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Thursday, February 15, 2024 at 7:30 p.m.

**HIGH FOUNDATION RECITAL HALL**

CALVIN AND JANET HIGH CENTER FOR WORSHIP AND PERFORMING ARTS

# Program

Pour le Piano ..... Claude Debussy  
I. Prélude (1862-1918)  
II. Sarabande  
III. Toccata

Pavane pour une infante défunte ..... Maurice Ravel  
(1875-1937)

Sonatine .....

The playing of pianist **RYAN FOGG** has been described as “brilliant, with a high level of polish, impressive technical command, musical understanding and sensitivity.” In addition to being an active solo recitalist, he is an avid chamber musician, collaborative pianist, and concerto soloist. His orchestral debut occurred while performing with the Knoxville Wind Symphony at the historic Tennessee Theatre. In 2011, he released a CD recording through Albany Records entitled “The Fogg Project,” featuring new works by American composers. A subsequent review of the recording by *Gramophone Magazine* described Fogg as “an excellent pianist, drawing an impressive range of sounds out of his instrument.”

Dr. Fogg is currently in the midst of a concert tour in which he will perform this program in North Carolina, South Carolina, Tennessee, Georgia, Kentucky, Missouri, Indiana, Illinois, Oklahoma, Arkansas, Texas, Mississippi, West Virginia, Ohio, Pennsylvania, and Washington, D.C. The culmination of the recital tour will be a performance in Weill Recital Hall at Carnegie Hall in New York. Funding for this concert tour has been generously provided through a Faculty Fellowship from the Appalachian College Association.

Originally from Houston, Texas, Dr. Fogg holds degrees in piano performance from The University of Texas at Austin, The University of Houston, and East Texas Baptist University. His major teachers include Gregory Allen, Danielle Martin, Robert Brownlee, and Randall Sulton. He pursued additional studies at the Aspen Music Festival with Gabriel

he has performed in masterclasses for pianists Horacio Gutierrez, Angela Cheng, Ann Saslov, Baruch Meir, and Menahem Pressler.

He currently holds the position of Professor of Music and Director of Keyboard Studies at Carson-Newman University, where he teaches a wide range of courses, including applied piano, piano literature, piano pedagogy, and piano history. He also performs and records frequently. He is a member of the American Musicological Association and the American Music Teachers Association. He is also a member of the American Musicological Association and the American Music Teachers Association.

2010, he was named Teacher of the Year by the Knoxville Music Teachers Association.

He previously served on the Executive Board of the Tennessee Music Teachers Association as the Senior Piano Competitions Chair for nine

Music Teachers National Association. He has presented numerous master classes, workshops, and lecture-recitals at various institutions, as well as local, state, and regional conferences. He is in high demand as an adjudicator for local and state festivals and competitions, and he is well-published, having written articles for

and on various topics relevant to piano students and teachers alike. He has previously taught at Northwest Missouri State University and Blue Lake Fine Arts Camp in Michigan.

### PROGRAM NOTES

The piano music of Debussy and Ravel is well known, but perhaps it is often categorized too quickly as “Impressionistic” without enough regard for its more subtle nuances. Labels are by their very nature a matter of convenience, but they can be very limiting. Whether we call Debussy or Ravel an Impressionist, a Neoclassicist, or even a Symbolist is essentially inconsequential. It is much more interesting to see how both composers successfully infused formal structures of the past with their individual tonal, harmonic, and rhythmic innovations and used the sonority of the piano as a vehicle for conveying extramusical impressions, especially those related to nature.

Regarding the neoclassical tendencies, both composers overtly paid homage to music of the past through the use of antiquated dance movements (Debussy with his Sarabande in and his Menuet and Passepied in Ravel with his and Menuet in , as well as the Forlane, Rigaudon, and and through the invoking of other

and Ravel with his and the aforementioned

The neoclassical traits go deeper than mere titles, though, for both composers utilized structures prevalent from the 18th century, including sonata form, a practice that had all but fallen into oblivion in the early

20th century. Within these traditional forms each composer spoke with  
elevenths).

Ravel is considered the stricter of the two composers, for only some

be more objective and less expressive (although there are exceptions)



descending fourth) and features descending fourths repetitively near perpetual motion and although it opens with an ascending fourth, the descending fourth plays a prominent role in the secondary theme of both the exposition and recapitulation and throughout the coda.

set, *Reflets dans l'eau*

the most subtle example of Debussian water-music. Debussy described

little circle in water with a little pebble falling into it." As the piece builds, the passionate climax reaches Lisztian intensity before returning to the calm stillness at the end.

*Jeux d'eau* ("Water

achievement, for it was a revelation in both piano sonorities and

properties of the instrument. The composer himself said that "This piece, inspired by the sound of water and the music of fountains, waterfalls,

sonata, without being entirely subjected to the classical scheme of

mists of the whole-tone scale, but gradually the atmosphere begins to peal of sound. The whole piece is fraught with ambiguity in that it is impossible to distinguish between the sounds of tolling bells and rustling leaves, so sensitively are they here fused. Supposedly, Debussy was aware of the habit of some French villagers of sounding the church bells (as a knell) unceasingly from All Saints Day until time of the Mass of the Dead on All Souls Day. The nostalgic vibrations of the bells permeating the forests from one village to another from sunrise to evening is supposedly the stimulus of the idea which suggested this composition.

In 1905, Ravel composed not so much to express and give life to states of mind as to represent the faces and scenes which give rise to them." *La vallée des cloches*



Ravel composed *Le Tombeau de Couperin* between 1914 and 1917. He explained that the suite was an homage to eighteenth-century French music rather than a personal tribute to François Couperin (1668-1733). The suite is essentially a return to eighteenth-century clarity and elegance, recalling the spare textures, rapid ornamentation, perpetual motion, and brilliant virtuosity of the harpsichord works of

movements (Prelude, Fugue, Forlane, Rigaudon, Menuet, Toccata), each of which is dedicated to the memory of a close friend who died in World War I.

Sources consulted in preparation of the above notes include the

Maurice Hinson (editor),  
Deborah Mawer (editor),  
Palmer, Paul Roberts,  
and F. H. Shera, Christopher