

FLORIDA COLLEGE DEPARTMENT OF MUSIC
Presents

Guest Artist Series

ANDY LAGRIMAS

Piano

Monday, March 20, 2017 | 7:30pm
Puckett Auditorium

PROGRAM

24 Preludes, Book 1 (1909_ Claude Debussy (1862-1918)

Danseuses de Delphes (Dances of Delphi)

Voiles (Sails)

Le vent dans la plaine (The wind over the plains)

“Les sons et le parfums tournent dans l’air du soir” (Sounds and perfumed mingle in the evening air)

Les collines d’Anacapri (The hills of Anacapri)

Des pas sur le neige (Footprints in the snow)

Ce qu’a vu le vent d’Ouest (What the West Wind saw)

La fille aux cheveux de lin (The girls with the flaxen hair)

La sérénade interrompue (The interrupted serenade)

La Cathédrale engloutie (The sunken cathedral)

La danse de Puck (Puck’s dance)

Minstrels

PROGRAM NOTES

Claude Debussy (1862-1918) is remembered chiefly as a landmark 20th-century composer whose works forged a new musical language and heralded the future. Among the many composers Debussy’s music influenced include Schoenberg, Stravinsky, Ligeti, Glass, and Reich— and Debussy’s influence on other genres such as jazz, film music, and New Wave must also be noted. However, it is important to note that tonight’s work, Book I of the 24 Preludes, is first and foremost an homage to the past.

The tradition of grouping together several shorter pieces into one longer, comprehensive work proved inspiration for many composers— for example, Schumann’s Scenes from Childhood, Brahms’s late Klavierstücke and Mussorgsky’s Well-Tempered Clavier (in books of 24 each) and Chopin’s 24 Preludes, Op. 28 are the clear precursors for Debussy’s 24 Preludes, which is also split into two books. While Bach and Chopin’s preludes were organized by harmonic means (e.g. the circle of fifths), Debussy’s Preludes instead find an arguably deeper connection, one that goes beyond musical rules and into the realm of human perception and experience. Debussy’s piano music, and the preludes in particular, are pieces meant to appeal to every aspect of the human sensory palate, encompassing the aural, visual, and even the visceral.

While Debussy was never fond of the “Impressionist” label, there is no denying the visual grandeur of the Preludes, and the rich imagery that each piece conjures. Of course, the highly pictorial nature of each title is a large part of this work’s popularity and are part of the accessibility for all listeners. Indeed, certain Preludes, such as La Cathédrale engloutie and Voiles, are rooted in a kind of Impressionistic “watercolor” technique of sound. And yet, the placement of the titles at the end rather than the beginning of each work argues that the imagery of each title is somehow secondary to the sound itself. Perhaps the essence of Debussy’s Preludes is best summed up by a quote by English musicologist Edward Lockspeiser: “There is a visual aspect of this music and often a subtle psychological aspect. There is no doubt that Debussy shows himself in the Preludes to be not only a clairvoyant, but a clairaudient. The music allows the listener to see things and to hear things in a new way.”

- Andy Lagrimas

Biography

Pianist and music educator Andy Lagrimas serves as Assistant Professor of Piano and Theory at Abraham Baldwin Agricultural college in Tifton, GA. His position includes teaching applied piano, class piano, sophomore-level Music Theory and Ear Training, and a humanities seminar in Music and Film. He also serves as the staff accompanist for ABAC choral ensembles and student recitals. Andy previously held teaching positions at Northwest Florida State College and Florida State University. Prior to his doctoral studies, he taught choral and general music in the New York City Department of Education.

As a pianist, Andy Lagrimas has performed solo and collaborative recitals throughout the East Coast, including a number of appearances as a collaborative pianist at Carnegie Hall. He is also active throughout Georgia and Florida as a recital, choral, musical theatre, and church accompanist.

Among his research interests include piano recital repertoire, group piano pedagogy, piano in community music settings, and the music of Claude Debussy. Andy has presented and published his research at local, state and national conferences, and is an active member of Music Teachers National Association, College Music Society, and Pi Kappa Lambda.

Andy Lagrimas holds a Ph.D. in Music Education/Piano Pedagogy from Florida State University, where he taught undergraduate and graduate group piano, served as a graduate department coordinator, and was active as an accompanist for the FSU University Singers, Capital Children's Choir, FSU School of Theatre, and for vocal and instrumental chamber and solo recitals. Also active as a musical theatre conductor and music director, his previous regional theatre credits as conductor, accompanist, and music director include *Chicago*, *Rock of Ages*, *Irving Berlin's White Christmas*, *Into the Woods*, *Guys and Dolls*, and *The Pirates of Penzance*.

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