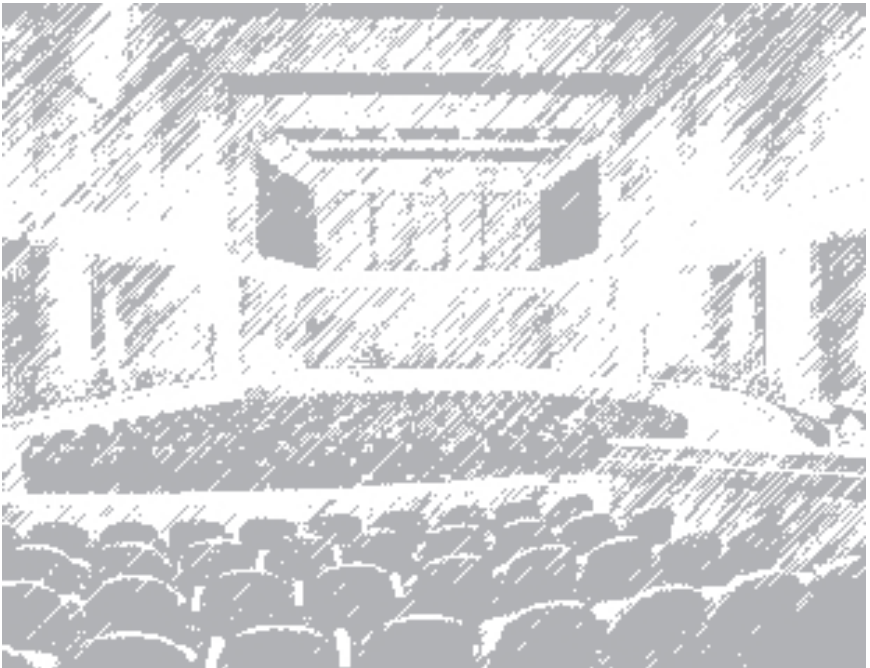


Kennesaw State University
School of Music



Senior Recital

Soyoun Min Sheehan, piano



Thursday, April 14, 2016 at 7 p.m.
Music Building Recital Hall

One Hundred and Sixth Concert of the 2015-16 Concert Season

program

JOHANN SEBASTIAN BACH (1685-1750)

French Suite No. 5 in G Major, BWV 816

- Allemande
- Courante
- Sarabande
- Gigue

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Sonata No. 10 in G Major, Op. 14, No. 2

- I. Allegro
- II. Andante
- III. Scherzo: Allegro assai

LOWELL LIEBERMANN (b.1961)

Gargoyles, Op. 29

- I. Presto
- II. Adagio semplice, ma con molto rubato

FRANZ SCHUBERT (1798-1828)

Impromptus Op. 90, Nos. 3, 4

- No. 3 in G-flat Major
- No. 4 in A-flat Major

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Ms. Sheehan studies piano with Soohyun Yun.

program notes

French Suite No. 5 in G Major, BWV 816 | Johann Sebastian Bach

Bach wrote some famous suites, including the English Suites, French Suites, and Partitas. Each suite contains four main dances called the *Allemande*, *Courante*, *Sarabande*, and *Gigue*, and sometimes there are additional dances between the Sarabande and Gigue. *The French Suites* (BWV 812 – 817) are a set of six keyboard suites that Bach composed between 1722 and 1725. Each movement has characteristics of different national dances with different rhythms and styles.

The *Allemande*, derived from a 16th century German dance, is mostly in 4/4 meter with a moderate tempo. It serves as the first dance of the suite if there is no prelude. The *Courante* originated from an Italian folk dance with running steps. The word courante comes from the French word “courir” which means “running.” The *Courante* is either French or Italian. The French courante is in 2/3 or 4/6 meter with a slower tempo than the Italian style. The Italian courante is in a rapid 3/4 or 3/8 meter. Bach emulated rapid dancing steps with running passages of sixteenth notes in his courante. The *Sarabande*, a dance in triple meter, refers to a Spanish poetic form associated with early versions of the dance. In Bach’s sarabande, the second beat is emphasized, and it is played after the fast dance. The *Gigue*, the final dance in the suite, originated in England. The *Gigue* is usually in 3/8 or a compound meter, such as 6/8, 6/4, 9/8 or 12/8. It is also characterized by a dotted rhythm, contrapuntal texture, and continuous movement that is fast and bright. Bach uses a large number of triplets in this movement and shows off many different types of rhythm patterns through the use of dotted notes and syncopations.

Piano Sonata No. 10 in G Major, Op. 14, No. 2 | Ludwig van Beethoven

Ludwig van Beethoven composed 32 piano sonatas between 1795 and 1822. *Piano Sonata No. 10 in G Major, Op. 14, No. 2*, composed between 1798 and 1799, is one of Beethoven’s early period sonatas, which were influenced by Haydn and Mozart. This sonata is filled with practical jokes on the audiences with the up and down beats, sforzandos, accents on offbeats, and contrasting dynamics. The first movement of the sonata Op. 14, No. 2 opens like a steadily flowing river when the right hand stops playing sixteenth notes and the left hand fills in. This main theme moves the piece forward. The form of the second movement is a Theme with Three Variation and ends with a crashing fortissimo chord. The third movement is entitled *Scherzo*, but is actually in

rondo form. The main theme in the third movement changes many times until the end, where it ends quietly on the very lowest register of the piano. Beethoven's *Sonata Op. 10, No. 2* is humorous with unexpected harmonic shifts, the use of placed silences, and ambiguous harmonies.

Gargoyles, Op. 29 | Lowell Liebermann

Lowell Liebermann, born in New York City on February 22, 1961, is an American composer, pianist, and conductor. He performed at Carnegie Hall when he was 16 and studied piano under David Diamond and Vincent Persichetti at The Julliard School.

Liebermann composed a four-movement suite entitled *Gargoyles, Op. 29* in 1989 for solo piano. The title of this piece is derived from Liebermann's interest in the Gothic elements representing death, the dark, and fear. A gargoyle is a carved grotesque figure with a spout designed to throw the runoff from rainwater away from stone buildings to protect the wall from damage. It is formed like the head of a lion or some other wild animal spewing water from its mouth. Liebermann portrays the face of gargoyles with great humor and different characters. This piece opens with a stark three-note motive from Copland's *Piano Variations*. Liebermann sustains the energy of the rhythm by his use of the hemiola, which is the ratio 3:2 in music. *Adagio semplice* is based on two alternating chords in a melancholy mood and a slow melody with the repetitions of a single note later. The second movement provides contrast from the first Gargoyle.

Impromptus, Op. 90, Nos. 3, 4 | Franz Schubert

Schubert's *Impromptus* are a set of eight pieces for solo piano composed in 1827. They were published in two different sets of four impromptus each: Op. 90 and Op. 142. The publisher Haslinger suggested the title 'Impromptus,' and Schubert accepted it. The typical form of Schubert's *Impromptus* is in ternary form (A-B-A) with a middle section that contrasts the mood and emotional intensity of the A sections.

The *Impromptu No. 3 in G-flat Major* has a lyrical melody in the right hand over the left hand. The lyricism of Op. 90, No. 3 foreshadows Mendelssohn's *Songs Without Words* in a calm and simple mood.

No. 4 in A-flat Major is the falling arpeggio passage in the right hand. The melody floats over gently undulating broken triads. Schubert actually opens this piece in A-flat minor, although the key signature is in A-flat major. In each

B section of Op. 90, Nos. 3 and 4, there are different textures and characters than the A section. They consist of highly emotional melodies built on ups and downs and deep sadness.

biography

Soyoun Min Sheehan, born in South Korea, is a senior Piano Performance major under Dr. Soohyun Yun at the Kennesaw State University. Soyoun accompanies vocalists as well as instrumentalists, and serves as a pianist in the KSU Wind Ensemble. In addition to receiving the Cobb County Music Teachers Association (CCMTA) Scholarship, KSU Cynthia Feldberg Endowed Piano Scholarship, and Steinway Endowed Scholarship, Soyoun has been recognized at several piano competitions, including the Atlanta Romantic and Impressionistic Festival-Competition, Georgia Music Teachers Association (GMTA) State Audition and Georgia Music Educators Association (GMEA) lower and middle college Competitions. Also, her performance at the master classes with world-renowned pianists, Jeremy Denk, Julie Coucheron, Andrew Cooperstock, Ian Hobson, Simone Dinnerstein, and Jean-Yves Thibaudet have given her valuable experiences. Soyoun has been invited to perform at on- and off- campus events hosted by CCMTA, KSU, and Atlanta Steinway Society. Also her performance for the Atlanta-Korean Consulate General was featured in *Korean Times* in Atlanta. In summer 2015, Soyoun performed at the Atlanta Symphony Orchestra Decorator's Show-house and in November 2015, she was in the final round in the KSU Concerto Competition as a representative of piano major. Soyoun was selected to perform at GMTA Conference in November as the winner of the 2016 GMTA State College Audition.

Honorably, Soyoun was selected to present a poster titled 'Motivating young Beginning Piano Students by Rhythm Counting Activities' at the 20th KSU Annual Symposium of Student Scholars in 2015 and MTNA Collegiate Chapters Piano Pedagogy Symposium in January 2016 at University of South Carolina. Soyoun will also present another poster titled 'A Study of the Different Characteristics and the Origin of Dances in J. S. Bach's *French Suite No.5 in G Major, BWV 816*' at the 21st KSU Annual Symposium of Student Scholars in 2016.

Soyoun enjoys teaching pre-college students and is actively involved as a founding member and treasurer of the KSU-Music Teachers National Association Collegiate Chapter.

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about the school of music

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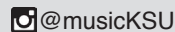
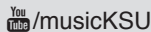
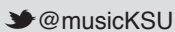
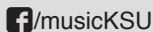
Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.



Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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