

5-2-2015

Lauren Powell, Piano, in a Sophomore Recital

Abilene Christian University

Follow this and additional works at: https://digitalcommons.acu.edu/recital_pro

Recommended Citation

Abilene Christian University, "Lauren Powell, Piano, in a Sophomore Recital" (2015). *Recital Programs*. 12.
https://digitalcommons.acu.edu/recital_pro/12

This Article is brought to you for free and open access by the Music Department at Digital Commons @ ACU. It has been accepted for inclusion in Recital Programs by an authorized administrator of Digital Commons @ ACU.

THE ABILENE CHRISTIAN UNIVERSITY

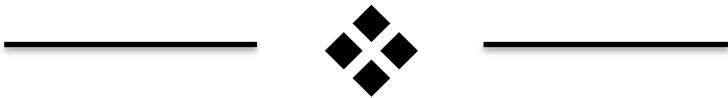
DEPARTMENT OF MUSIC

PRESENTS

Lauren Powell
piano

in a

Sophomore Recital



May 2, 2015

2 pm

Williams Performing Arts Center

Recital Hall

Program

Prelude and Fugue in D Minor, WTC I

J.S. Bach
(1685-1750)

Sonata in D Major, Op. 10, No. 3

Ludwig Van Beethoven
(1770-1827)

- I. Presto
- II. Largo e mesto
- III. Minuetto and Trio
- IV. Rondo: Allegro

Intermission

Waltz in A-flat Major, Op. 69, No. 1

Frederic Chopin
(1810-1849)

Nocturne in C Minor, Op. 48, No.1

Frederic Chopin
(1810-1849)

Lauren Powell is a student of Dr. Pauline Bjorem

Reception to follow

Program Notes

Prelude and Fugue in D Minor, WTC 1

J.S. Bach

Bach is one of the most well-known composers of polyphonic music in the Baroque era. The Well-Tempered Clavier (WTC) is a two-volume collection of 48 preludes and fugues, one in every major and minor key. This prelude has a constant rhythmic line that drives the flow of the piece. A fugue is a contrapuntal work that contains multiple "voices" or themes. This fugue contains three voices. A theme is stated at the beginning and recurs throughout the piece; it may be heard in the soprano, alto, or bass voice.

Sonata in D Major, Op. 10, No. 3

Ludwig Van Beethoven

Known as a fiery composer, Beethoven is considered a transitional composer between the Classical and Romantic eras. He took the traditional forms of the Classical era to new lengths with innovations that led to the more free forms of the Romantic era. This sonata is the seventh of 32 he wrote for piano and was dedicated to Countess Browne, the wife of a wealthy patron. The first movement begins with an exciting, spirited theme. Marked *Largo e mesto*, the second movement is literally to be played slow and melancholy. In contrast, the third movement *Minuetto* brings the listener out of the darkness and has a dance-like feel that alternates with the active *Trio*. Finally, the sonata ends with a lively, playful movement, *Allegro*.

Waltz in A-flat Major, Op. 69, No. 1

Frederic Chopin

Although he lived in Paris for most of his life, Chopin was of Polish descent. He was fond of composing dance pieces for his home country of Poland such as mazurkas, waltzes, and other dance pieces of that time period. This waltz was published after Chopin's death. While living in Paris, Chopin was very homesick for his homeland. He met Maria Wodzinska who was a beautiful, Polish lady from a wealthy family. Chopin asked for her hand in marriage, and they became engaged, but due to her parent's disapproval, never married. This waltz is often called the "Farewell Waltz" because he wrote it for Maria Wodzinska.

A Nocturne is a Romantic work typically inspired by the evening and is typically known as a ‘night piece.’ Written in 1841, this nocturne was dedicated to Laura Duperré, a student of Chopin. Within this nocturne are three sections, the first marked *Lento* begins with a slow, yearning line which transitions to a chorale sound of the second section. In the final section, we hear the recurring melody line of the beginning with richer harmonies and agitated texture that leads the listener breathlessly to the compelling ending.

Acknowledgments

To my parents, thank you for your constant encouragement and support in everything I do. It is appreciated more than you may know. Without you, I would have not have developed such a strong love for music.

To family and friends, thank you for your continued friendship, camaraderie, and supportive words. They do not go unnoticed.

To Dr. Bjorem, I am thankful to have the privilege to soak in your teaching and guidance as well as your example of strength and reliance on Him to continue onward in the trials life may bring. I look forward to continuing my growth as a musician with you in the coming semesters.

To my professors, of every department, thank you for having the Christian influence and encouragement ACU is all about. I am blessed to have professors who care about the student’s well-being in addition to the class material. You inspire me and I look forward to continuing my education under your guidance.

To Dr. Rathbun, I cherish every moment that I have been able to work with you and appreciate your stepping in this semester. I am blessed to have been able to work with you over the years and am grateful for any and every ounce of musical knowledge you have to share. Thank you for being such an encouragement to me in every lesson (and master class). I truly value the impact you have made on my life and others.

