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2-2-2020

Tyler Dellaperute, Senior Piano Recital

Tyler Dellaperute

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR PIANO RECITAL

OF

TYLER DELLAPERUTE

SUNDAY, FEBRUARY 2, 2020
2 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Improvised Prelude

Piano Sonata No. 23 in f minor, Op. 57 (“Appassionata”)

..... Ludwig van Beethoven (1770–1827)

- I. Allegro assai
- II. Andante con moto
- III. Allegro ma non troppo - Presto

Prelude and Fugue No. 23 in B Major, BWV 868, from THE WELL-

TEMPERED CLAVIER, BOOK 1 J. S. Bach (1685–1750)

Sonata-Fantasy No. 2 in g#minor, Op. 19

..... Alexander Scriabin (1872–1915)

- I. Andante
- II. Presto

Tyler is a student of John Mortensen.

This recital is presented in partial fulfillment
of the Bachelor of Arts in music degree.

No flash photography, please.

Please turn off all cell phones.

Program Notes

Improvised Prelude

Over the past few months, I have had the opportunity to study historical improvisation in 18th-century styles. Just like speaking a language forces grammar rules to become intuitive, so improvising causes the rules of music to become second-nature. I am convinced that improvisation should be a part of every musician's education. This, in part, is what I plan on doing my graduate work in over the next two years.

Piano Sonata No. 23 in f minor, Op. 57 ("Appassionata")

The *Appassionata* was Beethoven's personal favorite sonata, written during his middle period. The sonata is tremendously popular; almost every noteworthy pianist of the 20th century played it as part of their standard repertoire. The work is often described as "unrelentingly tragic." Many of Beethoven's works are a progression of tragedy to triumph, where the protagonist emerges victorious in the end after a long and hard struggle. Such is not the case with this sonata.

In the first movement, listen for the "knocks of doom" (a four-note theme, similar to the one in his 5th Symphony), the sudden temper tantrums, and the heroic main theme emerging from the mist.

The second movement is a theme and variations on one of the most boring melodies ever written. Here, Beethoven demonstrates his ability to make something sublime out of a small amount of material. This peaceful movement acts as a sort of oasis from the surrounding movements.

The third movement returns to the tragic mood of the first movement, but this time with even more agitation and fury. Like a runaway train propelling towards destruction, the movement races along in perpetual motion, with nonstop sixteenth notes except for one brief interlude. Listen for the merciless ending as it gains momentum and then crumbles into chaos.

Prelude and Fugue No. 23 in B Major, BWV 868, from The Well-Tempered Clavier, Book 1

Bach was a church musician, and as a result there is something innately spiritual about his music. I like to think of his *Well-Tempered Clavier* as a collection of personal prayers, expressed through the keyboard rather than through the lips. This one, in B major, is complex and intellectual, yet at the same time heartfelt and somewhat understated. As with most of Bach's works, the prelude and the fugue each have a single, simple theme that is subtly woven throughout the form.

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Sonata-Fantasy No. 2 in g# minor, Op. 19

For this epic work, Scriabin provided his own program notes. They are as follows:

“The first section represents the quiet of a southern night on the seashore; the development is the dark agitation of the deep, deep sea. The E major middle section shows caressing moonlight coming up after the first darkness of night. The second movement represents the vast expanse of ocean in stormy agitation.” Source: https://www.hyperion-records.co.uk/dw.asp?dc=W8636_67131

Being one of Scriabin’s earlier piano works, one can hear a lot of influence from Chopin. Yet it is still undeniably Scriabin-esque, with its mystical atmosphere and unexpected harmonic shifts.