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Junior Recital: Karen Adam, piano

Department of Music, University of Richmond

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JUNIOR RECITAL
Karen Adam, piano



APRIL 16, 2005, 7:30 PM
PERKINSON RECITAL HALL

PROGRAM

Ordre XXI

La Reine des cœurs
La Harpée
La Couperin

François Couperin
(1668-1733)

Sonata in C Minor, Hob. XVI:20

I. (Allegro) Moderato
II. Andante con moto
III. (Finale) Allegro

Joseph Haydn
(1732-1809)

INTERMISSION

Sonata in G Minor, Op. 22, No. 2

IV. So rasch wie möglich--
Schneller--Noch Schneller
V. Andantino
VI. Scherzo (Sehr rasch und markirt)
VII. Rondo (Presto--Etwas langsamer--Prestissimo,
quasi cadenza--Immer schneller und
schneller)

Robert Schumann
(1810-1856)

L'Isle Joyeuse

Claude Debussy
(1862-1918)

*A reception will be held in the North Court Reception Room
immediately following the program.*

Make a joyful noise unto the Lord, all the earth: make a loud noise, and rejoice, and sing praise.

~Psalm 98: 4

Karen Adam has studied piano for over fifteen years under the instruction of Dr. Joanne Kong, Richard Becker, and others. A junior music major at the University of Richmond, she has appeared in numerous recitals and won several competitions throughout her years as a pianist. She made her concerto debut with the Richmond Symphony Orchestra in 2003, and has performed in master classes for such artists as Emanuel Ax, Paul Badura-Skoda, and Lydia Artymiw.

In addition to her work as a soloist, Karen performs piano and harpsichord with the University Chamber Ensembles, and piano and celeste with the University Band. As a member of these ensembles, Karen receives instruction from the University's ensemble-in-residence, *eighth blackbird*, and other faculty members.

Karen is a member of the University of Richmond's Music Honorary, Phi Kappa Mu. Outside of her studies at the University of Richmond, Karen teaches piano privately and serves as a substitute accompanist at her church. In her free time she enjoys reading, canoeing, and spending time with her family and friends.

François Couperin published his *Twenty-First Ordre*, or suite, in 1730. Originally written for harpsichord, each piece in the suite bears a descriptive, if not ambiguous, title. *La Reine des cœurs*, or “The Queen of Hearts,” is a prime example of such descriptiveness and ambiguity. It remains unclear whether the title refers to a specific person, or to the work itself. *La Harpée*, or “The Harplike Piece”, is slightly more informative in that the music is meant to evoke the style of harp music. *La Couperin* bears one of the most mysterious titles in the suite. This title can be translated as M., Mme., or Mlle Couperin. Some musicologists have speculated that this piece is a musical self-portrait of the composer, while others question whether it may be a representation of one of Couperin’s family members, of which there were several. The Rococo style that Couperin employed in composing this suite encourages delicateness and a light intricacy. As Couperin also demonstrates, however, the style also invites a sense of humor and witty imagination.

Sonata in C Minor, Hob. XVI: 20 is considered by many to be Haydn’s first mature keyboard sonata and is one of the more unusual of Haydn’s keyboard works. It was written during the early stages of Haydn’s *Sturm und Drang*, or “storm and stress” period, of which the sonata’s dramatic changes in mood and dynamics are indicative, and it was published as the last work in the Auenbrugger set of keyboard sonatas. Furthermore, it is the only keyboard sonata that Haydn composed in the key of C Minor. Despite his prolific work as a composer, Haydn rarely composed in the key of C Minor. When he did, the key often depicted obscurity, mystery, and the presence of God. The sonata exhibits a strong unity, which could possibly be the result of Haydn’s adherence to sonata-allegro form throughout each of the three movements.

Robert Schumann began writing his *Sonata in G Minor, Op. 22, No. 2* in 1833, when he was 23 years old. While not yet married to his future wife, the acclaimed concert pianist Clara Wieck, he corresponded with her regularly and often sent drafts of his music to her for critique. She was delighted when she received a copy of the *Sonata in G Minor*. The work incorporates the passionate emotionalism of the Romantic era with a traditional sonata-allegro form. While Schumann originally

composed the sonata in four movements, as it is performed tonight, a fifth movement also exists as a result of Clara's input. Upon reviewing the sonata, she praised the first three movements immensely, but balked at the last movement. "I can play it if necessary," she wrote to Robert, "but the masses, the public, and even the connoisseurs for whom one is really writing don't understand it." More than happy to oblige her, Schumann wrote a fifth movement, *Presto* (subtitled "Appendix"), and published it with the entire sonata in 1839.

Inspired by eighteenth-century artist Watteau's *L'embarquement pour Cythère*, Debussy composed *L'Isle Joyeuse*, or "The Joyous Island," during a vacation to the island of Jersey with his family. Debussy, who often drew ideas from Watteau's artwork, identified with the relaxed atmosphere in the painting, which showed couples enjoying a day at the seashore and joyously celebrating their love. The composer attempted to juxtapose his own experience with Watteau's depiction. The result is *L'Isle Joyeuse*, which opens with a cadenza-like call to (or, as some scholars argue, from) the island and proceeds into a care-free, dance-like theme that recurs throughout the piece. Interspersed among the recurrences of this theme are watery, fluid figures that are intended to remind the listener of a shimmering ocean, the waves breaking on rocks, and the sea splashing onto the shore.

Many thanks to the innumerable people who have shaped my life with their instruction, encouragement, and support, and to God for His profuse blessings.

~Karen Adam