

3-22-2015

Alyssa Griffith, Senior Piano Recital

Alyssa K. Griffith

Cedarville University, agriffith@cedarville.edu

Follow this and additional works at: [http://digitalcommons.cedarville.edu/
junior_and_senior_recitals](http://digitalcommons.cedarville.edu/junior_and_senior_recitals)



Part of the [Music Performance Commons](#)

Recommended Citation

Griffith, Alyssa K., "Alyssa Griffith, Senior Piano Recital" (2015). *Junior and Senior Recitals*. 154.
http://digitalcommons.cedarville.edu/junior_and_senior_recitals/154

This Program is brought to you for free and open access by DigitalCommons@Cedarville, a service of the Centennial Library. It has been accepted for inclusion in Junior and Senior Recitals by an authorized administrator of DigitalCommons@Cedarville. For more information, please contact digitalcommons@cedarville.edu.

THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR PIANO RECITAL
OF
ALYSSA GRIFFITH

SUNDAY, MARCH 22, 2015
7 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

La Valse for Two Pianos Maurice Ravel
(1875–1937)

Assisted by Christa Johnson

Green, from ARIETTES OUBLIÉES Claude Debussy
Beau soir (1862–1918)

Assisted by Allison Butterworth

Piano Trio No. 1 in d minor, Op. 49 Felix Mendelssohn
I. Molto allegro ed agitato (1809–1847)

Assisted by Josh Dissmore, cello; and Jacob Tudor, violin

Intermission

Blues Muse Lee Evans
(b. 1933)

Alexis Voisard, student

Old MacDonald Had a Song Traditional
arr. Nancy Faber
(b. 1955)

Ernie Spracklen, student

Selections from PICTURES AT AN EXHIBITION Modest Mussorgsky
Promenade (1839–1881)

1. *The Gnome*

Interlude, Promenade Theme

5. *Ballet of Unhatched Chicks in their Shells*

9. *The Hut on Fowl's Legs*

10. *The Great Gate of Kiev*

Alyssa is a student of Charles Clevenger.

This recital is presented in partial fulfillment
of the Bachelor of Music degree in keyboard pedagogy.

*No flash photography, please.
Please turn off all cell phones.*

PROGRAM NOTES

La Valse for Two Pianos

Ravel's love for the Viennese waltz is evident in *La Valse*, which originated as a tribute to Johann Strauss II. The thematic material originated from the musical sketch of an orchestral piece titled *Wien* (Vienna) that Ravel started – but abandoned – in 1906. In reference to this work, he wrote to a friend, music critic Jean Marnold, “It is not subtle, what I am undertaking at the moment. It is a Grand Valse, a sort of homage to the memory of the Great Strauss, not Richard, the other – Johann!” *La Valse* exists in three versions – including this one for two pianos – all written between December 1919 and March 1920. The preface to the score includes the following descriptive note: “Whirling clouds give glimpses, through rifts, of couples dancing. The clouds scatter, little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth, fortissimo. An imperial court, in or about 1855.” The work begins with vague murmurings in the bass register, from which a waltz rhythm is established. This evolves into a great Viennese waltz, in the best tradition of Johann Strauss. After a while, however, the music grows more and more feverish; some of the earlier merriment returns as we reach the apotheosis of the waltz, bringing the work to its explosive conclusion.

-- Notes by Ileen Zovluck; © 1998 and 2001, Columbia Artists Management, Inc

Green from ARIETTES OUBLIÉES

(Translation)

Here are some fruit, some flowers, some leaves, and some branches and then here is my heart, which beats only for you. Do not rip it up with your two white hands, and may this humble present be sweet in your beautiful eyes! I arrive all covered in dew, which the wind of morning comes to freeze on my forehead. I suffer fatigue as I repose at your feet, dreaming of dear moments that will refresh me. On your young breast allow my head to rest, still ringing with your last kisses; let it calm itself after the pleasant tempest, and let me sleep a little, since you are resting.

Beau soir

(Translation)

When streams turn pink in the setting sun, and a slight shudder rushes through the wheat field. A plea for happiness seems to rise out of all things and it climbs up towards the troubled heart. A plea to relish the charm of life while there is youth and the evening is fair, for we pass away, as the wave passes. The wave to the sea, we to the grave.

Piano Trio No.1 in d minor

Mendelssohn wrote the Op. 49 Piano Trio in 1839. The D Minor Piano Trio was one of many chamber compositions that the composer wrote. He was primarily a pianist, which explains the virtuosic, fast piano score. The influence of Mozart and Beethoven's trios are quite apparent in Mendelssohn's compositions, but are also clearly unique and original, especially because his music is classically romantic. The piece is, according to Patrick Castillo, “a study in Romantic Sturm und Drang, which is strongly present from the opening measures of the first movement.” We hear an ominous opening theme juxtaposed with a beautiful, lyrical second theme brought

in by the cello. The theme is thrown between the instruments, often in the piano, in a concertato style.

--Castillo, Patrick. "Notes on the Music." *Artist Led*. Accessed Feb. 22, 2015.

http://www.artistled.com/Recordings_Mendelssohn.html

--Todd, Larry. "Mendelssohn's Piano trios." *Artist Led*. Accessed Feb. 22, 2015.

http://www.artistled.com/Recordings_Mendelssohn.html

Pictures at an Exhibition

Pictures at an Exhibition is the most important work written by Modest Moussorgsky, one of the "Mighty Five" composers who perpetuated Russian nationalism within music in the late 1800's. *Pictures at an Exhibition* is a set of pieces depicting actual watercolor sketches, six of which were by Victor A. Hartmann. The compositional setting gives the listener the opportunity to "promenade" through a gallery and "view" the pictures at their leisure, taking time to study and reflect on each individual piece of artwork, and then moving on to the next one. In fact, the "Promenade" and "Intermezzi" are written in alternating 5/4 and 6/4 time to demonstrate the awkward gait of the portly composer. "The Gnome" depicts a grotesque, tragic figure that was based on a carved Christmas tree ornament. It is meant to show a character who, "behind an ugly outward appearance one senses a living and suffering soul," according to Emilia Fried. "The Ballet of the Unhatched Chicks" is based on a sketch of costume designs. The right hand imitates the clucking of chicks and the fluttering of feathers. The next sketch is "The Hut on Fowl's Legs," also known as the "Baba Yaga." According to Russian folklore, the Baba Yaga is a witch who rides on a mortar and disguises her path with a broom. Her house is built on chicken claws and she lures people in to crush their bones and consume them. This movement leads directly into "The Great Gate of Kiev," which majestically draws the listener into a scene depicting a great gate of Kiev. In the piece, the listener can experience ringing bells, the Russian chorale, and the theme from the "Promenade."

--Modest Moussorgsky, *Pictures at an Exhibition*. United States: Alfred Publishing Company.

