my house as you're en route to WPAC...and our trip to Little Panda/Szechuan day is my second favorite day of the week. Thank you for listening to my frustrations, insecurities, crazy ideas, and childlike moments. Thank you for occasionally taking the role of the tiger mom and making sure that I do what I am supposed to do. Thank you for reminding me, from time to time, to try and look at the big picture, especially when I am frustrated with the progress I am having. From the rocky first semester (with a sprained pinky), sophomore recital, junior recital, grad school auditions, concerto concert to finally this senior recital, you have walked with me and made sure that I arrived at where I need to be. I will miss our tea time during our lesson a lot, but I will even miss you more. Thank you for making my college experience one of the most cherished moments in my life.

Arabesque, your favorite, is for you.

And Dr. B, we still have a badminton match to finish and I am still planning to win.

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music in Piano Performance.

