The University of Delaware School of Music

Presents

Lina María Luisa Marín-Díaz, Piano
Graduate Degree Recital
April 28th, 2023, 05:30PM
Gore Recital Hall

Prelude and Fugue in F-Sharp Major, WTC I, BWV 858
Johann Sebastian Bach
(1685-1750)

Piano Sonata No. 17 in D minor, Op. 31 No. 2 (“Tempest”)
Ludwig Van Beethoven
(1770-1827)

Lento-Allegro
Adagio
Allegretto

INTERMISSION

Prelude, Chorale and Fugue FWV 21
César Franck
(1822-1890)

Bambuco “Ancestro” (1988)
Germán Darío Pérez
(b. 1968)
**PROGRAM NOTES**

**Piano Sonata No. 17 in Dm, Op. 31 No. 2 (“Tempest Sonata”) – Ludwig Van Beethoven**

L.V. Beethoven composed the Piano Sonata No. 17 in D Minor in 1801 and 1802. It remains one of his most well-known piano sonatas. For analysts and performers alike, it is considered one of the more difficult pieces of the late Classical and early Romantic piano repertoire. The sonata is often referred to as "The Tempest". However, like all of Beethoven's nicknamed piano sonatas, with the sole exception of the Hammerklavier, this title was not given by the composer.

This Piano Sonata captures the dichotomy of emotions so characteristic of Beethoven's music. The constant shift between the storm and calm is a defining characteristic, and in fact, when Beethoven was asked by a friend what the piece symbolized for him, he said, "Read the Tempest by Shakespeare". In this sonata, through elements of pedal techniques and rich textures, we clearly hear the composer well on his way to bridging the gap from the Classical style, to the Romantic style which would take over in the following decades of the 19th Century. This composition incorporates very progressive features for a sonata of this period.

**Prelude, Chorale and Fugue FWV 21- César Franck**

Belgian-born composer, César Franck, was a twelve-year-old piano prodigy when his parents moved to Paris so that their gifted son could have the advantages of this sophisticated musical city. At the Conservatory, young César won prizes in piano, organ, and fugue. His successes seemed to assure his career as a concert pianist and a composer. But alas, César suffered an affliction well known to talented youth, namely an overly ambitious parent. Soured by being exploited, the innately serious prodigy withdrew from the public arena as soon as he was old enough to assert himself.

The short list of solo piano pieces in Franck’s catalog reflects his disenchantment with the instrument. There are multiple entries dated from his touring years in his early 20s, one when he was about 43, then three when he was in his early 60s. The Prelude, Chorale, and Fugue, written in 1884, begins with the Prelude in the key of B Minor. Prelude, and is dominated by fleeting figurations that are interrupted twice by a strong motivic idea that anticipates the subject of the Fugue. The Chorale, in the distant key of E-flat Major, seems to strive for Bachian sturdiness but is most notable for achieving Franckian mysticism and loftiness, the latter by way of an imposing seven-note motif that is brought back in the Fugue and then combined with the fugal subject in grand manner.

Franck's writing for the keyboard reflects his own formidable skill at both the piano and the organ. His vacillations between religiosity and virtuosity probably are unavoidable given his role as the high priest of French music and his early life as a crowd-pleasing performer. Nevertheless, the Prelude, Chorale, and Fugue, with its many intimations of the masterworks to come – the Symphonic Variations for Piano and Orchestra, the Symphony in D minor, and the Violin-Piano Sonata – remains Franck's most viable solo piano piece, a distinctive work masterfully crafted.
Bambuco “Ancestro”- Germán Darío Pérez (Colombia)

The Bambuco is one of the most representative rhythms of the Colombian (South America) Andean region. It has been present since colonial times, and in the exercise of scrutinizing its roots, we find elements of very different origins. It is present in Colombian history, even in the fight for the country’s independence, which makes the Bambuco a patriotic symbol in itself. It is little known that each subregion of the Colombian Andes has a manifestation of Bambuco dance and music that embodies very particular characteristics of each of the regions.

Composer Germán Darío Pérez has a large number of instrumental works, several of which have been performed and recorded by various groups and soloists in Colombia and abroad. This piece won the first prize in the most prestigious Colombian music composition competition. Ancestro (Bambuco) won the Best Instrumental Piece Award in the Festival "Mono Núñez" (1988, Ginebra, Valle, Colombia.)

The Bambuco is one of the first documented rhythms in the country, and is considered one of the most common and representative styles of Colombian popular music, as well as being a typical rhythm of thirteen departments in Colombia (Ocampo, 2000). It is commonly performed both instrumentally and sung. Due to the interaction of the instruments, the rhythmic accents, and the melodic phrases, the Bambuco is a highly syncopated and polyrhythmic musical style that can be understood as the juxtaposition of two meters, namely 3/4 and 6/8, but currently it has been chosen to use mainly the notation in 6/8. Nevertheless, this piece is written in both; 3/4 and 6/8.

Lina María Luisa Marín-Díaz (Colombia)

Began her musical studies in Ibagué, Colombia at an early age. She debuted as concerto soloist with orchestra at the age of ten. Ms. Marín-Díaz was also the principal pianist for the Conservatorio del Tolima Orchestra, the Conservatorio de Ibagué Orchestra, and the Universidad del Tolima Orchestra. She was the Collaborative and Chamber Music Pianist and a piano instructor on the faculty of Arts and Education at the Conservatorio del Tolima. Lina-María has a Maestra in Musica degree in Piano Performance from the Conservatorio del Tolima. She also holds a degree in Law from the Universidad Cooperativa de Colombia, and a LLM in Administrative Law from the Universidad del Tolima. Ms. Marín is an Award-winning pianist from different International Music Competitions in Austria, London, USA, LATAM and Colombia, including the MEDICI International Music Competition (Online version.) She is currently a Chamber Music Fellow at the University of Delaware where she is pursuing a Master of Music degree in Piano Performance under the tutelage of Prof. Marie-Christine Delbeau.