

3-24-2016

Faculty Farewell Recital: Carlyn Morenus

Carlyn Morenus, Piano

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Upcoming Events

Friday - 25, March 2016

Graduate Recital: Seung Kyung Baek, *piano*

7:30 PM

Kemp Recital Hall

Saturday - 26, March 2016

Graduate Recital: Jeremy Verwys, *guitar*

11:30 AM

Kemp Recital Hall

Graduate Recital: Nelson Ruiz, *horn*

1 PM

Kemp Recital Hall

Senior Recital: Brian Do, *clarinet*

4 PM

Kemp Recital Hall

Graduate Recital: Jonathan Wood, *guitar*

5:30 PM

Kemp Recital Hall

Senior Recital: Marissa Poel, *clarinet*

7 PM

Kemp Recital Hall

Monday - 28, March 2016

Red Bird Ringers

8 PM

Kemp Recital Hall

Wednesday - 30, March 2016

ISU Guitar Ensemble

7:30 PM

Kemp Recital Hall

Thursday - 31, March 2016

Jazz Combos

8 PM

Kemp Recital Hall

Illinois State University

College of Fine Arts

School of Music

Charles W. Bolen Faculty Recital Series

A Farewell Recital

Carlyn Morenus, piano

Center for the Performing Arts

March 24, 2016

Thursday Evening

8:00 p.m.

This is the one hundred and thirty-fourth program of the 2015-2016 season.

Program

Please silence all electronics for the duration of the concert. Thank you.

Sonata in C Major, H. XVI:50

Allegro

Adagio

Allegro molto

Franz Josef Haydn

(1732-1809)

from *Préludes, Book I*

Les collines d'Anacapri (*The hills of Anacapri*)

Des pas sur la neige (*Footsteps in the snow*)

Ce qu'a vu le vent d'Ouest (*What the West Wind saw*)

Claude Debussy

(1862-1918)

~ **Intermission** ~

Klavierstücke, D. 946

No. 1 in E-flat Minor

No. 2 in E-flat Major

No. 3 in C Major

Franz Schubert

(1797-1828)

Program Notes

Haydn's *Sonata in C major* is full of the humour for which the composer is well known. From the creator of the *Surprise Symphony* and the *Farewell Symphony* comes this lively, quirky work, filled with abrupt dynamic changes, a first movement sonata-form based on a single theme, the only pedal markings in any of Haydn's keyboard works, and in the last movement, so many starts and stops that it seems as if the performer has gotten hopelessly lost. The expressive second movement serves as a sort of straight man between two comics.

Debussy's *Préludes*, exploring the tonal range of the piano, took inspiration from various sources. *Les collines d'Anacapri* celebrates the vibrant beauty of the Mediterranean coast. Debussy said of the introspective *Des pas sur la neige* that its halting tones "should sound like a melancholy, frozen landscape." *Ce qu'a vu le vent d'Ouest* takes inspiration from a passage in Hans Christian Andersen's story *The Garden of Paradise* in which the West Wind describes his journeys across the Americas, with visions of towering forests, crashing waterfalls, devastating storms and thundering herds of buffalo, resulting in music as extroverted as any in Debussy's output.

The infrequently-played *Klavierstücke* were written in the last months of Schubert's life, along with three expansive piano Sonatas. Written in simple three- and five-part forms, they explore a range of moods and colors, from the restless galloping of the first, through the lyric beauty of the second, to the exuberant, syncopated writing of the third. Left unpublished until 30 years after his death, these pieces have not enjoyed the same popularity as Schubert's other late character pieces, the *Moments Musicaux* and the *Impromptus*, but they are no less deserving of attention.