Senior Recital:

Dolpiti Kongviwatanakul,
Piano

Henri Dutilleux

Piano Sonata

I. Allegro con moto
II. Lied
III. Choral et variations

Intermission (10’)

Franz Liszt

Sonata in B minor, S. 178
**PROGRAMME NOTES**

**Henri Dutilleux** (1916-2013) is a French composer who received various awards throughout his career. Notable examples include the Gold Medal of the Royal Philharmonic Society in 2008 and the Kravis Prize in 2011. Many of his works are regarded as a masterpieces of 20th-century classical music.

The **Piano Sonata (1948)** is Dutilleux’s only work in the genre and which he considered worthy of his Opus 1. It is dedicated to his wife, the pianist Geneviève Joy. This large scale classical structure piece begins with a fast movement “Allegro con moto” that utilize non-tonal melody of alternating F-sharp Major and minor. Faster tempo settings of the revisited first theme signal the end of the first movement. After that the slow second movement employs an A-B-A structure, the first section being characterized by the non-tonal melodic rhythm similar to the beginning of the first movement. Then the next section introduces a livelier march like rhythm featuring linear ascending movement in the left hand before it returns to a reprise of the A section. The third movement “Choral et variations” with a characteristic of extending low and high sustained notes has 4 variations: a rapid toccata in the first and second, a slow nocturne in the third and a closing with the powerful choral theme.

**Franz Liszt** (1811-1886) is one of the most outstanding Hungarian piano virtuosos and composers from the Romantic period. He began studying piano at the age of 7 under the guidance of his father, a musician. Liszt was then later recognized throughout all of Europe by his talent in performance and composition.

Among his many famous pieces, the **Piano Sonata in B minor, S.178**, is dedicated to Robert Schumann. It was revised in 1853 from an earlier version in 1849 before its publication in 1854. The extraordinary feature of this sonata is the fact that there is only one movement instead of the traditional division into three or four. With distinctive movements combined in to one, Liszt had created a unique hybrid form, although it was highly criticized at the time of its debut.

The Lento assai is a descending scale marked sotto voce with a menacing stance. Before long jagged and enigmatic octaves are introduced while the next section is marked by the change of tonic to D major. This theme transforms an earlier “marcato” motif into an Andante sostenuto. This is a slow movement that is the centerpiece of this Sonata. Following by the fugato in fast movement and the recapitulation of the first theme which signal the climax of this Sonata.