

**Upcoming Events at KSU
in
Music**

Sunday, February 1
Faculty Recital
Dr. Oral Moses, bass-baritone
3:00 pm Music Building Recital Hall

Wednesday, February 18
Kennesaw State University
Jazz Ensemble
8:00 pm Stillwell Theater

Thursday, February 19
Kennesaw State University
Wind Ensemble
8:00 pm Stillwell Theater

Friday, February 20
Guest Artist
Adam Holzman, guitar
8:00 pm Stillwell Theater

Saturday, February 21
Emerging Artist Series
Nanae Mimura, marimba
8:00 pm Stillwell Theater

Monday, February 23
Atlanta Symphony Brass Quintet
8:00 pm Stillwell Theater

Sunday, February 29
Keyboard Conversations with
Jeffery Siegel
7:00 pm Stillwell Theater



Kennesaw State University
Department of Music
Musical Arts Series
presents

Lara Carr, piano

Senior Recital

Tuesday, January 27, 2004
7:30 p.m.
Music Building Recital Hall

27th concert of the 2003/2004 Musical Arts Series season

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

Since Robert praised him so highly, however, too much was expected of the young Brahms. As a result of this kind of pressure, Brahms developed a life-long habit of destroying anything that was not perfect. After the Schumanns' further encouragement and recommendations to publishers, he took his works to Leipzig and by December of 1853 they were published. Brahms remained very close to the entire Schumann family, even after Robert's death. Clara's opinion of his music was important to him, and he sent his compositions to her until her death in 1896.

Brahms was born into the Romantic period, which remained the prevalent musical style through most of his life. German Romanticism emphasized the expression and celebration of passion and emotion and the unrestricted release of inner creative urges of the individual composer. The Classical period's strict rules of form, content and beauty were no longer important. Brahms, however, was known all his life for controlled passion, vividly painting emotions within the forms of the Classical period. He earned the label Neo-classicist by returning to the rejected 18th century forms like Sonata allegro and Theme and variations, to which he added lush harmonies, irregular rhythms, like the hemiola, and a hint of modes.

Brahms was fascinated with rhythm, meter and triplet figures, and this is obvious in his prolific use of them in his piano music. He also liked counterpoint and used motivic development after Beethoven and Bach, coloristic harmonies after Chopin and Liszt, and poetic styles. Brahms was fascinated with rhythm, meter and triplet figures, and this is obvious in his prolific use of them in his piano music. He also liked counterpoint and used motivic development after Beethoven and Bach, coloristic harmonies after Chopin and Liszt, and poetic styles and miniature pieces after Schubert and Schumann. Brahms composed for almost every instrumental genre: piano pieces, various instrumental sonatas, concertos, symphonies, and chamber music. By the end of his life he and his music were highly esteemed throughout Europe. In 1894 he publicly announced that he would compose no more music, but a virtuoso clarinetist inspired him to compose three chamber works with clarinet in 1895. His final works were 11 Organ Chorale Preludes, composed just after Clara Schumann's death in 1896. Like his father, Brahms died from cancer of the liver in 1897.

Opus 119, completed in 1893, is one of Brahms' last compositions, showing his full maturity as a composer. Rhapsody is a term borrowed from 18th-century literature, implying no form, content, or compositional method, but primarily used for piano pieces during the Romantic period.

Beethoven was one of the greatest composers in the history of music. He was born into the Classical period, and he transformed the way music was viewed and accepted during that time. In Classical thought, music was meant to be pleasant background music or light entertainment, never a medium for the expression of the intimate feelings of the composer. Strict rules for form did not save room for personal music. Beethoven began stretching the boundaries of these forms, and by the end of his career he had brought musical style into early Romanticism.

Born in Bonn, Germany in 1770, he was trained in music from a very early age, but his formal education never went beyond elementary school. By age 8, he was studying piano, violin, viola, organ, and harpsichord. He took composition and counterpoint from Christian Neefe when he came to Bonn in 1779, who was his most influential teacher. He began to compose by age 12 and performed regularly on the organ and harpsichord. Beethoven's mother died when he was 18, and because of his father's alcoholism, he took responsibility for his two younger brothers as the head of the household. He moved to Vienna in 1792 and shortly after his brothers followed him there, where they all spent the rest of their lives.

During these early years in Vienna he was successful as a teacher, performer, composer, and in surrounding himself with the high-society and nobility of Vienna. Vienna offered many opportunities, and he took full advantage them, employing himself through many vehicles, even paying to publish his own music. In the Classical period, when musicians were hired by certain nobility or towns, exclusively serving one employer, this kind of independence was highly unusual for a musician. Beethoven is credited with being the first freelance musician.

He wrote most of his piano sonatas during this first period, the period of assimilation or imitation, usually dated from his earliest compositions until 1802. Opus 10, published in 1798, is a set of three sonatas, dedicated to one of his patron's wives. Each is in three movements, and is a prime example of Beethoven's first style period, respectful of established rules yet slightly altered because of his progressional outlook. At the time, however, they seemed strange to the public. One critic wrote: "The abundance of themes leads Beethoven to accumulate thoughts without order and in bizarre grouping of such kind that his art appears artificial and remains obscure."

His work was misunderstood, however, because Beethoven liked to use one theme in many variations, a practice he used until the end of his life.

Op. 10, No. 2, in F-major begins with a Sonata Allegro movement in 2/4. It modulates to d-minor for the development, and for a moment the recapitulation is in D Major, abruptly shifting from d minor, but quickly returns to the home key of F Major. The Allegretto is in f-minor and in * time, reminiscent of dance material. The melancholy opening theme is played in unison by both hands, but the mood changes during the B section. The piece modulates to D-flat Major, and though still mostly hushed, it is much brighter than the opening. F minor returns as the opening theme is restated, though in an abbreviated version. The third movement is in 2/4 and marked Presto, and it is fugal with a four-bar theme. This movement has a lot of bright and cheerful staccato and sounds very optimistic. Beethoven modulates from F Major to A-flat Major, to D Major, back to F, and touches on b-flat minor before returning to F Major for the bold and joyous final statement.

Sergei Prokofiev was born in 1891 into the upper middle class household of his father, Sergey Alekseyevich Prokofiev, an agronomist who also managed the estate of Sontsovka. His mother was well educated and artistic, and she began teaching him to play the piano at age four, which is also when he began his earliest compositions. By age ten he had written a symphony, 2 operas, and several piano pieces. He studied composition, piano, and conducting at the St. Petersburg Conservatory. While he was there he composed another symphony, many small-scale piano works and six sonatas, and two piano concertos, which are the most significant compositions of this period. He also performed regularly in St. Petersburg and Moscow, usually his own works. After graduating in 1914 he took a trip to London where he met Sergei Diaghalev, who commissioned a ballet. This fell through, but Prokofiev did end up writing another ballet for him, *The Tale of the Buffoon*, several years later.

Because of the political upheaval in Russia during this time, Prokofiev felt, as did many Russian artists, that he would have very little room for artistic development, and decided to move to the USA in 1918. He gained permission from the government to leave the Soviet Union and arrived in New York in the fall of 1918. At this time, Rachmaninov had been living in the USA for several years, and Prokofiev struggled to compete with his success. He ended up living between Europe and the USA for many years, and decided to move to Europe in 1922.

Furthermore, his frequent use of parallel 3rds and 6ths suggests operatic duets.

The word Nocturne means “song of the night”, and nighttime qualities are certainly displayed in the D-flat Major, Op. 27, No. 2, on today’s recital. It is in an ABABAB form with a lengthy coda after the final climax and resolution. The A section is beautiful, calm, and quiet, but the B section brings in some of the unrest and mystery of night. The coda is unlike either of the two sections, and even more tranquil than the A section. It asks no questions, it sounds completely resolved and peaceful, and slowly floats away. This Nocturne, completed in 1835, is one of Chopin’s most well known because of its extreme beauty and lyricism.

Johannes Brahms (May 7, 1833 - April 3, 1897) was the 2nd of three children born to Christiane and Johann Jakob Brahms in Hamburg, Germany. His father was a musician who played many different instruments, and his mother, seventeen years older than his father, was a seamstress. He began piano lessons at age seven, performing in public by age ten in a chamber music concert, followed by his first two solo recitals in 1848 and 1849. He contributed to the family income by giving piano lessons, playing for social gatherings, accompanying in theaters and arranging music for brass bands and piano four hands. In 1853 he toured with the Hungarian violinist Reményi, who gave Brahms his characteristic flair for Hungarian melodies, folk tunes, and gypsy styles of playing, which he incorporated into all genres of his music. He met the famous violinist Joachim while on tour with Reményi, and the two became life-long friends.

That same year, Joachim introduced Brahms to Robert and Clara Schumann, who were his greatest musical influences. They were most impressed with both his compositions and his piano skills. As a pianist, both Schumanns felt that he had an orchestral sound, making his sonatas sound like “veiled symphonies”. Robert was amazed at the uniqueness of each of Brahms’ pieces, commenting that they seemed to have each been written by a different composer. He launched Brahms’ career when he published an exultant review of the composer and performer, proclaiming him to be the next Beethoven.

In 1830 he made the difficult decision to leave his homeland and move to Paris. He spent the rest of his life in Paris, successful as a teacher, composer, and performer, and was well respected throughout Europe and in various social classes. He had a problematic ten-year relationship with the writer Aurore Dudevant, better known by her pen name George Sand, who was probably the most influential person in his life. The crumbling relationship finally ended in 1847, the year he was diagnosed with Tuberculosis. Chopin's health rapidly declined and he died from the disease in the fall of 1849.

Chopin was a pure romantic with a unique sense of lyricism and an incredible gift for beautiful and original melodies. He had a highly poetic style, and used refined, unusual harmonies for "coloristic" purposes. His works, almost entirely piano music, are divided into three categories: the Études, small technical pieces published between 1833-1837; larger, more developed pieces, such as the Nocturnes, Preludes, Impromptus, Mazurkas, and Polonaises; and his largest-scale works, Ballades, Fantasies, and Scherzos.

His main influences were Polish folk music (shown in the Mazurkas), Italian Opera (especially Bellini), the counterpoint of Bach, and the classicism of Mozart and Beethoven. He was highly regarded by many musicians, including those from opposing views of Romanticism, such as Liszt and Schumann.

As a performer he was shy, but he often played in the high society salons of Paris. He was an outstanding pianist, but through the years he increasingly sought to be known as more of a composer than a performer. He was in great demand as a teacher, and this was his most lucrative source of income. Since he had practically taught himself technique, he had a unique style, which enabled him to charge exorbitant prices.

His 21 nocturnes were composed after John Field, and are simpler in structure than most of his other works. They demonstrate two of the main characteristics of his compositions: tempo rubato and the embellishment style of Italian Opera. Chopin explained this to be the accompaniment figure (in the left hand) keeping a strict tempo, while the melody moved freely, sometimes going ahead of the beat, and sometimes holding back. He also tried to imitate the vocal line of Italian Opera; creating a melody around this singing style, including the ornamentation found in the arias.

His success grew gradually through the 20s and early 30s, and he resumed contacts with the Soviet Union. He took a two-month tour there in 1927, and received commissions for a few works. Prokofiev moved back to the Soviet Union in 1936, believing he could live with the newly established governmental guidelines for composers. He was also granted some special privileges, such as keeping his own passport and the ability to travel freely on tours abroad (this was later revoked, however, permanently). Prokofiev composed prolifically, and for every genre, including children's music (which was highly recommended by the Soviet government) and even wrote for a few films. He died on March 5, 1953, the same day of Stalin's death, and therefore passed away unnoticed.

Prokofiev wrote numerous works for the piano, including 9 sonatas, 5 concertos, and over 100 short pieces. Since he composed for the piano throughout his life, his piano music reflects his various styles and musical ideas. In his autobiography he states five principle factors of his compositions: 1) classicism, 2) innovation * striving for a new harmonic language and a means for expressing stronger emotions, 3) the "toccata" or "motor" element that pertains to rhythm, 4) the lyric element, and 5) the element of grotesqueness, jesting, or mockery. He looked for methods other than the typical 19th century techniques, but at the same time often used well-known forms, like in many of his sonatas, and in his Classical Symphony. His compositions have a tinge of Nationalism and a unique tonal structure with lots dissonance, simultaneously using simple basic construction, rhythms, harmonies, and melodies, which are lyrical but angular.

Visions Fugitives, Op. 22, or *Mimoletnosti* was composed between 1915 and 1917, while Prokofiev still lived in Russia. The title was taken from a few lines of a poem by Balmont Konstantin Dimtrievich, a personal acquaintance. It is a cycle of twenty short pieces, often called the preludes of Prokofiev, which contain concentrated musical images, as in a graphic artist's sketch. They are simpler in texture than his earlier piano music, and are of a more lyric nature, however, many are biting with sarcasm and mockery. They are "marked by outbursts of good humor and a ferocity which borders on the malevolent", like in movement 14, which is titled "Feroce". Prokofiev premiered *Visions Fugitives* in Petrograd in 1918, shortly before he left for the USA.

Bach's Keyboard Partitas, BWV 825-830, composed while he was in Leipzig, were the first works that he personally published; thus, his Opus 1. Partita No. 1 in B-flat, on today's program, was issued singly in 1726, but Bach published all six as a set in 1731 under the title "Clavichord Practice". In this instance, Bach did not intend "practice" to mean for the purpose of study or an exercise, but for performance practice. The Partita was a popular keyboard genre of the time and Bach took it to its height of maturity. Yet through the genius of the composition itself, he maintained the original entertaining quality of a Partita. He stated that they were for "pleasurable diversion", but they are not merely playful, nor entirely mathematical. They are suites of dance music and "galantries", but they are unusual forms, different from the ones found in the French and English suites. They included the standard dance movements of a suite, the Allemande, Sarabande, Courante or Corrente, and Gigue, but each also has additional movements, "galantries" such as the Toccata, Sinfonia, Rondeaux, Capriccio, Burlesca, and Aria. They follow no particular structure, each beginning with a large-scale movement of a different title and style from the others.

Partita No. 1 in B-flat was written in 1726 and sent along with a dedicatory poem to Prince Leopold at the court in Cöthen. Bach had been employed there from 1717-1723, and he sent it to Leopold to congratulate him on the birth of his son. It is the only one of the Partitas that follows the typical suite form: Prelude, Allemande, Corrente, Sarabande, Menuets I & II, and Gigue, with all movements in the same key.

Although Bach's music was not intended for actual dancing, his suites were based on the popular dances of the day. A prelude is not a dance, but often opens the set of dances in a suite, a sort of signal that dances will follow. It is the only movement of the suite that is not in binary form. The Allemande is of German origin, in duple meter, in this case 4/4, and begins with an anacrusis. Originating in the 18th century, it was the predecessor to the American square dance, since in it both the partners held each other's hands. In dance suites of this period, either the French Courante or the Italian Corrente could be used, and though both literally mean "running", their musical styles are different. The Corrente, rising to popularity in the 17th century, first appeared as a cheerful courtship dance in 16th century Italy. The Italian is faster than the French version, and in *, as in this suite, or in 6/8.

The Sarabande began as Zarabande in 16th century Mexico and Spain, and was actually a wildly erotic and fast dance accompanied by castanets and guitar. Although banned in Spain it survived in Italy, still at the fast tempo through the end of the Baroque period.

In 18th century France, however, it became a slow, highly expressive minuet type dance, and this is the style most often used in Baroque suites. It is always in a slow tempo and triple meter, usually 3/2. Bach uses * here, as he does in the Corrente. Typically, the rhythmic patterns used in a Sarabande create an agogic accent on beat two, and though Bach does not use these patterns here, he creates a similar effect by emphasizing the second beat consistently throughout the movement.

The Minuet was an extremely popular dance from about 1650-1800, and had small, quick dance steps. Minuets come in pairs, as they do in this Partita, each in * time. After both have been played through, there is a return to the first, called Da Capo. In this Partita, the Minuets demonstrate two characteristics of the typical minuet; the emphasis on every other measure's downbeat as well as an occasional accent on the second beat of a measure. In the first Minuet, many second downbeats are emphasized, creating short, two-bar phrases, and several times in the second Minuet, the phrase leads to and emphasizes the second beat of a measure. The Gigue came from the Irish "jig", a fast dance characterized by a lot of vigorous jumping up and down. In the 17th century it was adopted by France (Gigue) and Italy (Giga). It is in a quick compound duple or triple meter, often with wide leaps and triplets in the melody. Although Bach uses the meter 4/4, each beat is sub-divided into three for a 12/8 pulse. Throughout this movement, the left hand "jumps" from a lower voice to an upper voice, replicating the up and down movement of the original Jig.

François Frédéric Chopin was born in 1810 in Poland. His father was French and his mother was Polish, and they lived with their four children in Warsaw. Since his father was a teacher, Chopin was frequently around students and professors, and he was exposed to an abundance of literature and music. He began piano lessons at age 7, and by age 8, he had given his first public performance and had one of his compositions published. Although both of his piano teachers were mediocre pianists (it is even speculated that his first was a violinist), he was able to teach himself technique because of his naturally supple wrists and agile fingers. They were, however, able to give him ample training in composition, and he continued this study at the Warsaw Conservatory of Music. By age 15, Europe knew him as Poland's foremost musician.