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Senior Recital: Lucas Dahmm, Piano; April 8, 2023

Lucas Dahmm Piano

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**Illinois State University
Wonsook Kim College of Fine Arts
School of Music**

**Senior Recital
Lucas Dahmm, *Piano***

**This recital is in partial fulfillment of the
graduation requirements for the degree,
Bachelor of Music Education.**

**Kemp Recital Hall
April 8, 2023
Saturday Evening
6:00 p.m.**

This is the one hundred and forty-third program of the 2022-2023 season.

Program

Please silence all electronics for the duration of the concert. Thank you.

Suite X in A Minor (1656)	Johann Jakob Froberger
I. Allemande	(1616-1667)
II. Courante	
III. Sarabande	
IV. Gigue	
Thème et Variations (1914)	Lili Boulanger
	(1893-1918)
Nocturne in B-flat Major (pub. 1852)	Maria Szymanowska
	(1789-1831)
Sonatina, Op. 100 (2000)	Nikolai Kapustin
	(1934-2020)

Suite X in A Minor

Johann Jakob Froberger was a major German Baroque composer for the keyboard, writing for both the harpsichord and organ. His polyphonic works were well received at the time, but his greatest impact has been through his contributions to the keyboard suite. He had a large influence on composers across Europe through his use of the “French style” and innovative treatments of standard Baroque dance forms. It is through his works that the standard suite movements were established, and his compositions were studied by the likes of Dieterich Buxtehude, George Friedrich Handel, and Johann Sebastian Bach amongst many others.

Johann Jakob Froberger

Thème et Variations

Written over the course of several years, this work is a showcase in Lili Boulanger’s prowess as a young composer. She likely completed this work as part of her studies at the Villa Medici after having won the Prix de Rome in 1913 but sketches of the theme exist in notebooks from as early as 1909. Her work moves through seven unique variations of the initially stated theme, repeating the first variation in its closing. The piece’s mood shifts from quiet contemplation to broad dramaticism, from painful sorrow to tearful joy through each variation before the theme settles and dies away.

Lili Boulanger

Nocturne in Bb Major

Maria Szymanowska was a Polish composer and virtuoso pianist born in Warsaw. She began touring Europe in 1815 and in 1828 took residence in St. Petersburg as the pianist for the Russian court. This piece, likely written in the late 1820s, is the second of her two nocturnes and showcases her virtuosic abilities. It bears striking resemblances to Frédéric Chopin’s *Nocturne Op. 32 No. 2* (1837), though it is believed that the two composers had never heard each other’s works. Both composers likely took influence from John Field’s *Nocturne No. 5 in B Flat Major* (1817) due to similarities in textural styles and melodic shaping. Szymanowska’s work is notable however because of its continual energetic build for each recurrence of the theme and the extended coda, which reaches up to the highest registers of the piano with a bell-like texture.

Maria Szymanowska

Sonatina, Op. 100

Nikolai Kapustin was a Soviet pianist and composer born in Horlivka, Ukraine. He studied at the Moscow Conservatory and went on to have a career in jazz piano and composition, playing regularly with a quintet of his own as well as several big bands including the Oleg Lundstrem Orchestra. Kapustin is notable in that he described himself as a composer instead of a jazz musician due to his lack of interest in improvisation. Instead, he would write out all his solos; this improvisatory style is heard in much of his piano writing. This work is written in sonata-allegro form, which is typical as Kapustin frequently used Baroque and Classical forms in his otherwise jazz-styled compositions.

Nikolai Kapustin