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Concert and Recital Programs

3-17-2023

Abigail Lilite, Junior Piano Recital

Abigail Lilite

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

PRESENTS THE

JUNIOR PIANO RECITAL

OF

ABIGAIL LILITE

**FRIDAY, MARCH 17, 2023
5 P.M.**

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

PROGRAM

Keyboard Partita No. 2 in c minor, BWV 826 J. S. Bach (1685–1750)

- I. Sinfonia
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Rondeau
- VI. Capriccio

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

..... Alexander Scriabin (1872–1915)

- I. Andante
- II. Presto

Sonata No. 30 in E Major, Op. 109

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

- I. Vivace, ma non troppo
- II. Prestissimo
- III. Gesangvoll, mit innigster Empfindung

Abigail is a student of John Mortensen.

This recital is presented in partial fulfillment
of the Bachelor of Music in performance degree.

No flash photography, please.

Please turn off all cell phones.

Program Notes

Keyboard Partita No. 2 in c minor

Bach's Partitas are one of his several collections of dance suites, published between 1726 and 1731. The second Partita in C minor is one of the more popular ones in standard concert repertoire due to its variety of sounds and techniques displayed and exciting contrapuntal writing. The Sinfonia begins the suite dramatically in the style of a French overture, featuring a dotted-rhythm opening, a long melodic passage, and a lively fugue to close. While allemandes usually feature a lack of syncopation in favor of passing melody back and forth between the hands, Bach adds in a few measures of syncopation in the closing bars of each section of this allemande. The Courante, similarly, is in an energetic 3/2 as expected, but is also suffused with a tinge of melancholy and more emotion than the genre typically has. My personal favorite is the Sarabande, which is slow, patient, and achingly delicate in texture. The peppy, almost humorous Rondeau adds in a burst of gaiety after the Sarabande's somber afterglow, and the serious Capriccio closes the set with a burst of fire.

Sonata No. 2 (Sonata-Fantasy) in g# minor

Scriabin's music represents a strange, almost mystical world in piano repertoire, almost as enigmatic as the composer. Scriabin's piano music is rich, sensuous, full of dazzling figurations and cross rhythms, all to convey fantastical mood and sound pictures. This sonata, from his earlier period of composition, still retains more of a Romantic sound than his later works, but hints at his later explorations into atonality and color theory. The story behind the second sonata tells that Scriabin visited the Baltic sea during his college years and was overcome by the majesty of the ocean, so much so that five years later he wrote this sonata as a way to crystalize these thoughts and feelings. Scriabin himself wrote, "...the first movement represents the quiet of a southern night on the seashore; the development is the dark agitations of the deep, deep sea. The E-major middle section shows caressing moonlight coming after the first darkness of the night. The second movement, Presto, represents the vast expanse of ocean stormily agitated." I greatly enjoy the tranquility and rich gorgeousness of the first movement, and the second movement's cold aggression has challenged and grown my musicianship.

Continued on the back

Sonata No. 30 in E Major

Beethoven's final piano sonatas are regarded as something almost holy in the piano repertoire. Written at the close of his life, long after his hearing had fled him, these piano sonatas explore the farthest reach of the form in terms of structure, harmony, emotional content, and creativity. Op. 109, the first of the last three sonatas, can be essentially distilled into three chords: E major, E minor, E major. Additionally, each movement begins with a broken third in the right hand and a walking left hand chordal pattern. The first movement opens with an expansive but gentle lilting melody, arpeggiating an E major chord progression. It has a joyful improvisatory quality to it and ends as sweetly as it began. Without pause, the second movement plunges into a similar gesture, but this time angrily and rambunctiously, and it blows past furiously very quickly. The final movement is the crown of the entire sonata. This movement is a theme and six variations, first calm and sublime, then virtuosic and sparkling. At the end, Beethoven stretches the theme so far that it seems to explode and shimmer away back into its familiar, gentle structure, daring to end on a gentle whisper instead of a bang. This sonata is my favorite of all 32, and it is my joy to present them before you tonight.