



SCHOOL OF MUSIC

Presents

Annika Jonson, Piano

Sunday, March 3, 2024

7:00pm

Van Cliburn Concert Hall at TCU

Program

Sonata in C Minor, Hob. XVI:20

Joseph Haydn
(1732-1809)

1. *(Allegro) Moderato*
2. *Andante con moto*
3. *Finale – Allegro*

“Bénédiction de Dieu dans la Solitude”
from *Harmonies poétiques et religieuses*, S. 173

Franz Liszt
(1811-1886)

Intermission

Piano Concerto No. 3 in C Major, Op. 26

Sergei Prokofiev
(1891-1953)

1. *Andante – Allegro*
2. *Tema con variazioni*
3. *Allegro, ma non troppo*

Second Pianist: Mikhail Berestnev

Annika Jonson is a student of Dr. Tamás Ungár.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Sonata in C Minor, Hob. XVI:20 – Joseph Haydn

The key of C minor characterizes this sonata with drama and expressiveness. The first movement switches abruptly between the bold, stormy harmonies of C minor and the jubilant, spirited moods of E-flat Major. The second movement, written in the key of A-flat Major, is songlike and ornamented, painting a harmonic and atmospheric contrast between the other two movements. The third movement returns to the key of C minor in a driving and energetic finale.

“Bénédiction de Dieu dans la Solitude” – Franz Liszt

“Bénédiction de Dieu dans la Solitude” is part of a larger cycle, all of which are pieces deeply influenced by Liszt’s personal intimacy with God. In a reflection of his own experience of faith, this piece explores a wide range of colors, from introspective, meditative melodies to transcendent, soaring harmonies. Liszt drew inspiration from Alphonse de Lamartine’s poetry when composing *Harmonies poétiques et religieuses*, and the following ten lines preface the score of this piece:

D'où me vient, ô mon Dieu! cette paix qui
m'inonde?
D'où me vient cette foi dont mon cœur
surabonde?
À moi qui tout à l'heure incertain, agité,
Et sur les flots du doute à tout vent ballotté,
Cherchais le bien, le vrai, dans les rêves des
sages,
Et la paix dans des cœurs retentissants d'rages.
À peine sur mon front quelques jours ont glissé,
Il me semble qu'un siècle et qu'un monde ont
passé;
Et que, séparé d'eux par un abîme immense,
Un nouvel homme en moi renaît et
recommence.

Whence comes to me, O my God, this peace
that overwhelms me?
Whence comes this faith in which my heart
abounds?
To me who just now, uncertain, agitated,
And on the waves of doubt buffeted by every
wind,
Sought goodness, truth, in the dreams of the
wise,
And peace in hearts resounding with fury,
When barely on my brow a few days have
slipped by,
It seems that a century and a world have passed;
And that, separated from them by a great abyss,
A new man is born again within me and starts
anew.

While listening, you will hear the oscillating sound of the waves referenced in Lamartine’s poem, accompanied by a singing, meditative melody in the left hand.

Piano Concerto No. 3 in C Major, Op. 26 – Sergei Prokofiev

Prokofiev’s third piano concerto is intensely animated and rhythmic, creating a sonorous world of color. In the first movement, the opening melody is lyrical and magical but is quickly interrupted by energetic sixteenth notes. The movement returns to this lyrical melody in the middle, bookended between animated passages. The second movement is a theme with five variations, with Variation IV (marked *Andante*) being the most meditative. Finally, the third movement is frenzied and passionate, building to a brilliant conclusion through faster tempi, octaves, and glissando-like scales.