



Department of Music

presents

Juniper Thomas, piano

in a

Senior Recital

Works of Mozart, Chopin, Messiaen,
Davidovsky and Schubert

7:30 p.m.

March 31, 2025

George and Sharon Mabry Concert Hall
Music Mass Communication Building

—Program—

Fantasia in C Minor, KV 475 (1785)

Wolfgang Amadeus Mozart
(1756-1791)

Nocturne in C Minor, op. 48, no. 1 (1841)

Frédéric Chopin
(1810-1849)

Vingt Regards sur l'Enfant-Jésus (1944)
(Twenty Contemplations on the Infant Jesus)

Olivier Messiaen
(1908-1992)

XIII. Noël

Carillon—Les cloches de Noël disent avec nous les doux noms de Jésus, Marie, Joseph

Carillon—The bells of Christmas say with us the sweet names of Jesus, Mary, Joseph

Synchronisms No. 6 for piano and electronic sound (1970)

Mario Davidovsky
(1934-2019)

—Intermission—

Sonata in A minor, DV 784 (1823)

I. Allegro

II. Andante

III. Allegro Vivace

Franz Schubert
(1797-1828)

*This recital is given as partial fulfillment of the requirements for the
Bachelor of Music in Keyboard Performance.*

—Program Notes—

Fantasia in C minor, KV 475 (1785)

Wolfgang Amadeus Mozart

Mozart's *Fantasia in C minor, KV 475* is written in an improvisatory style, consisting of six clearly defined sections of contrasting styles, keys, and tempi. The first section is full of drama, featuring a fair amount of chromaticism as well as frequent, sudden, and extreme changes in dynamics reminiscent of his orchestral writing. Mozart also reprises this section in a truncated form, at the very end, giving the piece a sense of unity and drawing it to a satisfying close. The four sections in between cover a wide range of emotions, from beautiful legato melodies to furious, storm-like arpeggiated sections. Complete with a quasi-cadenza separating the third and fourth sections, this highly dramatic and expressive piece showcases both the composer and the pianist.

Nocturne in C minor, op. 48, no 1 (1841)

Frédéric Chopin

A staple in many pianists repertoire, this nocturne is a masterwork of romantic piano music. Consisting of three large sections, this relatively short work poses many difficulties both technically and musically. The first section, marked *lento*, features long, highly expressive melodies accompanied by a simple left-hand pattern. From the first C octaves there is established a heavy, somber atmosphere. The second section is composed in the parallel key of C major. Marked a little slower, this section starts off restrained, but slowly builds with interjections of sixteenth-note octaves. Eventually, the passion of these interjections wins, and the section ends with passages of completely unrestrained emotion, in the form of thundering octaves which lead us to the reprise of the first section at a faster tempo as well as a much more involved accompaniment. The same melody from the beginning soars above the incredibly dense texture, recalling the somber mood from the beginning but combining it with the passion of the second section. After a short coda, the piece ends on another somber note, with three pianissimo tonic chords closing this incredibly dramatic nocturne.

Vingt Regards sur l'Enfant-Jésus (1944): "Noël"

Olivier Messiaen

Olivier Messiaen was a French composer of the twentieth century and a devout Catholic. His *Vingt Regards sur l'Enfant-Jésus* is a large multi-movement work, featuring twenty scenes, or "contemplations" on the nativity of Jesus. Since its premiere, the piece has proven to be one of the most monumental additions to the pianist's repertoire. The work was written in 1944, four years after Messiaen was taken as a prisoner of war by Nazi Germany and held in a prison camp for nine months. He composed the *Vingt Regards* in Paris during the city's liberation from Nazi Germany, and his deeply held Catholic beliefs can be seen throughout the approximately two hours of music. The contemplations range from ideas about God, the cross, the Virgin Mary, Joseph... "This movement is a celebration of the birth of Jesus, as is evident with the opening tempo marking, marked "joyous", and the church bells mentioned in the epigraph can be heard in the opening measures. Even the huge bells found in cathedrals can be heard chiming in the bottom register of the piano. This carillon section is played twice: at the beginning and at the end, separated by a more lyrical middle section marked *tendre*. This section features uneven rhythmic groupings, creating a sense of rocking as if Mary is cradling the newborn Jesus. This section returns very briefly in the last few measures, but is cut off by one last bell to end the piece.

Synchronisms No. 6 for piano and electronic sound (1970)

Mario Davidovsky

Mario Davidovsky, born in Buenos Aires, Argentina, was a composer known primarily for his electronic music. During his career, he served as both associate director and director of the Columbia-Princeton Electronic Music Center, a position formally held by composer Milton Babbitt. It was during his time here that Davidovsky began experimenting with the synthesis of electronic music with acoustic instruments, an idea that would be further explored in his series of "synchronisms." Each of these pieces was written for one or more acoustic instruments and pre-recorded electronic sounds. The goal of these pieces was to combine both the electronic and acoustic mediums into a single, cohesive music. In this way, the electronics are used as an extension of the instrument, and would not be complete on their own. *Synchronisms No. 6* accomplishes this masterfully, with sections of complex polyphony as well as single phrases split between the piano and tape part. This piece won Davidovsky the Pulitzer Prize for Music in 1971, cementing it as a staple in this unique genre of music.

Sonata in A minor, DV 784 (1823)

Franz Schubert

The first movement of this sonata is written in sonata form. There is, however, one motive that permeates this entire movement: that of a stressed half-note followed by an unstressed eighth (or otherwise shorter) note value), which creates somewhat the sensation of a sigh. This singular motive can be heard in many different permutations throughout this movement. The second movement is slower, with a simple yet beautiful melody being regularly interrupted by a soft yet anxious one-bar motive. The melody is then presented in the lower register, but again it cannot go more than four or five measures without being interrupted by this nervous thirty-second note gesture. It is only at the end of this movement that we get a satisfying ending to this melody that we've heard so often, complete with an uninterrupted perfect authentic cadence. The third and final movement, marked *Allegro vivace*, features perpetual motion. The first section has two main voices, and Schubert takes them in many different directions. The two voices play in canon, in parallel motion, and in contrary motion, all while maintaining an almost constant stream of triplets. The second part features an aggressive texture, utilizing thick chords in extreme registers and rapid scales and arpeggios. It leads, with a momentary pause in the perpetual motion, to the third section. This section is a contrast to the previous two, being made up of a *legato* melody and smooth, arpeggiated accompaniment. These three sections are repeated, making up the large majority of this movement, and the piece is brought to a close by a short coda featuring some of the most ferocious writing yet. The first theme is brought back here, but is now played in octaves by both hands. This impassioned coda serves to end not only this movement, but the sonata as a whole.

Program notes by Juniper Thomas

Upcoming Events

Apr. 1	APSU Chamber Winds <i>in MUC Plaza</i>	12:45 p.m.
Apr. 2	Ninfa Garcia Gr. Voice Recital	5:30 p.m.
Apr. 3-5	APSU 64th Mid-South Jazz Festival—a CECA-sponsored event	
Apr. 3	APSU Faculty Jazz Combo & Jazz Collegians	7:30 p.m.
Apr. 4	APSU Jazz Collective & the Cumberland Winds Jazz Project	7:30 p.m.
Apr. 5	The Bobby Watson Group	7:30 p.m.
	Tickets may be purchased at Clarksville Community Concert Assoc.	
	APSU Students enter with student ID	
Apr. 6	APSU Latin Music Ensemble	3 p.m.
	Samuel Young Sr. Saxophone Recital	5:30 p.m.
	David Autman Sr. Saxophone Recital	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.

Austin Peay State University does not discriminate on the basis of race, color, religion, creed, national origin, sex, disability, age, status as a protected veteran, genetic information, or any other legally protected class with respect to all employment, programs and activities sponsored by APSU. Policy 6:001

AP: 83/9-24/2.5M