Junior Recital

Ai Nguyen, piano

Friday, December 11, 2015
1:00 p.m.
Music Building Recital Hall
Sixty-fourth Concert of the 2015-16 Concert Season
FRÉDÉRIC CHOPIN (1810-1849)
Nocturne C-sharp minor, KK IVa, Nr. 16

LUDWIG VAN BEETHOVEN (1770-1827)
Rondo C-dur, Op. 51, Nr. 1

DOMENICO SCARLATTI (1685-1757)
Sonata in D minor K. 64, L. 58
Sonata in C major, K. 200, L. 54

CLAUDE DEBUSSY (1862-1918)
Deux Arabesques

This recital is presented in partial fulfillment of requirements for the degree Bachelor of Music in Performance.
Ms. Nguyen studies piano with Robert Henry.
Nocturne C-sharp minor, KK IVa, Nr. 16 | Frédéric Chopin

Chopin was a Polish composer and pianist. He was well known as one of the leading musicians of his era. Chopin concentrated his composition on works for piano solos. The nocturnes are Chopin’s most expressive and reflective works. This C sharp minor nocturne opens at first with two measures, and it is repeated with an impressive chord progression and bass line. The tempo is slow with great expression. The pedal is suggested to use during the piece to make a beautiful legato sound of the phrase. The left hand broken chord pattern is a great accompaniment for the beautiful melody in the right hand. This nocturne is a gentle, sweet and light piece, so most of the dynamic is in piano or pianissimo. The piece ends with a happy sound in E major, which is a contrast to the whole piece in C sharp minor.

Rondo C-dur, Op. 51, Nr. 1 | Ludwig Beethoven

Beethoven was a German composer and pianist. He was born in Bonn, Germany, and studied with his father and conductor Christian Gottlob Neefe at an early age. Later, he moved to Vienna and studied with Joseph Haydn. Beethoven wrote many rondos, mostly for piano solos. This C major Rondo is number two in the Op. 51 set. It was an early work, and it was composed before 1800. Therefore, the piece has a classical style with trills that occur often. The opening with a great accompaniment of right hand and left hand makes a playful and delightful theme. After that theme, Beethoven creates a darker and stronger sound even though it is in minor mode. The main theme recurs and makes this piece a rondo structure. Even though this is an early work of Beethoven, it still is a great combination of variety rhythmic, dynamic and articulation. The C major chord ends the piece with strong and energetic sound.

Sonata in D minor, K. 64, L. 58 | Domenico Scarlatti

This piece was composed in 1752, and it is included in the second of the Venice volumes. This fast Baroque piece has a very delightful sound when it is played detached. The trills and appoggiaturas occur often, and they are a significant part of the piece. The piece is in binary form. The first half ends on the dominant, and the second half modulates to the G major, but it still ends with a tonic.
Sonata in C major, K. 200, L. 54

Scarlatti was an Italian composer who spent much of his life in the service of the Portuguese and Spanish royal families. This sonata is included in his selected piano sonatas volume two published in 1742. During that period of time, Scarlatti was serving in the Spanish Court of Princess Maria Barbara, and that is why this sonata has Spanish influence. It is in binary form. Each part is repeated and the second half is a transformation, a development of the first half. The piece is moving by chord progression on both hands, and it creates a great harmony. The piece is more interesting with the ornament-trills on the melody. It was suggested to play detached; the staccato creates a delightful sound even though it is in minor mode. The sonata reminds me of a guitar sound when it is played.

Deux Arabesques | Claude Debussy

Debussy was a French composer. He began studying piano and composition at the Conservatoire in Paris at the age of ten. The Deux Arabesque is a pair of arabesques composed between 1888 and 1891. The first arabesque is in E major key with motion, and a tempo that is not too fast. The piece begins with a triad in first inversion in both hands, and it creates the main theme. The holding of the notes makes the melody more impressive, while other voices move around. In the first section, the left hand uses a broken chord pattern, which accompanies well the right hand melody. The second section is very impressive and calm with a tempo rubato. It is in A major key, then passes through E major, and then returns to A major. The transition part is very interesting with bold, strong sound of C major chord progression, and then it revolves back to E major, the main theme. The ending is a beautiful combination of left hand and right hand E major arpeggio.

The second arabesque is a development of the first arabesque. It is in G major with a faster and livelier tempo. The way the rhythmic and the neighbor notes were written makes an opening piece sound like trills. It is also the main theme of the piece. Several transpositions were made during the piece. The lower register of the piano is used to create a deep, impressive sound that accompanies well the lively, delightful sound of the right hand. The main theme occurs at the end and ends the piece with a soft and gentle sound.