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Michael D. Sharp in a Senior Piano Recital

Michael D. Sharp

Ouachita Baptist University

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OUACHITA BAPTIST UNIVERSITY

School of Music

presents

Michael D. Sharp

Pianist

in

Senior Recital

MAY 4, 1980 — 3:00 p.m.

JUNE 14, 1980 — 7:00 p.m.

Mabee Fine Arts Recital Hall

Program

Frederic Chopin
(1810 - 1849)

Etude in C Major, Op. 10, No.1
Etude in A Minor, Op. 10, No. 2
Etude in E Major, Op. 10, No. 3

The etudes of Chopin rank among the most technical of pieces written for the piano. But these *etudes*, or studies, contain more purpose than merely the solving of technical problems. They are also excellent studies in melody, harmony, rhythm and musical expression. Schumann once said in an article on "Pianoforte Etudes": "With Chopin difficulty is only a means to an end, and when he makes the greatest use of it, it is only because the desired effect requires it."

The Etudes, Opus 10, were composed between 1829 - 1831 before Chopin was twenty-two years old. They were dedicated to his friend Franz Liszt.

Ludwig van Beethoven
(1770 - 1827)

Sonata in A Major, Op. 101
Etwas lebhaft und mit der
innigsten Empfindung
Lebhaft. Marschmassig
Langsam und sehnsuchtsvoll
Zeitmass des ersten Stuckes

The first of the last five piano sonatas, Op. 101 in A Major, was written in a time when Beethoven's health was failing. However, he became all the more involved in creative struggle - using more new techniques, styles and forms. In his later works he became interested in changing the Italian headings to German.

The first movement of this work, which is the shortest of all the sonata first movements, is endless melody. It is followed by a march in the place of the usual scherzo. Beethoven's admiration for Bach can be heard in the canonic middle section of the march and in the last movement's contrapuntal development section.

Intermission

Bela Bartok
(1881 - 1945)

Suite, 10.14
Allegretto
Scherzo

Written in 1916, this set belongs to the group of works composed in the middle years of Bartok's career. Characteristic of his style are the melodic, harmonic and rhythmic elements of Eastern European folk music. In this work the allegretto is playful and jesting with one rhythmic motif prominent throughout. The scherzo, sturdy and full of energy, becomes a driving force with percussive sounds indicated by the term *marcatissimo*.

Sergei Rachmaninoff
(1873 - 1943)

Concerto in D Minor, Op. 30
Allegro ma non tanto

Assisted by: Miss Virginia Queen

The third of four concerti, this work has more rhythmic variety and flexibility than the others. It exhibits many aspects of Rachmaninoff's style including a wide variety of touches, massive chord textures in the cadenza, and *cantabile* lyricism. This particular movement has a very extended cadenza and a surprisingly short recapitulation.

This recital is given in partial fulfillment of the requirements for the Degree of Bachelor of Music in Piano. Mr. Sharp is a student of Miss Virginia Queen.