1-19-2016

Faculty Recital: Tuyen Tonnu

Tuyen Tonnu, Piano

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Upcoming Events

Thursday - 21, January 2016
String Project Honors Recital
7 PM
Kemp Recital Hall

Sunday - 24, January 2016
Trumpet Studio Recital
3 PM
Kemp Recital Hall

Monday - 25, January 2016
Jury Recognition Recital
8 PM
Kemp Recital Hall

Tuesday - 26, January 2016
U.S. Navy Brass Ambassadors
7:30 PM
Kemp Recital Hall

Wednesday - 27, January 2016
Concerto Aria Orchestra Competition
7 PM
Center for the Performing Arts

Monday - 01, February 2016
Guest Artist Recital: Adam Briggs, saxophone
7:30 PM
Kemp Recital Hall

Visit the School of Music website for more upcoming events:
http://finearts.illinoisstate.edu/events/

Charles W. Bolen Faculty Recital Series

Tuyen Tonnu, Piano

Illinois State University
College of Fine Arts
School of Music

Center for the Performing Arts
January 19, 2016
Tuesday Evening
7:00 p.m.

This is the ninety-second program of the 2015-2016 season.
**Program**

Please turn off cell phones and pagers for the duration of the concert. Thank you.

Sonata No. 17 op. 31/2 in D Minor

I. Largo – Allegro
II. Adagio
III. Allegretto

- Ludwig van Beethoven (1770-1827)

Tenebrae

- John McCabe (1939-2015)

**~ Intermission ~**

Pictures at an Exhibition

- Modest Petrovich Mussorgsky (1839-1881)

Promenade: Allegro giusto, nel modo russico, senza allegrezza, ma poco sostenuto
1. Gnomus
2. Il Vecchio Castello
3. Tuileries
4. Bydło
5. Promenade: Tranquillo
6. Ballet of the Unhatched Chicks
7. The Market Place at Limoges
8. Catacombe (Sepulcrum romanum)
9. Samuel Goldenberg and Schmuyle
10. The Great Gate of Kiev

**Composer’s Note**

*Tenebrae* (using the word in the sense of ‘darkness’) was written during 1992-3. It is the result of several diverse influences. One is the personal loss of three much-loved and admired musical friends during 1992, the conductor Sir Charles Groves and the composers William Mathias and Stephen Oliver. This particularly affected the tone of the work. Another, earlier, impulse was the enormous opening section of Hermann Broch’s novel *The Death of Virgil*, a description of the arrival of the dying poet at the port of Brundisium and carrying him through the crowded streets to the apartments in which he was to die.

Three musical impulses also underlie the work: the nature and form of Chopin's *Barcarolle* (though at about 20 minutes, *Tenebrae* is much longer), a typical texture to be found in Beethoven's piano writing using the extremes of the keyboard (to be heard towards the end of the work), and perhaps above all my long-standing fascination with the world of Liszt's two late pieces entitled *La Lugubre Gondola*.

*Tenebrae* is a continuous single movement arising out of a theme that is heard (following the short but important introduction) largely in the bass, with the accompaniment in the right hand. This format is used almost exclusively for each episode in which this theme is gradually unfolded. There are intervening episodes which slowly move the music to an increase in pace and a central section of rhythmic character and some degree of violence, and, following the final climax (marked ‘quasi Cadenza’), the main theme returns, this time in both hands above an accompanying bass figuration, to move the music this time to a sense of greater peace and possibly acceptance. At the close however, when the very opening returns, the calm is disrupted by echoes of one of the more agitated ideas, leaving the work in a mood of ambiguity and loss.