



School of Music

presents

GUEST RECITAL

Priscilla Jefcoat, piano

Keith Jefcoat, piano

Tuesday, September 30, 2008

8:00 pm

Dr. Bobbie Bailey and Family Performance Center
Performance Hall

Seventh Concert of the 2008-2009 season

**Kennesaw State University
School of Music
Guest Recital**

**Priscilla Jefcoat, piano
David Keith Jefcoat, piano**

Tuesday, September 30, 2008
8:00 pm
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PROGRAM

Fantasia in F Minor, Op. 103

Franz Schubert
(1797-1828)

Three Poems, Op. 20

Edward McDowell
(1861-1908)

Night by the Sea
A Tale From Knightly Times
Ballade

Petite Suite

Claude Debussy
(1862-1918)

En Bateau
Cortège
Menuet
Ballet

Souvenirs Ballet Suite, Op. 28

Samuel Barber
(1910-1981)

Waltz
Schottisch
Pas de deux
Two-step
Hesitation-Tango
Galop

Kennesaw State University

Upcoming Music Events

Thursday, October 2

Kennesaw State University

Jazz Ensemble

8:00 pm • Bailey Performance Center Concert Hall

Saturday, October 4

Kennesaw State University Faculty Recital

Robert Henry, piano

8:00 pm • Bailey Performance Center Concert Hall

Monday, October 6

Kennesaw State University Faculty Recital

Christina Smith, flute and Friends

8:00 pm • Bailey Performance Center Concert Hall

Thursday, October 9

Kennesaw State University

Wind Ensemble and Concert Band

8:00 pm • Bailey Performance Center Concert Hall

Tuesday, October 14

Kennesaw State University

Choral Ensembles

8:00 pm • Bailey Performance Center Concert Hall

Saturday, October 18

Kennesaw State University

Collage Concert

8:00 pm • Bailey Performance Center Concert Hall

For the most current information, please visit
<http://www.kennesaw.edu/arts/events/>

Program Notes

Franz Schubert stands along with Mozart as one of the greatest composers of four-hand piano music. Schubert's *Fantasia in F Minor*, Op. 103, written in the last year of his life, was influenced by Mozart's great *Fantasia in F Minor*, K. 608. In one of the monumental works in the piano literature, Schubert employs rich harmonies and warm orchestral colors. He begins with a hauntingly beautiful melody which gives way to a regal dotted-rhythm largo section in French overture style, followed by a light, Mozartean scherzo. A technically and musically demanding fugue ensues in which the two-voiced fugue subject passes back and forth between the partners. The original lyrical melody returns, culminating in a peaceful, quiet ending.

European-trained American **Edward MacDowell** was the leading composer in this country for many years. He holds the distinction of being the first music professor in the United States, teaching at Columbia University from 1896 until 1904. The programmatic *Three Poems*, Op. 20, written in 1885, are based on three descriptive ideas. *Night by the Sea* paints a peaceful picture of moonlight shimmering on the water; *A Tale From Knightly Times* portrays a hero and the lady he is saving. *Ballade* simply means "character piece," and MacDowell left the story up to our imaginations. His style is clearly Romantic, with beautiful, colorful harmonies and thick homophonic textures.

Claude Debussy's *Petite Suite*, written in 1889 during his pre-Impressionistic period, certainly looks forward to Impressionism with its musical picture-painting. Listen for the rocking of the boat in *En bateau* (the boat). In the *Cortège*, which means "procession", one can hear the slow, stately march and the "clip-clop" of the horses' hooves. Loud, majestic bells end the movement. After the courtly *Menuet* in triple meter comes a *Ballet* in duple meter, giving way to a sweeping waltz in the second half.

Samuel Barber's *Souvenirs*, written in 1952, comprises six dances from the early 1900s. Of all of today's ballroom dances, the waltz enjoys the greatest longevity, having been favored continuously since the late 1700s. Barber's waltz is in an elegant three-four, with some brief surprising detours to a feeling of five-four in the middle section and the coda. The schottische, with roots in the nineteenth-century

German polka, is a moderately-paced, duple-meter dance. Barber ends his schottische with a rollicking section in double time. “Pas de deux”, meaning “dance for two”, is the most intimate and sensuous of the set. Watch as the partners’ arms intertwine. The two-step, a dance in duple meter popular around the turn of the twentieth century, came to be associated with John Phillip Sousa tunes such as the *Washington Post March*. The tango, originating in the poor neighborhoods of Buenos Aires in the late 1800s, has remained a popular dance. This dramatic and sometimes almost violent dance uses accented syncopation, with rhythmic interruptions. Listen for the habanera rhythm Barber uses throughout his *Hesitation-Tango*. The galop, popular in the mid-1800s, is in a fast duple meter. Often it ended the ball, with couples dancing in a line at a fast gallop. Barber himself describes his *Souvenirs* best: “One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914, epoch of the first tangos; “Souvenirs” –remembered with affection, not in irony or with tongue in the cheek, but in amused tenderness.”*

*Samuel Barber quoted in the score of *Souvenirs*, copyright 1954 G.Schirmer, Inc.

David and Priscilla Jefcoat *piano duet*

David Keith Jefcoat, a native of Laurel, Mississippi, earned the Bachelor’s Degree in piano performance from the University of Georgia in 1983. His teachers have included Spanish pianist Carlos Kussrow-Corma, Austrian-American concert artist Walter Hautzig in New York, and Russian pianist Eugeny Rivkin at UGA.

Mr. Jefcoat, director of Preparatory Music, Inc., has taught private piano since 1975 and has consistently produced winners and alternates in piano events throughout Georgia.

Since 1975 he has accompanied extensively for various choral groups, chamber ensembles, instrumentalists and vocalists in the Gainesville area. In January of 2001 Mr. Jefcoat accompanied the Georgia Music Educators All-College Chorus under the baton of Sir Anthony Goodchild of London.

He is a member and founder of the Lanier Chamber Singers. Mr. Jefcoat has served as organist at the First United Methodist Church in Gainesville from 1993 to the present.

A native of Griffin, Georgia, Priscilla Jefcoat earned the BA in piano performance from Brenau College and the Master of Music and Doctor of Musical Arts degree in piano performance from the University of Georgia. Her teachers have included the late Carlos Kussrow-Corma and Walter Hautzig. Her doctoral studies were done under concert artist and published author Dr. Richard Zimdars, chair of the Piano Department at UGA.

Dr. Jefcoat is Assistant Professor of Music at Brenau where she teaches music theory, music history, and piano both at the college and preparatory levels. She is active in the Georgia Music Teachers Association, the Federated Music Clubs, and is on the National Guild of Piano Teachers’ National Honor Roll of Teachers. She has served at the local and state levels and has adjudicated throughout the southeast.

She currently serves as organist/music director at Good Shepherd Lutheran Church in Gainesville.

The Jefcoats, duet partners for twenty-seven years, have played duet piano recitals throughout the southeast.