

LIA JENSEN-ABBOTT (USA)



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Dr. Lia Jensen-Abbott is an Associate Professor of Music at Albion College. She is well known for her interdisciplinary lecture recitals based on semiotic analysis, Fanny Hensel, Florence Price, Beethoven and Anton Diabelli, and the connections between athletics and music. Her solo and collaborative performances with Dr. Karen Kness have taken her around the United States, Europe, and Central America. In 2012 she performed at Carnegie Hall's Weill Recital Hall in New York City. As a clinician and adjudicator, Lia has been invited to judge the MTNA National Finals in San Antonio and Chicago, and she has presented at the MTNA National Conference two times (Orlando and Baltimore) a CMS International Conference, and two WPTA Conferences. An active member of the Music Teachers National Association, Lia is now the President of the Michigan MTA. She is a member of the European Piano Teachers Association and the World Piano Teachers Association, and President of the WPTA Michigan Chapter. She is a co-founder of the Albion College International Piano Festival and Competition and lives in Albion, Michigan with her husband, pianist Dr. David Abbott, her son Charlie, and two dogs. In her spare time, Lia competes in triathlons, plays golf, and reads.

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Let's Dance: Diabelli, Beethoven, Carter Pann, and Two Hundred Years of a Viennese Waltz

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In 1819 Anton Diabelli composed a Waltz and sent it to the most famous composers working in Vienna. Beethoven initially cast aside Diabelli's waltz, later writing his own set, Op. 120. Fifty composers responded to Diabelli's request, creating a second set of variations. The latter set has remarkable

historical significance: the work was at once a nationalistic monument, as well as a philanthropic endeavor. It is also an archaeological artifact—telling the cultural and musical history of Vienna during that period. The beloved Waltz is a manifestation of Viennese culture. Furthermore, one can consider variation structure in light of social issues: as a formal procedure, variations are unified by their relationship to a theme, while at the same time embracing diversity. Suddenly, then, variations as art can express a model for social justice. To that end, in the spirit of Diabelli's innovative musical experiment, new variations have been commissioned. A performance of several of Diabelli's variations, Beethoven's variations, and the new variations, including one by Pulitzer Prize Finalist Carter Pann, will be interwoven around discussions about creative compositional solutions, Viennese culture, and what the new variations achieve as art reflecting society.



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