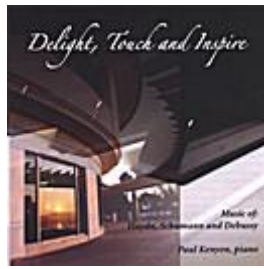


Mp3 Paul Kenyon - Delight, Touch And Inspire



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Colorful and dramatic, this concert of solo piano music includes some of the most original music ever conceived for the instrument. 18 MP3 Songs CLASSICAL: Traditional, CLASSICAL: Contemporary Details: With its joyful, simple opening, Haydn's last sonata gives no hint of the brilliant fireworks that follow. The opening Allegro bristles with imagination, challenging the pianist with brilliant double-thirds, octaves and even some unusually long pedal markings. The Adagio is a soulful aria. From the single opening chord, it spins out an abundance of melody -- like a song you hope will never end. Haydn loved practical jokes and in the Finale, he creates humor and mischief by interrupting the music's dancing with abrupt silences and pauses. The three preludes recorded here are from Debussy's second book of twelve, published in 1913. "Les Fes sont d'exquises danseuses" (The Sprites are Exquisite Dancers) allows the pianist's fingers to dance and leap across the keyboard. With rapid figurations that quickly cover much of the piano's range, the dances feature colorful harmonies juxtaposed with scant melodic fragments. Bruyres (Heather) is a musical landscape, suggesting the moors of the British Isles or the coast of Brittany. The melody is simple and the mood is warm-hearted, making this prelude singularly beautiful. General Lavine-Eccentric refers to a Paris vaudevillian who performed slapstick comedy dressed in an over-sized military uniform. Debussy reinforces the General's comic magnificence through the use of fanfare figures and tongue-in-cheek references to American ragtime. Robert Schumann had a gift for intriguing titles. For this monumental work he joins two words which had never been linked before in a piano work. We associate symphonies with large works for orchestra. Etudes are studies which test and expand the technical abilities of the pianist. The Symphonic Etudes was conceived as a set of studies in the form of variations. Nine of the twelve etudes are variations loosely derived from a forthright but somber theme. While the work does not follow a literal narrative program, it does suggest a grand

romantic drama. As in many of his best-loved works, Schumann attributed this music to his two imaginary -- and conflicting -- muses, Florestan and Eusebius. As the series of etudes unfolds, scenes of heroic striving contrast with heartfelt lyricism. The etudes culminate in a triumphant grand march that resembles the "Davidsbundler" themes found in such works as the Papillons or Carnaval. This musical depiction of David conquering Goliath was a fixation for Schumann, who saw himself as the artistic underdog triumphing over impossible odds. Paul Kenyon plays concerts throughout the southwest and across the United States. He is known for his creative programming and effective communication. Born in upstate New York, Paul Kenyon earned the Doctor of Musical Arts in piano performance from Michigan State University where he studied piano with Deborah Moriarty and Ralph Votapek. Dr. Kenyon also holds degrees from Mansfield University and Bowling Green State University, with additional studies at the Royal Conservatory of Music in Toronto. His principal teachers have included Jerome Rose, Angeline Schmid and Anthony di Bonaventura. Paul Kenyon is a member of the music faculty at Point Loma Nazarene University where he has taught piano since 1991, and now serves as chair of the music department. Paul Kenyon is a member of the music faculty at Point Loma Nazarene University where he has taught piano since 1991, and now serves as chair of the music department. He also performs as pianist for Trio Point Loma, a resident faculty chamber ensemble. Before moving to San Diego, Dr. Kenyon taught piano at Western Michigan University and Wright State University. pkpiano.com
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