

Liberty University School of Music

presents

Student Recital Series

Junior Recital

AdaLynn Kendrick, *piano*

October 30, 2026

Doug Oldham Recital Hall

MUSIC 170

5:30 PM

STUDENT RECITAL SERIES: JUNIOR RECITAL

AdaLynn Kendrick, *piano*

Program

Show Yourself
from *Frozen 2*

Kristen Anderson-Lopez (b.
1972)
& Robert Lopez (b. 1975)
arr. AdaLynn Kendrick

The Entertainer

Scott Joplin
(1868-1917)

Clair De Lune
from *Suite Bergamesque*

Claude Debussy
(1862-1918)

Who Am I
from the album *Casting Crowns*

Mark Hall (b. 1969)
arr. AdaLynn Kendrick

Jonah Kirschner, *voice*

Right Behind You

AdaLynn Kendrick
(b. 2005)

- PROGRAM NOTES -

Show Yourself

Show Yourself is the showstopper song written by Kristen Anderson-Lopez and Robert Lopez for the sequel to *Frozen*, released in 2019. Idina Menzel delivers a stirring performance as Elsa, queen of Arendelle and one of the main characters in the movie. Elsa sings *Show Yourself* as she searches for the long-lost truth about her parents' tragic death and the events that left the forest next to her kingdom locked under a dangerous curse. With its larger-than-life, piano-led arrangement and the underlying themes of self-discovery and personal transformation, *Show Yourself* harkens back strongly to the featured song in the original movie, *Let It Go*. My arrangement is meant to be emotive, dramatic, and engaging, with forceful and exciting transitions between sections that point to the intense movie arrangement and the startling drops before every repetition of the title line in the chorus.

The Entertainer

Scott Joplin, king of ragtime, was more than a bar pianist. His desire to be recognized and respected as a classical composer and performer is sometimes overshadowed by the inherent levity in his signature genre. Ragtime, when recognized as the precursor it was to the genres of jazz, blues, and gospel, was an iconic part of the early 20th century, however; it is characterized by a syncopated right-hand rhythm juxtaposed against a regularly accented left-hand pattern (bass note, chord, bass note, chord, etc.). *The Entertainer*, published in 1902, has been recorded and re-recorded throughout the decades, indicating its cultural significance and timeless sound. Performers often make the mistake of rushing through *The Entertainer* and treating it like a virtuosic crowd-pleaser rather than the serious classical piece Joplin intended it to be. The piece is meant to be polished *and* humorous. Interest is to be kept not with a blazing fast performance, but with dynamic expression, dramatic scene changes between sections, and emphasis and strict adherence to the rhythms the composer wrote.

Clair De Lune

Clair De Lune, translated into English as “light of the moon,” remains Claude Debussy's most famous work. He began composing the piece in 1890, but it was not completed until almost 15 years later, in 1905. Debussy's original system of harmony and musical structure was a unique reflection of the Impressionism and Symbolism movements growing in popularity among other forms of art in the 20th century. Debussy rejected the idea that his compositions could be called Impressionistic; his works, however, are historically characterized as such. *Clair De Lune* is no different. The piece features the interplay of various piano timbres, or colors, expressive ornamentation yet a distinct melody, and a departure from traditional song form. *Clair De Lune* is a picture of the moon. The soft left-hand coloration is the fog and haze, and the melody is the moon beams, meant to ring

- PROGRAM NOTES (CONT.) -

Clair De Lune (cont.)

out sweetly and clearly throughout. At various points in the song, the mute pedal darkens the tone, as if the moon is hiding behind a cloud. Releasing it thickens and brightens the air as the moon emerges.

Who Am I

Casting Crowns, a Christian rock band from Florida, released their debut album, *Casting Crowns*, in 2003, containing hits such as *Voice of Truth* and *Who Am I*. The lead singer of the band, Mark Hall, told the story of *Who Am I* in an interview with SPIRIT 1053 in 2011. He recalled one day driving home and being suddenly struck by the fact that God could hear him. The God of the universe would bend down to listen to the prayers of a mere “vapor in the wind,” He would allow a mortal and a sinner into a relationship with Himself. Hall points to the line, “not because of what I’ve done, but because of who You are,” as the theme of the song. Praise God for the blessed assurance of his love and faithfulness despite our weaknesses!

Right Behind You

Right Behind You illustrates what it means to me to look up to someone. The piece primarily features only two chords. After the intro, the piece opens with a single melody line, later joined by a simple lower harmony. There is a short interlude section featuring a few minor chords, representing change and growth. Then the melody returns, and the harmony turns into a double an octave down, imitating the main melody, which is slightly tweaked. The B section is driving and percussive, quoting from, but not copying, the intro and the interlude of the A section. Finally, the A section returns, broader and more dramatic. The theme is now accompanied by two, and later three, parallel harmonies. No longer distant imitations, the four lines intertwine to create a fresh, more complex rendering of the original melody. This composition is dedicated to my older sister and best friend, Reilly.



I would like to acknowledge my parents and my siblings, Reilly, Thadd, Emilee, Conner, and KD, who have each shaped and inspired me in a unique way, both as a person and a musician and composer. I would also like to acknowledge and thank my piano professor at Liberty, Dr. Woori Kim Smith, and my other piano teachers, Dr. Eloise Kornicke, Mrs. Angie Yates, and, most of all, my mom. Thank you for investing in me

as a pianist! Finally, I would like to thank God for his goodness and kindness this year, and for my salvation and all the gifts He has given me. All glory to Him!

AdaLynn is a student of Dr. Woori Kim Smith.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Commercial Music: Recording Engineering and Producing Concentration degree.

**We would like to thank the
Liberty University Administration for
their faithful support of the School of Music.**

Dr. Dondi Costin, President
Dr. Stephen Müller, Dean, School of Music
The School of Music Administration, Faculty, and Staff

LIBERTY
UNIVERSITY
SCHOOL *of* MUSIC