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Abigail Kenyon, Sophomore Piano Recital

Abigail Kenyon

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**THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP**

PRESENTS THE

**SOPHOMORE PIANO RECITAL
OF
ABIGAIL KENYON**

**SUNDAY, APRIL 3, 2022
3 P.M.**

**RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER**

PROGRAM

Romance, S. 169 Franz Liszt (1811–1886)

Sonata No. 17 in d minor, Op. 31 No. 2, "The Tempest"
..... Ludwig van Beethoven (1770–1827)

- I. Largo - Allegro
- II. Adagio
- III. Allegretto

Ten Pieces for Piano, Op. 58 Jean Sibelius (1865–1957)

- I. Rêverie

Abigail is a student of John Mortensen.

Program Notes

Romance

During a concert tour throughout Russia, Liszt originally composed his theme for Romance for an art song "O pourquoi donc," with words from a poem by Russian poetess Karolina Pavlova. The song was published in Moscow in 1843 under the name "Les pleurs des femmes." In 1848, Liszt transcribed the piece for piano, titling it simply *Romance*. Dramatic and bittersweet, *Romance* presents a lyrical, melodic line overtop an E minor arpeggiated accompaniment that eventually modulates to G major. An erratic, modulating passage then transitions back into E minor for a sweeping return to the theme and conclusion.

Sonata No. 17

Beethoven himself never referred to Sonata No. 17 as "The Tempest." Rather, his informal secretary at the time, Anton Schindler, nicknamed the piece from a conversation he had with the composer. As the story goes, upon first listening to the sonata Schindler asked how he should interpret the turbulent work to which Beethoven asked him whether he had ever read Shakespeare's *The Tempest*. The first movement of the sonata recreates the drama of a raging storm set against sudden moments of breathless calm. The second movement juxtaposes the high and low ranges of the piano in statement-answer passages. At the time of its composition, the high and low registers of a piano had different tones: one twinkling and the other buzzy. The distinct tones created an intriguing contrast which one can only try to recreate on the modern piano. The third movement concludes the sonata in a stream of suspenseful, relentless motion as the storm once again commands the stage.

Ten Pieces

In 1909, Jean Sibelius published a set of ten short piano pieces, of which "Rêverie" was the first. Inspired by impressionism and expressionism, Sibelius unfolds his piece in a two-voice texture, layering sextuplets and quarter notes, creating a misty and dreamlike mood. While the left hand brings out the predominant melody, the right-hand plays on the edge of tonal allusiveness only to resolve into familiar, diatonic harmony. Following the theme, a vertical choral section contrasts with the horizontal, linear composition of the beginning, and a transitional passage in G# Major brings us back into the original theme. For a brief moment, Sibelius leads us to believe that the allusive dream has become tangible reality in a luscious, romantic restatement of the theme; however, as the music fades into a conclusion, "Rêverie" returns to its misty and allusive sound.

