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
Franz Josef Haydn (1732-1809)
Allegro
Adagio
Allegro molto

from Préludes, Book I
Claude Debussy (1862-1918)
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)

~ Intermission ~

Klavierstücke, D. 946
Franz Schubert (1797-1828)
No. 1 in E-flat Minor
No. 2 in E-flat Major
No. 3 in C Major

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.