

12-1-2017

Luke Williams, Senior Piano Recital

Luke J. Williams

Cedarville University, lukewilliams@cedarville.edu

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Recommended Citation

Williams, Luke J., "Luke Williams, Senior Piano Recital" (2017). *Junior and Senior Recitals*. 226.
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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR PIANO RECITAL

OF

LUKE WILLIAMS

SATURDAY, DECEMBER 2, 2017
7 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Toot Suite Claude Bolling (b. 1930)

I. Allegre

Assisted by Leno Abraham, trumpet,
and Daniel Summerville, drums

Variations on a Theme by Haydn, Op. 56b Johannes Brahms (1833–1897)

Theme: Chorale St. Antoni: Andante

I: Poco più animato (Andante con moto)

II: Più vivace (Vivace)

III: Con moto

VI: Vivace

VII: Grazioso

Finale: Andante

Assisted by Haley Perritt, piano

Étude-tableau in d minor, Op. 39, No. 8 Sergei Rachmaninoff (1873–1943)

Italian Concerto, BWV 971 J. S. Bach (1685–1750)

I.

II. Andante

III. Presto

Piano Sonata No. 3 in a minor, Op. 28 Sergei Prokofiev (1891–1953)

Luke is a student of Charles Clevenger.

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

No flash photography, please.

Please turn off all cell phones.

Program Notes

Claude Bolling

This piece begins with a two-part invention in imitation between the piano and the trumpet in a Baroque style. Bolling takes this Baroque style and fuses it with jazz. The melody is tossed back and forth between the trumpet and the piano. The piece quickly moves from one colorful section to the next, including an improvised piano solo.

Johannes Brahms

This theme and variations are based on a theme from the Chorale St. Antoni. Brahms begins the work with a simple, yet effective, statement of the theme, then moves on to a wonderfully creative set of variations. The piece concludes with a vaulted passacaglia filled with rhythmic intricacy and ending with an orchestral fanfare.

Sergei Rachmaninoff

An étude-tableau is a short character piece that is meant to paint a picture of a specific scene. However, Rachmaninoff never specified what scenes these pieces of music were depicting. I have imagined this particular etude-tableau to be portraying a snowy Russian landscape in the winter because it is a cold and bleak piece.

Johann Sebastian Bach

Ironically, this piece is neither Italian nor a concerto. Bach wrote this piece to imitate both an Italian style and the sound of a concerto on a solo keyboard. He achieves an Italian style through a lighter, less contrapuntal texture and achieves the sound of an orchestra accompanying a soloist through various dynamic contrasts.

Sergei Prokofiev

Prokofiev wrote this sonata based on a theme he had written years ago, which he created using the letters of the name of an old girlfriend. This is a single movement work with several different sections throughout.

