



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

WSU School of Music

Presents

Senior Recital

Kayden Warwick, piano

*Sonata No. 14 in C minor,
K. 457*

W.A. Mozart
(1756-1791)

I. *Allegro*

II. *Adagio*

III. *Molto Allegro*

Estampes

Claude Debussy
(1862-1918)

I. *Pagodes*

II. *La Soirée dans
Grenade*

III. *Jardin sous la
pluie*

Mad Rush

Philip Glass
(b. 1938)

Kimbrough Concert Hall – March 29, 2024 at 3:10



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Program Notes

Wolfgang Amadeus Mozart (1746-1791) was an Austrian composer. He was highly influential and one of the most well-known classical era composers. He entered the musical world through the behest of his father as a child prodigy in performance. Piano *Sonata No. 14 in C minor, K457* was composed in Vienna in 1785 and it was dedicated to Theresia von Trattner, one of his pupils. It is a three movement work, Allegro-Adagio-Molto allegro. This piece is a juxtaposition of dark and bright. The first movement introduces the piece by a powerful octave ascent on the tonic chord of C minor, and quickly shifts to the dominant of G major. This is later repeated on the parallel key of C Major. This first movement aptly introduces Mozart's love of opera and creates a storm of emotions. In the Adagio, the relative key of Eb Major is used to create a sweeter environment. Here, one can imagine a mezzo singing. The main theme is repeated three times, all with slight variations. Interestingly, this piece includes unmeasured scalar passages that are fantasy like and give an improvisational feel. In the final movement, Molto allegro, Mozart forms a tragedy much like the plot from *The Marriage of Figaro* (1786). This movement is filled with furious notes and fermatas that hold tension. The syncopated entry of the first notes creates a disjunct mood, that continues into the next figure of repeating octave G's that create an atmosphere of urgency. This work as a whole is a perfect marriage of Mozart's love for opera and playfulness.

Claude Debussy (1862-1918) was a French impressionistic composer regarded as the founder of impressionism. His use of tonal color over tonal relationships allowed him to create works with swaths of sounds. He contributed greatly to keyboard music and placed emphasis on character pieces. His work *Estampes* was all of this. Written in 1903 after his exposure to the Paris International Exposition, he created three distinct environments, one for Asia, Spain, and France. *Estampes* is comprised of three movements, "Pagodes", "La Soiree dans Grenade," (Evening in Granada) and "Jardin sous la pluie," (Garden in the Rain.) The first movement was inspired by Balinese gamelan and utilized the pentatonic scale common in Asian music. It aurally paints an image of a structure with multiple tiered towers called a pagoda. The ascending notes are the structure, and the low sustained notes are the gong/gamelan. The second movement transports us to Spain. Immediately the listener can sense the Spanish influence through the habanera rhythm that starts the piece and is weaved throughout. Within the first page a bare Arabic melody is played. Not after long we are greeted by a sweeping melody that is layered with the habanera rhythm underneath. There is also aspects of Spanish guitar and quick dancing feet. This piece evokes a sultry, sensual character. In the final movement, Debussy returns home. To depict a rainstorm, he used fast repeating notes in a toccata form. This piece takes us from the dawn to the finale of the storm. He places the melody from French lullabies "Do-do l'enfant do" and "nouns n'irons plus au bois" in beginning, while the storm is starting to take form. Cracks of thunder, and a bright resolution can be heard towards the end. This piece is a landscape of Debussy's capabilities and captures the essence of travel.

Philip Glass (b. 1937) is an American composer who is well known for his contributions to contemporary music and uses of minimalism. He has a well flavored life, including a stint as a taxi cab driver in the 1970's. He was made to create the Philip Glass Ensemble because his work was so avant-garde that it was the only way he could give his works a venue to perform. *Mad Rush* (1979) was composed for the event of the Dalai Lama's first public address in North

America, originally to be performed on an organ but later transcribed to piano. It starts with a simple theme using the F major chord and two singular notes. It moves to a circular, flowing energy that is changed in slight way by altering the chord. The effect becomes aromatic, and the music feels meditative. This piece lingers in a good way, like dessert.

Acknowledgments

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