



Department of Music

presents

Jeffrey Thomas, piano Junior Recital

7:30 p.m.
April 3, 2024

Recital Hall
Music/Mass Communication Building

—Program—

Das Wohltemperirte Clavier/The Well-Tempered Clavier, Book 2 (1742) Johann Sebastian Bach
Prelude and Fugue in a minor, BWV 889 (1685-1750)

Quaderno Musicale di Annalibera / Musical Notebook for Annalibera (1952) Luigi Dallapiccola
Simbolo/*Symbols* (1904-1975)
 Accenti — Contrapunctus primus
 Accents — First Counterpoint
 Linee — Contrapunctus secundus (Canon contrario motu)
 Lines Second Counterpoint (Canon in contrary motion)
 Fregi — Andantino amoroso e Contrapunctus tertius (Canon cancrizans)
 Friezes — Andantino amoroso and Third Counterpoint (Crab canon)
 Ritmi—Colore— Ombre
 Rhythms—Colors—Shadow
Quartina/*Quatrain*

Sonata in E flat major “Quasi una fantasia,” op. 27, no. 1 (1800-1801) Ludwig van Beethoven
Andante – Allegro – Andante (1770-1827)
Allegro molto
Adagio con espressione Allegro vivace

—Intermission—

The Perilous Night (1944) John Cage
 i. Quarter note = 176 (1912-1992)
 ii. Half note = 92
 iii. Half note = 80
 iv. Half note = 80
 v. Half note = 92
 vi. Quarter note = 176 (or faster)

Polonaise in c minor, op. 40, no. 2 (1838) Frédéric Chopin
 (1810-1849)

*In partial fulfillment of the requirements for the Bachelor of Music
with a concentration in Piano Performance.*

—Program Notes—

Das Wohltemperirte Clavier/The Well-Tempered Clavier, Book 2 (1742)

Johann Sebastian Bach

J.S. Bach's *The Well-Tempered Clavier* is a collection in two volumes, each containing a prelude and fugue in all 24 major and minor keys. Written for the clavier, a term that refers to any keyboard instrument, the pieces today are often played on the modern grand piano and have become a staple of the concert pianists' repertoire. Bach wrote these two books to showcase a type of equal temperament, new to keyboard instruments, in which the performer could play in every key without having to readjust the tuning. This particular prelude and fugue comes from book two. The prelude consists entirely of two-part counterpoint and is made up of two formal divisions. The first part, while being very chromatic, can be characterized by the motive of four ascending thirty-second notes coming off the first beat. The second part inverts this motive and other lines from the first section and primarily uses these inverted motives creating a balanced structure amidst the high levels of chromaticism. The accompanying fugue is a three-part fugue, with the subject being stated in isolation in the first few measures before being further developed and transposed throughout the rest of the composition.

Quaderno Musicale di Annalibera / Musical Notebook for Annalibera (1952)

Luigi Dallapiccola

The *Quaderno Musicale di Annalibera* [Musical Notebook for Annalibera] is a set of eleven miniatures for piano written using the twelve-tone technique. Dallapiccola dedicated this piece to his daughter Annalibera on her eighth birthday. The title of this piece alone clearly calls to mind the Notebook for Anna Magdalena Bach, and the music itself also has references to Bach. The first movement, "Simbolo," starts and ends with a transposition of Bach's own musical cipher, made up of the notes B \flat - A - C - B \sharp (in the German notational system, this would be written B - A - C - H). This theme permeates this movement and can be found in almost every measure. Dallapiccola also pays homage to Bach by including three separate movements of strict counterpoint including one crab canon in which the subject is played simultaneously forwards and backwards. When Dallapiccola is not looking back toward the great German composer of the Baroque era, he is showing a clear understanding of the twelve-tone technique. Dallapiccola was the first Italian composer to use this technique. Among other manipulations of the twelve-tone row, he ends the row with the pitches of a minor triad, giving the piece a curiously tonal sound not often associated with serialism.

Sonata in E flat major "Quasi una fantasia," op. 27, no. 1 (1800-1801)

Ludwig van Beethoven

Beethoven's Sonata in E flat major, op. 27, no. 1, subtitled "Quasi una fantasia," is one of his early sonatas, published at the same time as its companion, op. 27, no. 2 (commonly known as the "Moonlight" Sonata). The subtitle of this piece, "Quasi una fantasia," is likely in reference to the form of this piece not being typical of a classical-era sonata. For example, although the piece is made up of four movements, it is played continually with no pauses in between the movements, with the last movement (in sonata-rondo form) even containing a repetition of a theme from the previous slow movement. Beethoven also inverts the standard order for the inner two movements, placing the scherzo first and the slow movement second. Perhaps most interestingly, Beethoven writes the first movement of this sonata not in sonata form, but as a rondo. In this movement, the A and B sections are similar in texture and are both in the tonic key of E flat major. The C section, however, is abruptly in a much faster tempo, and in the non-diatonically related key of C major. This sonata by Beethoven represents a step away from the standard sonata form, and with so many contrasting styles and characters is in many respects closer to a romantic fantasy than a classical piano sonata.

The Perilous Night (1944)

John Cage

The *Perilous Night* was written for an instrument of Cage's own invention: the prepared piano. The prepared piano is a piano with various objects (typically screws, bolts, mutes, wood, rubber, etc.) placed on or between the piano strings, creating a sound similar to a percussion ensemble. Cage takes the title for this particular piece from the Arthurian legend of the knight Gawain. During this legend, Gawain comes across an enchanted bed that tries to throw him off as he lies in it, all the while he is being assaulted by weapons and beasts. Cage saw this night of danger as a sort of metaphor for his current situation as he was separating from his wife, the American sculptor Xenia Andrejevna Kashevaroff whom he married in 1935. As one writer puts it, "The music recounts the dangers of erotic love, the misery of people separating, and the loneliness and terror one may experience when love becomes unhappy." As for the music itself, it is broken up into six unnamed movements, each with its own rhythmic structure. For example, the second movement has six phrases, each six measures in length, the third movement has twelve twelve-measure phrases, and so on. There is also symmetry across the piece of music as a whole, with the tempo markings (in beats per minute) starting from the first movement being labeled as 176, 92, 80, 80, 92, and 176. These structural factors bring a strong sense of order to the piece so that the expressive nature of the prepared piano can be more directly communicated to the audience.

Polonaise in c minor, op. 40, no. 2 (1838)

Frédéric Chopin

Although he spent most of his adult life in Paris, France, Chopin was born in Poland and was drawn towards Polish music at a young age. One of the Polish forms that the young Chopin was drawn to was the polonaise, a national Polish dance in triple meter with a dignified feel that was often used as a processional. Chopin wrote the two polonaises of Opus 40 in 1838, after settling in France. The Polonaise in c minor is in ternary form, with the first section dictated by a dramatic left-hand melody in octaves with a simple chord accompaniment in the key of c minor. The B section contrasts this with a lighter right-hand melody in the key of A flat major, complete with statements of the traditional polonaise rhythm. Finally, when the A section returns at the end, there is an added counter-melody in the right hand taken from the melody of the B section. The piece ends simply with a descending major second in the bass voice, which is used as a motive throughout the piece, appearing in the melodies of both the A and B sections as well as in the accompaniments and counter-melodies.

Upcoming Events

Apr. 4-6	Mid-South Jazz Festival—a CECA-sponsored event	
Apr. 4	Jazz Fest Concert	7:30 p.m.
Apr. 5	Jazz Fest Concert	7:30 p.m.
Apr. 6	Warren Wolf and the Wofpack	7:30 p.m.
	<i>Tickets required: <u>Clarksville Community Concert Assoc.</u></i>	
	<i>APSU Students enter free with student ID</i>	
Apr. 5	Nathan Vance Sr. Flute Recital <i>in Heydel Hall</i>	7:30 p.m.
Apr. 7	Devin Pelto Jr. Trumpet Recital	5:30 p.m.
	Martha Guevara Ramirez Gr. Violin Recital	7:30 p.m.
Apr. 8	Carlos Martinez Sr. Percussion Recital	5:30 p.m.
Apr. 9	Student Recital	12:45 p.m.
Apr. 10	Guitar Studio <i>in Heydel Hall</i>	7:30 p.m.
	Wind Ensemble	7:30 p.m.

Events listed above are held in the George and Sharon Mabry Concert Hall in the Music/Mass Communication Building and are free and open to the public, unless indicated otherwise.

If you would like to be added to the Music Department patron database to be notified about future events, please send your name, address and email to music@apsu.edu or call 931-221-7818.

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