

Kennesaw State University  
*College of the Arts*  
School of Music



presents

# *Capstone Senior Recital*

**Joshua Martin,**  
**piano**

Friday, May 3, 2013

4:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

Morgan Concert Hall

*One Hundred Forty-first Concert of the 2012-2013 Season*

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**Kennesaw State University**  
**School of Music**  
**Audrey B. and Jack E. Morgan, Sr. Concert Hall**  
**May 3, 2013**

**Estampes** Claude Debussy  
(1862–1918)

III. Jardins sous la pluie

**Piano Sonata No. 7 in D Major, Op. 10, No. 3** Ludwig van Beethoven  
(1770–1827)

I. Presto

II. Largo e mesto

III. Menuetto e trio

IV. Rondo

**Prelude and Fugue in F Minor, WTC Book II, BWV 881** J. S. Bach  
(1685–1750)

I. Praeludium

II. Fuge

**Intermission**

**Les Cyclops** Jean-Philippe Rameau  
(1683–1764)

**Fantasia-Impromptu, Op. 66** Frederic Chopin  
(1810–1849)

**Jeux d'eau** Maurice Ravel  
(1875–1937)

**L'Alouette** Mikhail Glinka  
(1804–1857)  
arr. Mily Balakirev  
(1837–1910)

**Petite Valse, Op. 36** Alexander Glazunov  
(1865–1936)

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.

Mr. Martin studies piano with Robert Henry.

### **Claude Debussy - *Jardins sous la pluie, Estampes***

One of the singular revolutionaries in the shift of musical thought, French composer Claude Debussy applied the paradigm of Impressionist painters to his music, striving to achieve color and atmosphere more than lush themes and clever form. *Jardins sous la pluie*, meaning "Gardens in the rain," portrays elements of a rain shower, painting images of tinkling drops, tides, and mist tossed by the gales. Throughout the piece, Debussy makes use of whole tone scales (an entirely new concept at his time) and chromaticism to create dreamy passages without relying on a specific key.

### **Ludwig van Beethoven - *Piano Sonata No. 7 in D Major, Op. 10, No. 3***

Beethoven's 7th sonata represents his earlier Classical style as a composer, though hinting at his stormy writing style to mature in later years.

The first movement (*Presto*) is in a standard sonata form, tossing a four-note descending line throughout. The movement is an archetypal representative of Classical writing, maintaining a light and bouncy demeanor.

The second movement (*Largo e mesto*) carries the strong pathos found in Beethoven's later sonatas, steadily growing to a frightening climax where the main theme is overshadowed by running arpeggios in the right hand.

The contrasting third movement (*Menuetto e trio*) provides a delightful relief from the dark second movement with easy, legato lines, though sprinkled with ram-bunctious interjections, both in the beginning and trio section.

The fourth movement (*Rondo*), somewhat a continuation of the third movement, preserves the light, animated character with a three-chord motif, purposefully interrupted by a variety of less important music. Humor is integral to the movement, with the motif always returning like a sneer, sometimes with capricious accompaniment, and often in a different key. The anticlimactic ending of the sonata (piano dynamic) seems to be Beethoven's final jest at the listener.

### **J. S. Bach - *Prelude and Fugue in F Minor, WTC Book II, BWV 881***

Johann Sebastian Bach's hallmark work *Well Tempered Clavier* is possibly the most foundational and influential collection for the keyboard in history. His 48 sets of preludes and fugues in all 24 keys celebrate the revolution in keyboard tuning (allowing performers to play in any key with pleasing and consistent tuning between intervals) and have long been a staple of every serious pianist and composer for piano.

The *F Minor Prelude* presents a sighing three-note figure gradually blossoming into a chromatic chain of sequences, prolongations, and resolutions. Though distinctly Baroque in its binary form, the *Prelude* certainly contains a foreshadowing of Romantic flair with the myriads of stabbing harmonies in the latter half.

The *Fugue* begins with a military theme, stated in both hands and all voices in mechanical perfection. Though interspersed with allusions to the relative major key, the piece maintains a firm F Minor stance to its end.

### **Jean-Philippe Rameau - *Les Cyclops***

Even in the Baroque period, programmatic music (music that conveys an object, idea, or setting) was explored in abundance. Jean-Philippe Rameau's short rondo

Les Cyclops - literally, "The Cyclops" - comes from his collection *Pièces de Clavecin*, possessing an almost improvisatory spirit. Rameau makes frequent use of repeated notes between the hands, imitating the clumsy gait of this mythological beast.

**Frederic Chopin - *Fantasia-Impromptu*, Op. 66**

A virtuosic work in three distinct sections, Chopin's masterpiece deeply contrasts a perpetual flurry of sixteenth notes with a lyric, soulful middle section immediately characteristic of the composer's signature writing style, which sews emotionally raw melodies with intimate harmonies in the accompaniment. The furious coda in the style of the first and third section is subdued by the quiet reentrance of the middle theme in the left hand, ending the C-sharp minor turmoil with a Picardy third to D-flat major.

**Maurice Ravel - *Jeux d'eau***

Both the orchestral and solo piano writings of Impressionist composer Maurice Ravel provide a luxurious source for study. Like Debussy, he aimed for unique colors of note/instrument combinations, sometimes at the price of clear harmonies and a stable tonal center. *Jeux d'eau* ("Jest of the Waters") explores water sounds like torrents, waves, and rain drops, and makes heavy use of seventh chords to establish tonality. Hints of early jazz permeate the entire work.

**Mikhail Glinka - *L'Alouette***

Mily Balakirev's transcription of "The Lark" comes from a 12-song collection written by Glinka called "Farewell to St. Petersburg." The piece opens with three simple lines of the melody, adding accompaniment, then growing in complexity with accompanying motives, rapid scales, and acrobatic chord sequences as a sort of theme and variations.

**Alexander Glazunov - *Petite Valse*, Op. 36**

This short waltz (now out of print) is a delightful late-Romantic work by Russian composer Alexander Glazunov, packaging thick textures and flowing lines into light, al-dente music.

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**UPCOMING EVENTS**

Saturday, May 4, 2013

**Community and Alumni Choir**

Morgan Concert Hall • 8 pm

For the most current information, please visit

<http://calendar.kennesaw.edu>

