

# ACKNOWLEDGMENTS

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Finally, thank you to the UND music faculty, my family, and my friends for your support and encouragement over these past four years.



# KADEN DOWLING, PIANO

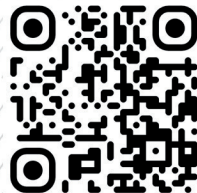
## SENIOR RECITAL

May 2, 2026 | 4:30 pm

Josephine Campbell Recital Hall | Hughes Fine Arts Center

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# PROGRAM

**Piano Sonata No. 21, Op. 53, “Waldstein” (1804)**

I. Allegro con brio  
II. Introduzione. Adagio molto  
III. Rondo. Allegretto moderato – Prestissimo

Ludwig van Beethoven  
(1770-1827)

**Le Rappel des Oiseaux (1724)**

**La Poule (1727)**

**Les Niais de Sologne (1724)**

Jean-Philippe Rameau  
(1683-1764)

**Ballade No. 4 in F minor, Op. 52 (1842)**

Frédéric Chopin  
(1810-1849)

**One More Day, My John (1915)**

**In Dahomey, “Cakewalk Smasher” (1909)**

Percy Grainger  
(1882-1961)

# PROGRAM NOTES

Beethoven’s **Piano Sonata No. 21, Op. 53** is dedicated to Count Ferdinand von Waldstein, one of his earliest patrons. It is a key work of the composer’s “heroic” middle period, a time when his music became larger in scale, more dramatic, and pushed the limits of the piano. The first movement is fast and energetic, built on repeated chords, surprising modulations, and quick register shifts. The second movement provides a brief moment of calm and reflection before leading directly into the final movement. The Rondo showcases a wide range of virtuosity, including quick hand-crossing, octave glissandi, and the coordination of trills, fast scales, and a singing melody simultaneously. The Prestissimo coda brings back earlier material and drives the piece to an exciting finish.

Jean-Philippe Rameau was one of the most important French composers and music theorists of the Baroque period. **Le Rappel des Oiseaux** (“The Calling of the Birds”) uses ornamentation and rapid figures to evoke birdsong. **La Poule** (“The Hen”) captures the clucking and restless movement of a hen through repeated notes and quick arpeggios. **Les Niais de Sologne** (“The Simpletons of Sologne”) is named after an old French expression referring to someone clever who feigns simple-mindedness for their own gain. This is reflected in the piece through a simple theme in the right hand paired with an increasingly complex accompaniment in the left hand.

Chopin’s **Ballade No. 4, Op. 52** is often considered the most expansive and technically demanding of his four ballades. Chopin was the first to apply the term “ballade,” originally a poetic form, to instrumental music. Robert Schumann wrote that Chopin was inspired by the poetry of Adam Mickiewicz, leading some to believe that this work is based on his poem “Świtezianka.”

In the poem, a young hunter falls in love with a nymph who appears by a lake at night. He promises to be faithful, but she is wary and decides to test him. One night, she appears in the guise of a more beautiful woman and attempts to seduce him. He gives in, breaking his promise. She then reveals her true identity, and a violent storm rises, pulling him into the depths of the lake. Both vanish, and their spirits are said to linger there.

Percy Grainger was an Australian-born composer and pianist known for his interest in folk music and for blending classical and popular styles.

**One More Day, My John** is Grainger’s setting of a sea shanty that celebrates the final day at sea before reaching home.

*In Dahomey* (1903), with music by Will Marion Cook, was the first full-length musical written by and performed by African Americans on Broadway. Grainger combined tunes from the show in his virtuosic rag, which he nicknamed “**Cakewalk Smasher**,” where he imitates the sounds of trombone glissandi, banjo strumming, and brass band playing.