

## ABSTRACT

Summary of Dissertation Recitals  
One Program of Piano Music  
One Pedagogy Workshop  
One Program of Lecture Demonstration

by

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The first recital consisted of works by Joseph Haydn and Franz Liszt. Haydn's Piano Sonata in E-flat major, Hob. XVI: 28 and Fantasia in C major, Hob XVII:4 were performed to demonstrate the composers' technique and musical style. The concert also featured a paraphrase and two transcriptions by Liszt. The recital concluded with a performance of *Vallée d'Obermann*, an original composition by Liszt inspired by literature.

The pedagogy workshop examined the positive and negative aspects of piano competitions and proposed effective ways to prepare young musicians for piano competitions. My study uncovered various perspectives on the subject of piano competitions and took into consideration the musical, physical and psychological needs of young musicians. The research consisted of interviews with six established piano teachers, one psychology professor in education, two graduate students in piano performance, and three child competitors. The results of the interviews were included in the workshop presentation.

The lecture-recital addressed compositional devices in pieces by Franz Liszt on the subject of death.

1. Solo Recital. Saturday, January 30, 2016, at 8:00 p.m. in Britton Recital Hall, Earl V. Moore Building, The University of Michigan. Joseph Haydn, Sonata in E-flat major, Hob. XVI: 28 and Fantasia in C major, Hob XVII:4; Franz Liszt, *Paraphrase de concert sur Rigoletto*, S. 434, *Six Chants polonais de Frédéric Chopin*, S. 480 and *Vallée d'Obermann* from *Années de pèlerinage*, S. 160/6.
2. Pedagogy Workshop. Thursday, March 10, 2016, at 7:30 p.m. in Britton Recital Hall, Earl V. Moore Building, The University of Michigan. Presentation on the topic of “Competitions and Young Musicians.”
3. Lecture-Recital. Tuesday, April 19, 2016, at 5:30 p.m. in Britton Recital Hall, Earl V. Moore Building, The University of Michigan. Lecture and recital on topic of “A Deep Sadness of the Heart Breaks out in Sound”– Franz Liszt’s musical transcendence of death. *Funérailles* from *Harmonies poétiques et religieuses*; S. 173, *La notte* from *Trois odes funèbres*, S. 112/2; *Am Grabe Richard Wagners*, S. 135; and *La tombe et la rose*, S. 285.