College of Fine Arts
Department of Music

Presents

Adriana Velinova
Piano

Senior Recital

Sunday, April 26, 2009
7:00 pm
Doc Rando Hall
Beckman Music Center
Thank you for attending today's recital.

We kindly request that all electronic devices be turned off and that applause be withheld until the end of each instrumental piece.

Thank you and enjoy the performance!

~ Program ~

Sonata No. 17 in D minor, Op. 31
No. 2 - "The Tempest"
1. Largo - Allegro
2. Adagio
3. Allegretto

Ludwig van Beethoven
(1770-1827)

Polonaise in F-sharp minor, Op. 44

Frédéric Chopin
(1810-1849)

~ Intermission ~

Scherzo No. 2 in B-flat minor, Op. 31

Frédéric Chopin
(1810-1849)

Rondo Capriccioso in E Major, Op. 14

Felix Mendelssohn
(1809-1847)

Ms. Adriana Velinova is a student of Dr. Mykola Suk. This recital is offered in partial fulfillment of the requirements for the Bachelor of Music Degree in Piano Performance.
Ludwig van Beethoven was a German composer. He was a crucial figure in the transitional period between the Classical and Romantic eras in Western classical music, and remains one of the most acclaimed and influential composers of all time.

A virtuoso at the keyboard, Beethoven used the piano as his personal musical laboratory, and the piano sonata became, more than any other genre of music, a place where he could experiment with harmony, motivic development, the contextual use of form, and, most important, his developing view of music as a self-expressive art.

The Piano Sonata No. 17 in D minor, Opus 31, No. 2, was composed in 1801/02. It is usually referred to as "The Tempest" (or Der Sturm in his native German). When asked to explain the significance of this sonata, Beethoven said: "Read attentively Shakespeare's Tempest!" Like the title of Shakespeare's play, Beethoven's sonata must qualify as one of the most expressively "tempestuous" in the repertoire.

Frédéric Chopin was a Polish composer and virtuoso pianist of the Romantic period.

In 1841, the Polonaise in F-sharp minor, Op. 44 was composed and dedicated to Princess Ludmilla de Beauveau, a prominent member of the Polish émigré community in Paris. This composite work is in ternary form, with a Tempo di Mazurka passage in its central section in A major.

A polonaise is usually a dance in triple meter and moderate tempo, with the accent seeming to fall on the first beat thanks to its typical rhythmic pattern: an eighth note followed by two sixteenth notes, then four more eighths. A triple-meter mazurka, in Chopin's hands, tends to sound less belligerent and more graceful, with the accents shifting to the second or third beats.

The Scherzo No. 2 in B-flat minor, Op. 31 is Chopin's most famous scherzo. It was composed and published in 1837, and was dedicated to Countess Adele Fürstensein.

This particular piece is concerned to integrate contrasts of several qualities - gestural, tonal, rhythmic, thematic, and even stylistic - and on several structural levels. In keeping with such concerns, it leans towards the sonata principle, though its formal starting-point is still 'scherzo' and 'trio'.

The scherzo traditionally retains the triple meter time signature and ternary form of the minuet, but is considerably quicker. It is often, but not always, of a light-hearted nature. The word "scherzo" means "joke" in Italian. However, out of Frédéric Chopin's four well-known scherzi for the piano, the first three are especially dark and dramatic, and hardly come off as jokes.

Felix Mendelssohn was a German composer, pianist, organist, and conductor of the early Romantic period.

Rondo Capriccioso, Op. 14 was written in 1830 in a five-part compound rondo form. It begins with a rather substantial Andante introduction in 4/4 meter and E major which stands on its own. At the beginning of the second section (Presto), the time signature changes from common time to a lively dance-like 6/8 along with a change of key signature (E minor).

Acknowledgments

First and foremost, I would like to thank my dearest Mother & Grandmother. Ever since I can remember, your unconditional love, guidance, and endless patience have been my major sources of creativity and inspiration.

To Dr. Mykola Suk - During the last four years, you have given me tons of motivational power, knowledge, and courage not to give up on anything meaningful. This will serve as the most significant basis of all my future professional endeavors. I am ready to work hard and continue devoting my life to the Great Art of Music!!! Thank you!

To Dr. Alfonso Anderson & Dr. Sordar Ilban - Thank you for being such incredible teachers! You touched my soul with your artistry and enchanted me to the point when I truly fell in love with Opera forever...

To Dr. Jocelyn Jenson - You are the finest and most elegant woman I have met on this continent. Your way of nurturing has always been of great importance to me. My respect and admiration towards you remain everlasting.

To Irana & Vasiliaq Goga - You are the kind of a family one could only dream to have. Thank you for making me find a Home far away from my homeland, and letting me treasure our moments spent together with care, laughter, and cheerful songs!

To Delyan Dimitrov - Who could have ever envisioned that I would meet my significant other at the U.S. Embassy in Sofia, Bulgaria, while waiting for an interview for my first student visa?? Who could have foretold that I would fall deeply in love with a man, whose spirit is as pure, generous, and loving as yours?? You continue to light up each of my days with emotional devotion and tenderness, thus deserving all my adoration and appreciation. Obicham te!