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Abigail Lilite, Sophomore Piano Recital

Abigail Lilite

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

PRESENTS THE

**SOPHOMORE PIANO RECITAL
OF
ABIGAIL LILITE**

**SATURDAY, APRIL 2, 2022
7 P.M.**

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

PROGRAM

Prelude and Fugue in C Major, WTC II, No. 1, BWV 870
..... Johann Sebastian Bach (1685–1750)

Sonata for Violin and Piano in e minor, K. 304
..... Wolfgang Amadeus Mozart (1756–1791)

I. Allegro

II. Tempo di minuetto

Assisted by Mary Jo Johnson, violin

Miroirs Maurice Ravel (1875–1937)
III. Une barque sur l'océan

Ballade No. 4 in f minor, Op. 52 Frédéric Chopin (1810–1849)

Sonata No. 3 in a minor, Op. 28 Sergei Prokofiev (1891–1953)

Abigail is a student of John Mortensen.

No flash photography, please.

Please turn off all cell phones.

Program Notes

Bach

The *Well-Tempered Clavier*, Books 1 and 2, are beloved classics of the Bach tradition. Composed throughout his life, the *Well-Tempered Clavier* represents a colossal endeavor to endorse well-tempered tuning, as Bach writes a total of 48 preludes and fugues in all major and minor keys. Interestingly enough, Bach does not specify what instrument these pieces should be performed on, so musicians from all disciplines learn these fascinatingly complex and beautiful pieces, although they are commonly performed on piano. This prelude and fugue is the first from Book II. The prelude is rich with suspensions among the four distinct lines, while the fugue is a spritely dance.

Mozart

The set of violin sonatas that this one comes from was composed during an unhappy time in the young Mozart's life. While traveling through Paris with his mother, she passed away somewhat unexpectedly, and rather than receiving comfort from his father, Leopold accused his son of neglect and blamed him for the death of his mother and his own heartbreak. This violin sonata is the only minor one Mozart ever wrote, and while it is impossible to connect it with his mother's death, many speculate this to be the case. The first movement begins with the violin and piano introducing the theme in unison, after which it is passed between voices seamlessly.

The second movement, marked as *Tempo di minuetto*, is much more stately and contemplative than most minuet and trios, and the sweet *dolce* middle section followed by the angry rush to the ending climax is truly satisfying. Mary Jo was one of my first collaborative partners here at Cedarville, and we have enjoyed working on this piece together!

Ravel

In 1903, Ravel wrote a set of pieces titled *Miroirs*, one piece dedicated for each of his friends in their literary and artistic circle Les Apaches. Ravel himself commented that the set marks a shift in his ideas of harmony, and the music itself takes on a much more evocative and impressionistic sound. The third piece, "Une barque sur l'océan," is the longest and most famous of the set. The sparkling arpeggios and oscillating figurations perfectly depict waves surging through the ocean. The rhythm is strictly notated even though it is almost impossible to hear all the different values Ravel assigns, but this serves his greater purpose of depicting the power of the ocean.

Continued on the back

Ravel's music is terrifyingly dispassionate and portrays the absolute detachment of nature. Listen for the different parts of the ocean that Ravel journeys through!

Chopin

The *Ballade No. 4 in f minor* is a universe of musical expression in eleven minutes. Like most Chopin pieces, it is extremely romantic in nature. The melodies are long and expansive with gorgeous harmonies underneath. The aspect of this piece that has fascinated me the most, however, is the counterpoint that lies underneath every harmonic event. Working on the *Ballade* has taught me so much about the wonders of musical expression and power of harmony, and it is one of my favorite things I have ever played. The piece begins with a dream-like, ethereal mood before plunging into an agonized, painful melody. The anxious theme oscillates between soft, gorgeous tones, and for a moment heaven is breached – but in the end, the stormy and fiery coda has the last word.

Prokofiev

In a letter to a peer, Prokofiev described his third sonata as “in one movement: pretty, interesting, and practical.” This concise description completely understates the power of this captivating journey of a piece. Prokofiev somehow manages to stay within the perimeters of sonata-allegro form and give the illusion of multiple movements in one piece! The first “movement” features a jaunty, leaping theme with lifts and dissonant jumps all around the keyboard, while the second “movement” is a lilting lullaby. The development heavily peppers in different themes from both movements, climaxing in a crescendo of rising chords and arpeggios that distill to one singular note leading into the recapitulation. The chaos of this piece reminds me of children at a playground and all the drama that ensues.