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Rachel Lowrance, Senior Piano Recital

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**THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP**

PRESENTS THE

**SENIOR PIANO RECITAL
OF
RACHEL LOWRANCE**

**SATURDAY, APRIL 12, 2014
2 P.M.**

**RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER**

PROGRAM

- Piano Concerto No. 24 in c minor*, K. 491 W. A. Mozart
I. Allegro (1756–1791)
- Sunny Saturday* Peggy O'Dell
(n.d.)
Jessica Terrell, student
- Tambourin in D* Rachel Lowrance
(b. 1991)
Jessica, Stephanie, Nicole, & Rachel Terrell, students
- Sparkling Stream* Melody Bober
(b. 1955)
Rachel Terrell, student
- Sonata No. 6 in A Major* Pietro Domenico Paradies
1. Vivace (1707–1791)
2. Allegro (Toccata)
- Nocturne in b b minor*, Op. 9, No. 1 Frédéric Chopin
(1810–1849)
- Nocturne in f minor "La séparation"* Mikhail Glinka
(1804–1857)
- Nocturne No. 1 in e b minor*, Op. 33, No. 1 Gabriel Fauré
(1845–1924)
- Notturmo*, from SIX PIECES FOR PIANO Ottorino Respighi
(1879–1936)
- Jeux d'eau* Maurice Ravel
(1875–1937)

Rachel is a student of John Mortensen.

This recital is presented in partial fulfillment
of the Bachelor of Music degree in keyboard pedagogy.

No flash photography, please.

Please turn off all cell phones.

Mozart's *Concerto c minor* is a whirlwind of angular melodies and flying notes, never letting up until it breathes its last dying breath at the end. I will be playing a cadenza I composed for this concerto.

Tambourin in D is a fun little piece I composed for these four sisters using the pentatonic scale. A "tambourin" is a piece of music (used by composers such as Jean-Phillippe Rameau) which imitates the tambourin drum, a long, narrow, two-headed drum from old France. You will hear the rhythm of the drum in the accompaniment parts.

Paradies or Paradisi, (as he was also known) lived in the ambiguous time between the Baroque and Classical eras, so his music sounds like a mixture of Bach and Mozart. The second movement of this sonata (known as "Toccatà") is his most famous work. The Toccatà is both contrapuntal at times (a Baroque feature) and also has clear harmony and melody parts at times (a Classical feature).

I have selected four nocturnes ("night pieces") to give you a taste of this beautiful genre and how it has changed under the hands of different composers over the years. John Field is credited with creating this genre, which is characterized by an ornamented opera-style melody over a flowing accompaniment. But Chopin is the first composer to bring this genre into its own. His *Nocturne in b b minor* (written in 1830) is one of my favorites, with its haunting opening melody that floats and flourishes with each repeat. Also typical of the genre is the contrasting middle section which eventually leads back into the main melody to close.

The nocturne by Glinka (written in 1839) is the only nocturne in this group that also goes by another name: *The Separation*. Glinka is considered the father of Russian classical music, and the sighing, ornamented melody has a distinctly Russian nationalistic flavor.

After Glinka is Faure's *Nocturne in e b minor* (written in 1875). Fauré takes some liberties with the traditional nocturne components, setting the long melody over chiming bell-like chords. Then he transitions into a pirate-like second theme and an angelic third theme. Finally, the first theme comes back again with a wandering ghostly melody underneath it.

My last nocturne is my only selection in a major key: Respighi's *Notturmo in G b Major* (written in 1903). Respighi is primarily known for his orchestral works (such as *Ancient Airs and Dances*), but this piece shows his lush piano style. It was originally written for piano and violin, which explains its soaring melody line over gently undulating chords.



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