

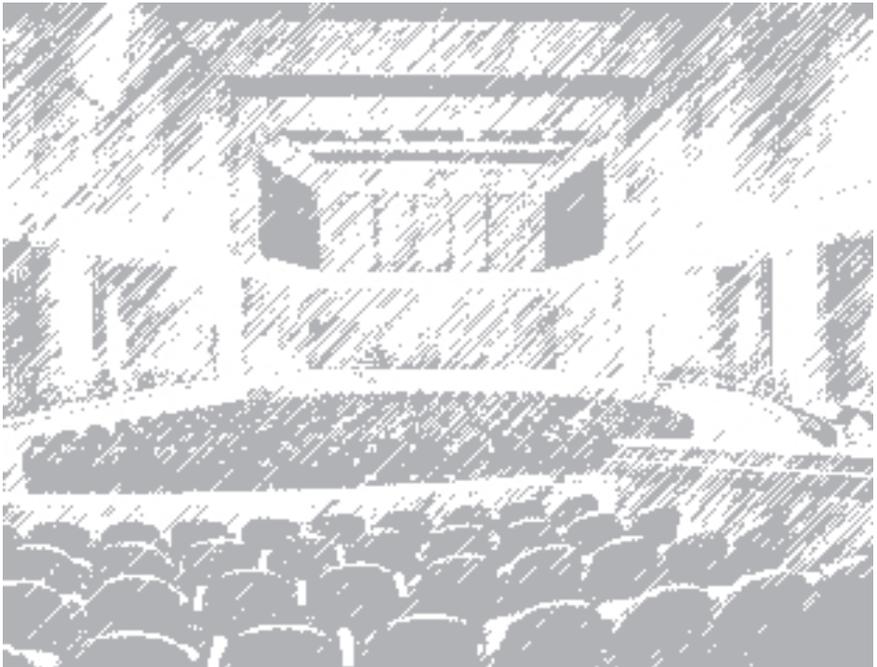
Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital

Haley Myers, piano



Friday, December 5, 2014

7:00 p.m.

Dr. Bobbie Bailey & Family Performance Center, Brooker Hall
Forty-ninth Concert of the 2014-15 Concert Season

program

CLAUDE DEBUSSY (1862-1918)

Préludes Book 1, II. Voiles

FRÉDÉRIC CHOPIN (1810-1849)

Étude in A-flat Major, Op. 25, No. 1

JOHANN SEBASTIAN BACH (1685-1750)

Fantasia in C minor, BWV 906

CLAUDE DEBUSSY (1862-1918)

Deux Arabesques

FRANZ JOSEPH HAYDN (1732-1809)

Sonata in E-flat Major, Hob. XVI:52

I. Allegro

II. Adagio

FRÉDÉRIC CHOPIN (1810-1849)

Fantasia Impromptu in C-sharp minor, Op. 66

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

Ms. Myers studies piano with Soohyun Yun.

program notes

Préludes Book 1, II. Voiles | Claude Debussy

Deux Arabesques

Claude Debussy was a French pianist and composer, who left a remarkable impact through his compositions. Béla Bartók described Debussy as “the greatest composer of our time.” Debussy’s compositional style utilized aspects of many styles, including French Impressionism, Symbolism, jazz, oriental, and others. Impressionism was a new fad in the visual arts, which blended the colors to give the viewer an “impression” of the scene, in contrast to a direct, complete image. Debussy writes many of his works in a similar manner, blending the pieces together to make one unique sound. He would often hint of a concept or topic, but he never directly mimics the subject, such as in *Voiles*.

The title of the prelude *Voiles* translates to “sails” or “veils.” Debussy most likely used this word, which has a double meaning to allow the audience to consider their impression of the music. Debussy’s title of the preludes are interesting because he did not place the title until the end of the piece because he desired the audience to create their story through their impression of his music. Upon imagining a unique story, listeners would discover Debussy’s intentions for the piece.

Debussy expanded harmonic vocabulary and practice of the time by often utilizing ninth and thirteenth chords as well as parallel fifths and octaves. In 1889, Debussy attended the Paris Exposition. This exposition featured art and music from all over the world. Debussy heard the Javanese Gamelan, a type of orchestra from Indonesia, and his music was forever changed. He listened to the scales of this orchestra and began to write with pentatonic scales, whole tone scales, and modes. One may hear these scales throughout *Voiles* and hints of the scales in *Deux Arabesques*. Although *Deux Arabesques* is one of his earlier works, one may hear his developing style as he experimented with the idea of the arabesque. Arabesques typically contain a “rapidly changing series of harmonies that decorate, without furthering, a point in the progress of a composition.” Debussy utilizes this musical technique through fluctuating chords and harmonies throughout the piece. Debussy began breaking typical functional harmony progressions by choosing what sounded good for the moment. Debussy’s large dynamic range includes a wide range in the quiet level. To play Debussy’s works, pianists must vary their touches on the keys to produce the wide variety of colors and tones for the pieces. All of his scores are detailed, and Debussy expected the performers to follow his notations exactly. Debussy’s legacy continues today through his compositions.

Étude in A-flat Major, Op. 25, No. 1 | Frédéric Chopin Fantasie Impromptu in C-sharp minor, Op. 66

Frédéric Chopin lived a short life of only thirty-nine years; however, his legacy continues through the body of piano literature he composed. Schumann praised his work in the *New Journal for Music*, saying: “Hats off gentlemen, a genius.” Chopin was born in Warsaw, Poland, but he traveled to Vienna and France, deciding to stay in Paris in 1831 upon having a concert in the city. Politics were difficult in his home country, and he never had the opportunity to return although several of his pieces are dedicated to his love for his home country.

Chopin developed a new genre, called the concert etude. Before Chopin created the concert etude, etudes were considered teaching pieces for a musician to work on a particular technique, but Chopin molded them in his twenty-seven etudes by adding lyrical melodies to make them appropriate for the concert stage. Chopin's *Étude in A-flat Major, Op. 25, No. 1* mimics the sound of strumming a harp while the student may focus on the arpeggios. While playing this piece, the musician should maintain a constant circling of the arm to give the sound fluidity and to relax the muscles. The piece has large jumps, many times over an octave, with the melody in the highest voice to bring out the beautiful line. Chopin makes a clear distinction where the melody exists in this piece by writing the note heads bigger for the melodic line. Although the right hand must switch from the melody in the high voice to the fast arpeggios, the line is never broken in the middle of a phrase as the pianist focuses on extending the singing line.

Fantasie Impromptu in C-sharp minor, Op. 66 showcases the more virtuosic side of Chopin. Within this virtuosity, Chopin utilized tempo rubato, meaning “robbed time,” in which one hand keeps a steady tempo while the other stretches time. This expressiveness is a character present in many of his works, including *Fantasie Impromptu in C-sharp minor*. The outer sections have triple meter in the left hand and duple meter in the right hand, creating an interesting texture of rhythm and sound. Chopin utilizes a large dynamic range throughout the piece with dramatic shifts alternating quiet and loud, which gives the piece a layer of excitement. Although the *Fantasie Impromptu* is one of Chopin's most well-known works today, he never published the piece although there is much speculation as to why.

Since all of Chopin's compositions include the piano, his list of piano works is quite extensive, including nocturnes, ballades, sonatas, piano concertos, scherzos, impromptus, waltzes, and other genres. Chopin socialized with the high class social circles in Paris and met many fellow artists, who became great friends. Franz Liszt, Adam Mickiewicz, and many other artists would meet in the salons of Paris, sharing their work in the various art forms. Although Chopin only played in thirty concerts his entire life, he often performed in the smaller salons. The artists shared their thoughts and influenced each other bringing the art forms, such as poetry, visual arts, and music, together.

Fantasia in C minor, BWV 906 | Johann Sebastian Bach

Johann Sebastian Bach was an innovative composer and organist. His creativity and genius on the keyboard has allowed his works to survive and flourish over two hundred fifty years after his death. He was a technical master of the keyboard of his time, providing many innovative ideas and concepts. Bach is well known for his contributions to the development of the fugue as his technical prowess allowed his creativity to flourish as a master of the form. In the fugue, he would layer several melodic lines beginning at differing times to create an overlapping but clear structure. This concept of layered motives is also heard in Bach's *Fantasia in C minor, BWV 906*.

Fantasia in C minor was composed approximately around 1738 in Leipzig, Germany. The *Fantasia* is part of the larger work, *Fantasia and Fugue in C minor*; however, the fugue was never completed so the fantasia is typically played without the fugue. Johann Nicolaus Forkel wrote a biography of Bach that was published in 1802. In this biography, he mentions the *Fantasia and Fugue*: "It is not of the same kind as the preceding, but, like the allegro in a sonata, divided into two parts, and must be performed throughout in the same movement and time. Otherwise it is excellent. In old copies we find a fugue annexed, which, however, cannot belong to it, and is not quite finished." The character of the fantasia is formed through the sweeping arpeggios and scale passages.

The piece adheres to a strict form while containing a "rich scheme of modulation." The modulations, combined with the arpeggios and scale passages, give the piece a strong, exciting melodic flavor. Contrasting the fugue's adherence to form, the fantasia is much more free in form. In general, the lack of form of a fantasia allows the music to appear as though it freely flowed from the imagination of the composer. Bach combined this sense of freedom with a loose form, resulting in a combination of overlapping, dramatic layers.

Bach gave many contributions to the development of the keyboard works, but he also wrote for other instruments and vocalists. He travelled throughout Germany and was commissioned by several different churches so his compositions include both sacred and secular works. His list of compositional works contains cantatas, oratorios, chorales, motets, and chamber works in addition to the vast amount of keyboard music. Johann Adolphe Scheibe, who was a German critic and theorist of music, wrote of Bach's pieces: "Since he judges according to his own fingers, his pieces are extremely difficult to play; for he demands that singers and instrumentalists should be able to do with their throats and instruments whatever he can play on the keyboard. But this is impossible." Johann Sebastian Bach was an innovative composer and keyboardist of his time, and his works continue to be recognized by musicians today.

Sonata in E-flat Major, Hob. XVI:52 | Franz Joseph Haydn

Franz Joseph Haydn was an Austrian composer. Considered the first of three “Viennese Classics,” which also included Mozart and Beethoven, Haydn’s music touched a variety of musical genres. He is often considered the father of the symphony and created many original works. Haydn commented on his style as he worked in Prince Esterhazy’s court: “My prince was satisfied with all my works; I received approval. As head of an orchestra I could try things out, observe what creates a [good] effect and what weakens it, and thus revise, make additions or cuts, take risks. I was cut off from the world, nobody in my vicinity could upset my self-confidence or annoy me, and so I had no choice but to become original.” He was isolated from many composers while composing for Prince Esterhazy; therefore, he had a great opportunity to explore many facets of music, including the symphony, vocal, and instrumental works. For the keyboard, Haydn composed solo sonata as trios and quartet-divertimentos.

Haydn wrote the *Sonata in E-flat Major, Hob. XVI:52* later in his lifetime, and the sonata is one of his more mature works as he had experienced many compositional experiments prior to this sonata. The first chords of the piece possess a full, rich, deep tone, which introduce the listener to the grand, elegance displayed within the piece. An earnest, honest presence is found throughout the piece. However, this sonata is full of surprises, even alternating dramatically from piano to forte in less than a beat. Many of his earlier works featured light humorous melodies, which can also be seen combined with a more serious tone in this sonata. Haydn utilizes polar opposites and wit in this composition to interest the listener.

The first movement of this sonata is in a typical sonata form. The movement begins with an exposition, establishing motives and themes explored throughout the piece. The development modulates through a variety of keys until Haydn brings the listener back to the tonic of E-flat major with the repeat of the opening chords as the recapitulation begins. The second movement contrasts the first with a slower, smoother melodic line. The slower tempo allows the rich harmonies to engulf the space. These two contrasting movements show different aspects of Haydn’s compositional character and style. Haydn would take plenty of time to compose, improvise, write, and edit until he discovered the sound he desired. Haydn commented, “I was never a hasty writer, and always composed with deliberation and diligence.” Haydn was one of the compositional masters of his time.

biography

Haley Myers possesses an untamable passion for music and dance. Currently, she attends Kennesaw State University to pursue a Bachelors of Music in Piano Performance and a Bachelors of Arts in Dance, and has enjoyed refining her piano technique and developing artistry with Dr. Soohyun Yun and Professor Emeritus David Watkins. Haley performed and trained in master classes with renowned pianists, such as the artists of Pianissimo Piano Ensemble, Ivan Pernicki, Alex Wasserman, Sergei Kvitko, and Reid Alexander.

Haley was the recipient of the Joseph D. Meeks Music Endowed Scholarship for three years. In addition to performing solo piano repertoire, Haley has begun pursuing other musical outlets, such as collaborative piano, composition, and chamber works. Haley is a founding member of KSU MTNA as she supports the concept of musical community to give young teachers and their students opportunities to share their passion for music. She currently serves as the fundraising coordinator for KSU MTNA.

Through her other love of the arts - dance, Haley established a free dance ministry for underprivileged children of the community, and she hopes to continue sharing her love of the arts. This experience inspired Haley to begin her piano studio three years past and currently instructs more than ten piano students through her love of music. In the future, Haley plans to continue developing as an artist and to open a children's performing arts center to share the knowledge she has gained. Haley feels blessed by the opportunity to touch the lives of children through teaching and artistry.

about the school of music

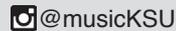
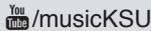
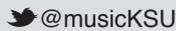
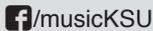
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We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander
Interim Director, KSU School of Music

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<http://community.kennesaw.edu/GiveToMusic>

upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Monday, December 8
Percussion Ensemble

Tuesday, January 13
Faculty Recital: David Watkins, piano

Thursday, January 8
Von Grey with KSU Orchestra

Friday, January 16
Atlanta Symphony Orchestra: Marin Alsop, conductor and Julian Rachlin, violin

Monday, January 12
**Helen Kim, violin
with Sakiko Ohashi, piano**

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