

A GRADUATE PIANO RECITAL

By

JACOB CLAPPER

SUPERVISORY COMMITTEE:

KEVIN ORR, CHAIR

LAURA ELLIS, CO-CHAIR

SILVIO DOS SANTOS, MEMBER

A PERFORMANCE IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF FINE ARTS
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC

UNIVERSITY OF FLORIDA

2013

Summary of Performance in Lieu of Thesis
Presented to the College of Fine Arts of the University of Florida
in Partial Fulfillment of the Requirements for the
Degree of Master of Music

A GRADUATE PIANO RECITAL

By

Jacob Clapper

May 2013

Chair: Kevin Orr
Major: Music

At 1:00pm on the 31st of March, 2013, a recital was presented featuring works that span a wide range of style periods within the piano repertoire. Presented in the room 101 recital hall of the University of Florida Music Building, the recital opened with a performance of Ludwig van Beethoven's Sonata in E-flat major, Op. 31 No. 3. Known also as *The Hunt*, this work was composed in 1801-2. Three of the four movements are cast in sonata-allegro form, associating it the Symphony No. 4, Op. 60, in which all four movements are in Sonata-allegro form. This work was followed by Béla Bartók's *Out of Doors*, which was completed in 1926. *Out of Doors* is a set of five character pieces. In *Out of Doors*, Bartók combined research of the folk music of Hungary and Romania with twentieth-century techniques and traditional compositional procedures.

The second half of the performance was opened with Robert Schumann's *Waldszenen*, Op.82. *Waldszenen* is a set of character pieces from Schumann's later years, completed between 1848 and 1849. The nine pieces are thought to be based on *Jagdbrevier*, by Heinrich Laube, which celebrates secret hunting expeditions in Prussia. The repertoire selections on this recital presented a diverse range of compositional styles. The performance encompassed approximately sixty minutes of music.

PROGRAM

A Graduate Piano Recital
Jacob Clapper, piano
March 31st, 2013 – 1:00pm
MUB 101

- | | |
|--------------------------------------|------------------|
| Sonata in E-flat major, Op. 31 No. 3 | L. van Beethoven |
| Allegro | (1770 - 1827) |
| Scherzo. Allegretto vivace | |
| Menuetto. Moderato e grazioso | |
| Presto con fuoco | |
| <i>Out of Doors</i> | Béla Bartók |
| I. With Drums and Pipes | (1881 - 1945) |
| II. Barcarolla | |
| III. Musettes | |
| IV. Music of the Night | |
| V. The Chase | |

INTERMISSION

- | | |
|---|-----------------|
| <i>Waldszenen</i> , Op.82 | Robert Schumann |
| Eintritt (Entrance) | (1810 - 1856) |
| Jäger auf der Lauer (Hunter in the Ambush) | |
| Einsame Blumen (Lonely Flower) | |
| Verrufene Stelle (A Haunted Place) | |
| Freundliche Landschaft (Friendly Landscape) | |
| Herberge (The Wayside Inn) | |
| Vogel als Prophet (Prophet Bird) | |
| Jagdlied (The Hunt) | |
| Abschied (Departure) | |

+++++

This recital is presented in partial fulfillment of the degree Master of Music in Piano Performance. Jacob Clapper is from the studio of Dr. Kevin Robert Orr.

PROGRAM NOTES

The Piano Sonata No. 18 in E-flat major, Op. 31, No. 3 (1801-2), is the third and last of his Op. 31 piano sonatas. It is identified with the occasional nickname of *The Hunt*. Three of the four movements are cast in sonata-allegro form, associating it the Symphony No. 4, Op. 60, in which all four movements are in Sonata-allegro form.

The *Allegro* is an energetic movement. An ambiguous opening resolves in eight measures to an *E-flat* chord. This motive provides material for a transition to the development and forms the basis of the coda. The development works out contrasting material from the second theme. The title *Scherzo* describes the mood of this movement. A sonata-allegro structure substitutes for the expected minuet and trio form. A duple meter replaces the expected triple meter. The staccato bass figure beneath the melodic line continues in both hands as part of the second theme and appears in the closing section. The development maintains this figure with eruptions of sixty-fourth notes.

A lyrical *Menuetto* provides rest from the high energy of the sonata. It is traditional in structure and has a short coda. The *Presto* is written in six-eight time, but heard as a rapid two-four movement. Relief from the nonstop triplet motion occurs at cadence points throughout the movement. This incessant triplet figuration is reminiscent of a tarantella.

Béla Bartók was born in Nagyszentmiklós, Hungary, which is now present day Sînnicolau Mare, Romania. He was regarded a fine pianist and one of the most significant composers of his time. As a research scholar in the field of ethnomusicology he combined research of the folk music of Hungary and Romania with twentieth-century techniques and traditional compositional procedures. Many works by Bartók do not have an opus numbers. In 1956, András Szóllósy catalogued Bartók's late works (Sz.) In 1974 Denijs Dille catalogued the composer's early pieces (DD.).

Out of Doors (1926; Sz. 81) is one of Bartók's most difficult set of pieces for piano. Each piece reflects its title: "With Pipes and Drums" contains dissonance in low registers for percussive effects. The "Barcarolla" has wavelike ostinatos. Trill-like figurations mimic bag-pipe drones in "Musettes". Figurations in "Night Music" that imitate crickets, frogs, and insects are combined with fragments of a folk-like melody. "The Chase" features a steadily building left-hand ostinato pattern.

Robert Schumann was immersed in the creative realms of music and literature. Schuman was influenced by the literary styles of Jean Paul Friedrich Richter (1763-1825) and E.T.A Hoffmann (1776-1822). From these writers, Schumann followed a trend of dividing his ego into multiple personalities. Schumann's music and journalism frequently references Florestan, the enthusiastic, aggressive side; to Eusebius, the passive, dreamy side; and Raro was the manifestation of wisdom and maturity.

Waldszenen Op. 82 (1848-1849), Forest Scenes, is a set of character pieces from Schumann's later years. The nine pieces are thought to be based on *Jagdbrevier*, by Heinrich Laube, which celebrates secret hunting expeditions in Prussia. The cycle suggests a visit to the forest. The opening piece is titled "Eintritt" (Entrance) and the final piece is "Abschied" (Departure). Each piece carries a descriptive title: a hunter waiting for his prey ("Jäger auf der Lauer"), a haunted place ("Verrufene Stelle"), or a wayside inn ("Herberge"). Schumann associates a literary quotation from Hebbel with "Verrufene Stelle," "The pale, eerie flowers depicted in this piece draw sustenance from human blood. The prophetic bird ("Vogel als Prophet") features dissonant downbeats and imitative bird calls. "Abschied" ends the cycle with pensive and tender recollections. Schumann utilizes method of conclusion with the endings of *Davidsbündlertänze* and *Kinderszenen*.

BIOGRAPHICAL SKETCH

Jacob Clapper was awarded a music scholarship to Texas A&M University-Commerce in 2007. In 2011, he received his Bachelor of Arts degree in piano performance from Texas A&M University –Commerce, and was awarded a Graduate Assistantship at the University of Florida.

Jacob Clapper attended a Texas Music Teachers Association Convention in Arlington, Texas and a workshop in Alexander Technique by Phyllis Richmond. He has also participated in the University of Florida International Piano Festival of 2012. Jacob Clapper gave a solo performance at Lakeview Centennial High School, and on April 16, 2011, he performed in an Honors Recital at Steinway Hall in Plano, Texas. He has also performed with the Wind Ensemble and Symphonic Band at TAMU-Commerce, and has in two TAMU-Commerce Jazz Ensembles: The “Mane” Attraction directed by Todd Goranson and The Blue Cat Big Band directed by Daniel Kelly.

He provided assistance playing for Chamber Singers and Choral Conducting Classes at TAMU-Commerce and also accompanied Men’s Glee Club at University of Florida. In 2011, he competed in the Young Artist Competition of the Texas Music Teachers Association.

Jacob Clapper has received piano instruction from distinguished teachers and artists such as Rebecca Penneys, Richard Shuster, ChengGang Yang, Marian Hahn, Hee Jung Kang, Alexander Tutunov, Nelita True, Luis Sanchez, and Kevin Orr. He has given private music lessons for the piano, and he currently teaches undergraduate piano skills courses at UF. These courses provide functional piano skills to undergraduate non-keyboard music majors. Jacob Clapper is pursuing a Master’s of Music Degree in Piano Performance at UF, and he plans to explore future career opportunities in both teaching and performance.