

Thank You

First and foremost I would like to thank God for giving me the talent and skill to perform tonight. Thank you to my brothers of Lambda Kappa, my roommates, friends, and family for all of your support and help in making this night a success. Thank you Mom for always being there through all the years, and for never missing a performance. Andrew Dodge, thank you for all of your support. You always believed in me. And last but certainly not least, thank you Jane Livingston for your time, encouragement, and talent. Thank you for being my teacher, friend, and mentor. I couldn't have done this without you.

Music Events

Sunday, April 21
Senior Recital
Cynthia Pervan, viola
3:00 p.m.

Tuesday, April 23
Lyra String Quartet
7:30 p.m.

Saturday April 27
Junior Recital
Jonathan Decker
3:00 pm

Sunday, April 28
Spring Fest 2002
2:30 p.m.

Thursday, May 2
Mindy Kaufmann
Flute Master Class
1:00 p.m.

Sunday, May 5
Carthage Chamber Orchestra Concert
3:00 p.m.

Wednesday, May 8
Music Theatre Night
7:30 p.m.,
Recital Hall

Ushers for Music Events are provided by:
Lambda Kappa Music Fraternity

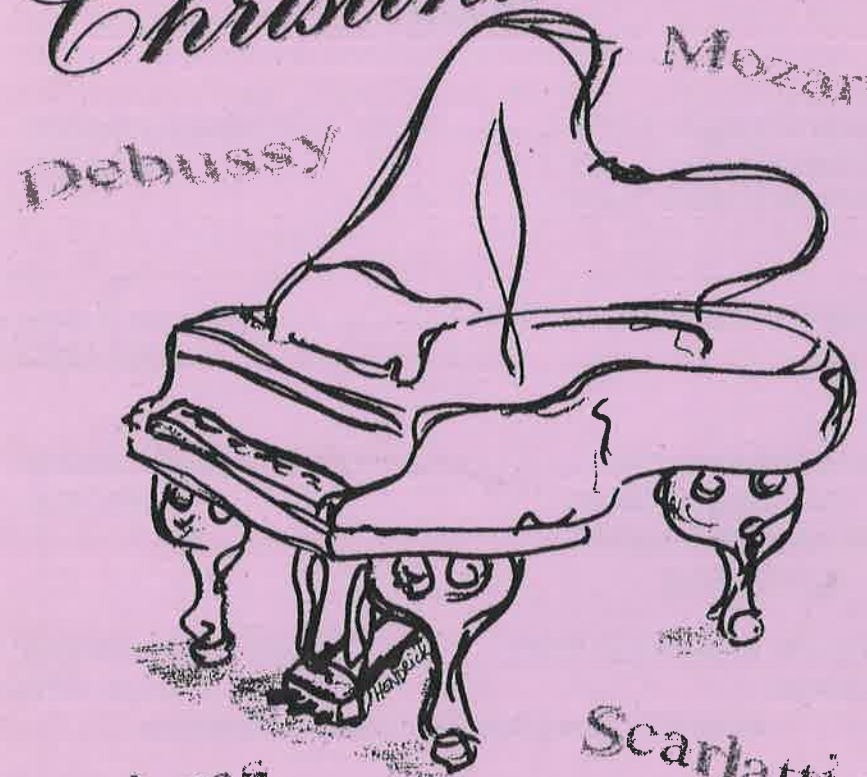


Carthage

Music Department
presents

A Senior Recital by

Christina Perri



AF Siebert Chapel

April 20, 2002

7:30 p.m.

This recital is dedicated
in loving memory of
Meda M. Freehoff
and
Joseph C. Perri

Program

- Sonata in a minor, L. 378..... Domenico Scarlatti
Sonata in b minor, L. 263 (1685-1757)
Sonata in F Major, L.432
- Rhapsody in g minor, Op.79 No.2.....Johannes Brahms
(1833-1897)
- La Cathedrale engloutie Claude Debussy
from Preludes Book I (1862-1918)
Les jardins sous la pluie
from Estampe
- Concerto in Bb Major, K.595 Wolfgang Amadeus Mozart
I. Allegro (1756-1791)
assisted by Jane Livingston, orchestral reduction

This Senior Recital is in partial fulfillment of requirements
for a Music Major: Emphasis in Piano Pedagogy

Notes

Domenico Scarlatti wrote music predominantly for the harpsichord. Historically the harpsichord preceded the piano as the primary keyboard instrument. The harpsichord produced sound through key action that involved the "plucking" of the strings by quill plectra. The piano's key action was based on hammers striking the strings. Since harpsichord strings were plucked the performer could not produce a tone with varying degrees of volume. Every note was at the same level of sound. To solve this dilemma, inventors added stops to the side of the harpsichord, or foot pedals. By pulling out stops, performers could change the volume of the instrument, because stops added strings or took them away. However, the hands had to be taken off of the keys to do so. We label these dynamics *terraced* because a portion of the music is either all soft or all loud. To give important notes emphasis when the dynamic level could not be changed composers added ornaments. Sonatas L. 263 and L. 432 have many ornaments for this purpose.

The modern piano began to evolve during the 18th century, known as the forte-piano. The forte-piano had only four and a half octaves. Mozart's piano possessed a "Viennese" action. The hammer was attached to the key itself and rose to sound the string when the key was struck. Every single note had an even tone; giving us the beautiful, clear sparkle found in the piano concerto heard this evening.

At the time of Brahms, the best of the builders were creating pianos very similar to what we play today. The octaves extended to eighty-eight keys and all three of the foot pedals were present. The Romantic composers employed a full range of expression and dynamics that were previously impossible to create on former instruments. The Rhapsody in g minor exemplifies these traits.

Claude Debussy essentially worked with the same piano as Brahms, although he wrote quite differently. Brahms kept the harmonies rich and traditional while Debussy expanded their vertical limits. Debussy often used the whole-tone scale and had layers of texture. This was far different than previous composers like Mozart who wrote with such melodic and harmonic clarity. Debussy defines the Impressionistic time period because his music gives only the idea of the scene he is creating. For example, in "La Cathedrale engloutie" (The Engulfed Cathedral) Debussy takes an old French story about a Cathedral that rises out of the sea in the morning only to be engulfed again at sunset. Listen closely and you can hear this happening in the music, along with the toll of the Cathedral bells. "Les jardins sous la pluie" (Gardens in the Rain) is a fast-paced piece that uses portions of two French children's songs. You can hear the raindrops falling throughout this selection.