

Guest Artists

Concert and Recital Programs

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11-18-2021

**Ryan Behan, Piano**

Cedarville University

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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF MUSIC AND WORSHIP

PRESENTS

**RYAN BEHAN, PIANO**

THURSDAY, NOVEMBER 18, 2021, 7 P.M.

**PROGRAM**

*Années de pèlerinage: Suisse (Years of Pilgrimage: Switzerland), S. 160 . . . . Franz Liszt (1811–1886)*

Chapelle de Guillaume Tell (The Chapel of William Tell)

Au Lac de Wallenstadt (On Lake Wallenstadt)

Pastorale

Au bord d'un source (Beside a Spring)

Orage (Storm)

Vallée d'Obermann (Obermann's Valley)

Eglogue (Eclogue)

Le mal du pays (Homesickness)

Les cloches de Genève: Nocturne (The Bells of Geneva: Nocturne)

*Recital Hall  
Bolthouse Center for Music*

*No flash photography  
Please turn off all cell phones*

## About the Artist

**Ryan Behan**, Assistant Professor of Piano and Director of Keyboard Studies at the University of Indianapolis, has performed throughout the US, in Europe and China, with radio broadcasts on ORF (Austria), BBC, and NPR. Recent performance highlights include: concerto soloist with the Toledo Symphony Orchestra, Franz Liszt's *Années de Pèlerinage*, recital appearances with the Indianapolis Quartet, and with sopranos Sumi Jo at the Mozarteum, and Jolana Slavíková at the Salzburg Festival.



Dr. Behan is Co-Director of the Franz Liszt International Piano Festival and Competition (OH), President of the Indianapolis Chapter of the American Liszt Society, and with a strong profile throughout the Midwest he has concertized with members of the Indianapolis Symphony, ProMusica Chamber Orchestra, Columbus Symphony, and Dayton Philharmonic, is an active competition adjudicator, and he continues to present master classes throughout the US and abroad. Since 2012 he has served on the collaborative faculty of the Mozarteum International Summer Academy in Salzburg, Austria where he has taught piano students participating in the Lied classes of Wolfgang Holzmair, and worked alongside many of the great artists and teachers of our time: including opera singers Grace Bumbry, Wolfgang Brendel, and Hedwig Fassbender; violinists Zakhar Bron and Michael Frischenschlager; cellists Umberto Clerici, and the late Heinrich Schiff at Attersee.

Through a holistic approach to teaching, rooted in establishing a healthy, natural technique with musical interpretation informed by one's own inner voice, he seeks professional and personal fulfillment for his students by helping them to be who they are and be that well. He holds degrees from Bowling Green State University, the Universität Mozarteum Salzburg, and The Ohio State University, was a student of Jerome Rose, Imre Rohmann, Vedrana Subotic, Caroline Hong, and also studied with Leslie Howard at the International Keyboard Institute in NYC and James Tocco in Cincinnati.

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## Program Notes

Franz Liszt's "Years of Pilgrimage," widely considered one of his greatest works, was composed and reworked over the course of his life and combines the freshness of the young composer with the clarity and meticulous fine-tuning of his Weimar period, unfolding into the mysterious and fragmentary brevity of his late style. Alfred Brendel writes of these suites that they "draw for their inspiration on a reservoir of diverse impressions-nature and musical folklore, art and religion, craving for freedom; above all, on poetry and literature...The First Year of Pilgrimage-Switzerland-deals with nature in a twofold sense: as nature around us, and as nature within."

The nine pieces that comprise this first suite find their origin in a collection of works Liszt composed entitled *Album d'un voyageur*, which were inspired by his travels in Switzerland between 1835-36. About these works, Liszt wrote: "Having in recent times travelled in many new countries, through different landscapes and places consecrated by history and poetry, having felt that the varied phenomena of nature, the processes taking place in nature, did not pass before my eyes as empty images but produced deep emotions in my soul, and that between us a vague but immediate relationship had established itself, an undefined but real rapport, an inexplicable but irrefutable communication - I have tried to present in music some of my strongest sensations and my most lively impressions." Liszt later revised these works between 1848 and 1854, publishing it in 1855 as *Années de Pèlerinage, Première Années, Suisse*.

Liszt included captions before these works (with the exception of both *Pastorale* and *Le mal du pays*) which provide the listener with his direct source of inspiration:

### **Chapelle de Guillaume Tell (The Chapel of William Tell)**

"All for one - one for all." (Schiller)

**Au Lac de Wallenstadt (On Lake Wallenstadt)**

"...thy contrasted lake,  
With the wild world I dwell in, is a thing  
Which warns me, with its stillness, to forsake  
Earth's troubled waters for purer spring." (Byron)

**Pastorale**

This piece is a spirited arrangement of an Appenzell Kuhreihen (a Swiss Alpine horn melody played by herdsmen as they drove their cattle in the pastures).

**Au bord d'un source (Beside a spring)**

"In the whispering coolness  
begins the play  
of young nature." (Schiller)

**Orage (Storm)**

"But where of ye, O tempests! is the goal? Are ye like those within the human breast? Or do ye find, at length, like eagles, some high nest?" (Byron)

**Vallée d'Obermann (Obermann's Valley)**

"Could I embody and unbosom now  
That which is most within me, - could I wreak  
My thoughts upon expression, and thus throw  
Soul, heart, mind, passions, feelings, strong or weak,  
All that I would have sought, and all I seek  
Bear, know, feel, and yet breathe - into one word,  
And that one word were Lighting, I would speak;  
But as it is, I live and die unheard,  
With a most voiceless thought, sheathing it as a sword." (Byron)

**Eglogue (Eclogue)**

"The morn is up again, the dewy morn,  
With breath all incense, and with cheek all bloom,  
Laughing the clouds away with playful scorn,  
And living as if earth contain'd no tomb, - " (Byron)

**Le mal du pays (Homesickness)**

In contrast to Pastorale, this second Appenzell Kuhreihen evokes the Swiss nostalgia (also known as the "Swiss illness" or Schweizerheimweh (Swiss homesickness)).

**Les cloches de Genève: Nocturne (The Bells of Geneva: Nocturne)**

"I live not in myself, but I become,  
Portion of that around me." (Byron)