

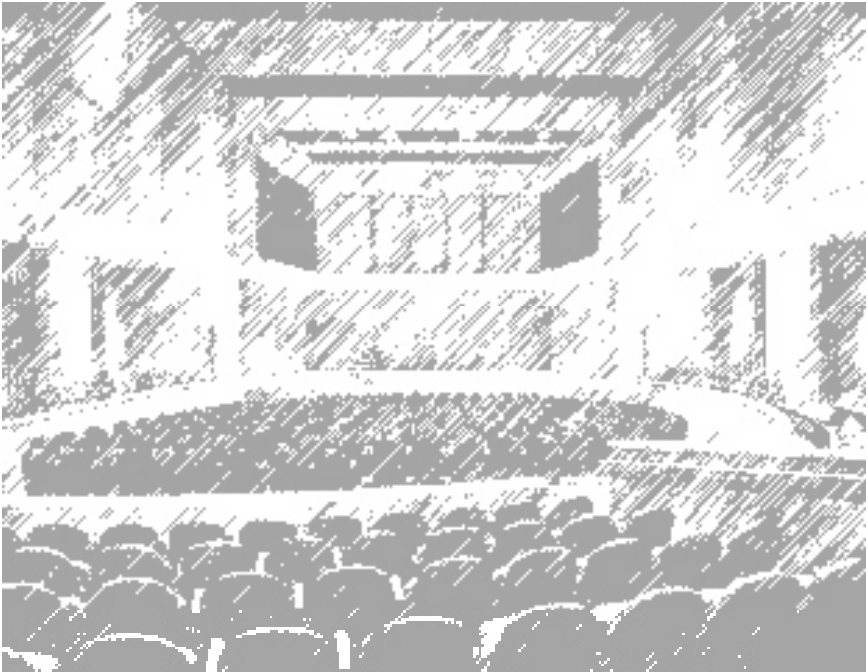
Kennesaw State University
College of the Arts
School of Music

presents



Senior Recital

Rachel Mudgett, piano



Saturday, April 19, 2014

6:00 p.m

Music Building Recital Hall

One Hundred Thirteenth Concert of the 2013-14 Concert Season

Program

JOHANN SEBASTIAN BACH (1685-1750)

Prelude in D minor, BWV 875

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata No. 9 in E Major, Op. 14, No. 1

- I. Allegro
- II. Allegretto
- III. Rondo

Intermission

ROBERT SCHUMANN (1810-1856)

Kinderszenen, Op. 15

- I. Von fremden Ländern und Menschen (Of Foreign Lands and Peoples)
- VI. Wichtige Begebenheit (An Important Event)
- VII. Träumerei (Dreaming)
- IX. Ritter vom Steckenpferd (Knight of the Hobbyhorse)
- XII. Kind im Einschlummern (Child Falling Asleep)
- XIII. Der Dichter spricht (The Poet Speaks)

DMITRI SHOSTAKOVICH (1906-1975)

Three Fantastic Dances, Op. 5

- I. March
- II. Waltz

GEORGE GERSHWIN (1898-1937)

Three Preludes

- III. Agitato

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.
Ms. Mudgett studies piano with David Watkins.

Program Notes

Prelude in D minor, BWV 875

from *The Well Tempered Clavier, Book II*

JOHANN SEBASTIAN BACH (1685-1750)

Bach was born into a musical family and was an accomplished organist, harpsichordist, violinist and violist. He was greatly recognized for his performance and teaching abilities during his lifetime and the period immediately following his death. However, composers during the early Classical era viewed Bach's compositions as old-fashioned. His compositions were not often performed until the late 18th century when other musicians and composers, such as Mozart and Beethoven, began to study and revive Bach's works. Today, Bach is considered a main composer of the Baroque period and is regarded as one of the greatest composers of all time. The *Well Tempered Clavier* consists of two books of preludes and fugues in each of the 24 keys in a chromatic sequence, beginning with C major and ending with B minor in each book. Bach worked on these books throughout his lifetime; completing Book I in 1722 while he was living in Köthen, and Book II two decades later in 1742 while he was living in Leipzig. The title "Well-Tempered" suggests that Bach was promoting the equal temperament tuning system in which the keyboard would be tuned so that the octave was divided into 12 equal steps, which kept performers from having to re-tune the entire harpsichord to play a piece in a different key. The *Prelude in D minor* is written in a two-part texture with four motives and three sections. These sections are difficult to define as the different motives develop from within one another. Section I begins with the statement of the first motive, and continues with the modulation to the dominant. In section II, the piece modulates again to the subdominant, and then closes with section III which returns to the dominant key.

Sonata No. 9 in E Major, Op. 14 No. 1

LUDWIG VAN BEETHOVEN (1770-1827)

Beethoven is best known for his 9 symphonies and 32 piano sonatas. Beethoven wrote the piano sonatas throughout his lifetime, and their development represents the transition from the Classical era to the early Romantic era. *Piano Sonata No. 9 (Op. 14, No. 1)* was written during Beethoven's early period, when his compositions showed influences from early classical-era composers such as Mozart and Haydn. Both of the sonatas in Opus 14 represent the lighter and smaller-scale concept of the piano sonata. *Sonata No. 9* has only three movements, with the first movement

opening with a theme of octaves in ascending fourths, which contrasts with the more stepwise and chromatic second theme. The first movement ends with a non-developmental coda. The second movement is in Minuet and Trio form, though it is not marked as such. The third movement is in Rondo form, with the tempo marking *Allegro Comodo* assigned to it (*comodo* loosely translates to “comfortable”). It is in this movement that we begin seeing the *Sturm und Drang* style that became a characteristic of Beethoven’s later works. *Sturm und Drang* was a predecessor of the Romantic era compositional ideas and style, and was found in music and literature of late 18th-century Germany. In music, this style is characterized by rapid changes of tempo and dynamics, as well as contrasting themes. The third movement of this sonata demonstrates these ideas many times.

Kinderszenen, Op. 15

ROBERT SCHUMANN (1810-1856)

Robert Schumann left the study of law to become a virtuoso pianist, but a wrist injury early in his career kept him from performing as he wanted to. It was then that Schumann focused all of his musical energy on composing and writing about music. Schumann courted Clara Wieck, also a virtuoso pianist and composer, for many years before eventually marrying her in 1840. Though their engagement was controversial and not supported by Clara’s father, this was a very productive and creative period of Schumann’s career. *Kinderszenen* was written in 1838 while Clara was away giving a concert tour. In a letter to Clara, Schumann wrote: “I have been waiting for your letter and have in the meantime filled several books with pieces.... You once said to me that I often seemed like a child, and I suddenly got inspired and knocked off around 30 quaint little pieces.... I selected several and titled them *Kinderszenen*. You will enjoy them, though you will need to forget that you are a virtuoso when you play them.” The title *Kinderszenen* can be translated to “Scenes from Childhood.” Unlike the Op. 68 *Album für die Jugend* (Album for the Young), a set of teaching pieces for his daughters, *Kinderszenen* is not intended solely for children (to play or hear). These pieces are written as remembrances of being a child from an adult perspective. Very close attention should be given to the titles of the pieces, as Schumann wrote, “... (I)t has been said that ‘good music needs no signpost.’ Certainly not, but neither does a title rob it of its value; and the composer, in adding one, at least prevents a complete misunderstanding of the character of his music. If the poet is licensed to explain the whole meaning of his poem by its title, why may not the composer do likewise? What is important is that such a verbal heading should be significant and apt.” Each of the first twelve pieces of the set depicts a snapshot of a moment in a child’s life. In the final piece

of the set, *Der Dichter spricht* (The Poet Speaks), Schumann removes himself from the memories of childhood and writes in a much more serious and reflective tone.

Three Fantastic Dances, Op. 5

DMITRI SHOSTAKOVICH (1906-1975)

When Shostakovich began his musical career he hoped to become both a concert pianist and composer. He was awarded honorable mention at the inaugural International Chopin Piano Competition in 1927. The *Three Fantastic Dances* are among his first works for piano and were published in 1922. Shostakovich's compositions are reminiscent of the Romantic era- with added chromaticism and atonality, and the *Three Fantastic Dances* showcase this. Each dance is based on a familiar dance form, but the added flourishes and chromaticism mask the inspiration. The first dance is almost unrecognizable as a march until the last few bars. The waltz form is a little more recognizable, but still quite demoted from a traditional waltz.

Three Preludes for Piano

GEORGE GERSHWIN (1898-1937)

George Gershwin taught himself how to play piano at age 11, and just a few years later dropped out of school to make a living playing piano and composing. During his career he wrote large orchestral works (*Rhapsody in Blue*, 1924 and *An American in Paris*, 1928 are the most well-known); music for Broadway shows alongside his brother Ira, a lyricist; and one full opera (*Porgy and Bess*, 1935). Gershwin's style brings American Jazz, Ragtime and Blues music into the classical arena. When he began composing his piano preludes, he set out to write a book of 24 (to be titled *The Melting Pot*), only 7 of which appeared in his manuscripts. When he premiered the compositions at the Hotel Roosevelt on December 4th, 1926, Gershwin played only five preludes, and when the music was eventually published only three preludes were included. To this day, Gershwin scholars debate as to what happened to the missing preludes. The three that were published each showcase a different jazz and blues themes. The theme of Prelude III is most commonly thought to be of Spanish origin. After the brief introduction, a question-and-answer pair of melodies are introduced. A highly syncopated middle section is then followed by the the original melodies, which return in full force.

Biography

Rachel Mudgett is a pianist currently living in Duluth, GA. She began her undergraduate degree at Auburn University (studying under Dr. Jeremy Samolesky), and transferred to Kennesaw State University after her freshman year where she studied with Dr. Soohyun Yun and Professor David Watkins.

While working towards her degree in Orchestral Music Education, she has been a cellist with the Auburn Community Orchestra, KSU Symphony Orchestra (travelling with them to Beijing on a concert tour), and KSU Philharmonic Orchestra. Recently with the KSU Philharmonic, Rachel gained experience playing new instruments (bass, violin and viola), as well as serving as a student conductor for several concerts. She has found a home away from home at Blue Lake Fine Arts camp, located in Twin Lake, Michigan, for the past two summers where she has worked as a cabin counselor. She will return this summer, this time as a Unit Director.

This fall Rachel will complete her student teaching at Colegio Menor, an international school in Quito, Ecuador. She will teach middle and high school orchestra classes alongside Mario Porras. She will graduate with a Bachelor of Music in Music Education in December of 2014.

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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.

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Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Monday, April 21
Symphony Orchestra

Thursday, April 24
Choral Ensembles

Tuesday, April 22
Jazz Ensembles

Monday, April 28
Percussion Ensemble

Wednesday, April 23
Wind Ensemble

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