

4-25-1996

## Junior Recital: Sarah Weinzierl, piano

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC CONCERT SERIES

Junior Recital

Sarah Weinzierl, *piano*

assisted by  
Richard Becker, *piano*

*April 25, 1996, 8:15 PM*  
*Byrd and William Perkinson Recital Hall*

## PROGRAM

### Prelude and Fugue in C minor, BWV 847

J. S. Bach  
(1685-1750)

This prelude and fugue is no. 2 of Bach's first book of Preludes and Fugues, published in 1722. The first half of the prelude is completely homophonic with a very simple rhythmic pattern. This then leads into a short Presto section, followed by a very free-form short Adagio section. The prelude ends with a four-measure Allegro, concluding on a Picardy Third. The playful melody and rhythm in the three-voice fugue make for a light-hearted mood, and mimic somewhat of a dance.

### Nocturne in E minor, op. 72, no. 1

F. Chopin  
(1810-1847)

Written in 1827, this "night piece" by Chopin sounds extremely eerie and sad. The arpeggiated left hand supports a somewhat rubato right hand, which sings the melody. Though the piece starts and ends quietly, it does build up in dynamics and added ornamentation, supporting a passionate climax before retreating back to a soft whisper.

### Scherzo in B-flat minor, op. 31

Chopin

Chopin composed this piece in 1831-32. It is rather difficult technically, and is extremely powerful. Here Chopin employs contrast between loud, fast melodic statements, and sweet lingering melodies. There is a vast array of dynamics in this piece, contributing to an overall impressive effect. The piece constantly builds, not climbing to a final peak until the very last chords.

INTERMISSION

**Concerto no. 3 in C minor, op. 37**

**Allegro con brio**

**Largo**

**Rondo**

**L. van Beethoven**

**(1770-1827)**

**This work follows the standard concerto form of fast first and third movements, with a slow second movement separating the two. The first movement is bold and sweet at the same time; Beethoven shifting from powerful runs to lyrical melodies, while also shifting tonality from major to minor. The Cadenza was written by Beethoven in 1809, six years after he first performed it. Because of this it is slightly more mature structurally than the rest of the movement. The second movement is in the unusual key of E major, which is not related to C minor. This movement stands out among Beethoven concertos as his best second movement, and could well stand on its own. This movement contains difficult rhythms and many elaborate runs, all within a very slow tempo. This leads directly into the third movement, which comes as a bit of a surprise. The third movement is uptempo and playful, and ends powerfully.**

**(notes by Sarah Weinzierl)**

Next:  
Senior Recital:  
Christa Love, soprano  
April 26, 1996, 8:15 PM  
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