



College of the Arts

School of Music

presents

Senior Recital

**Ariel Ginn,
piano**



Monday, December 3, 2012
6:00 p.m.

Dr. Bobbie Bailey & Family Performance Center
Forty-third Concert of the 2012-2013 Season

Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
December 3, 2012

Sonate in G Minor, K.426/L.128
Sonate in G Major, K.477/L.290

Domenico Scarlatti
(1685-1757)

Sonata in E Major, Op. 14, No. 1
Allegro
Allegretto
Rondo Allegro Comodo

Ludwig Van Beethoven
(1770-1827)

Etude in C-Sharp Minor, Op. 25, No. 7

Frédéric Chopin
(1810-1849)

Four Piano Blues
I. Freely poetic
II. Soft and languid
III. Muted and sensuous
IV. With bounce

Aaron Copland
(1900-1990)

Widmung (Dedication)

Robert Schumann
(1811-1886)
trans. Franz Liszt

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

Domenico Scarlatti - *Sonate in G Minor, K.426/L.128*
Sonate in G Major, K.477/L.290

Domenico Scarlatti wrote 555 single-movement sonatas. Though he wrote during the Baroque period, Scarlatti's style was a pre-cursor to later periods. One of Scarlatti's pupils (and later an important patron of his) was a Portuguese princess who became the queen of Spain: the composer went with her court to Spain, and the sounds and rhythms of Spanish popular music influenced many of his sonatas. They are typically in binary form, and early manuscripts suggest that he wrote them to be performed in pairs and sometimes threes based on key relationships. *Sonate in G Minor* is a deceptively simple Andante in which pairs of phrases repeat, modulate, and build to climaxes characterized by four octave arpeggios—a wide range for that period. *Sonate in G Major* opens with a jovial hunting call and is light and lively. Like the preceding sonata, it also pairs repeated phrases.

Ludwig Van Beethoven - *Sonata in E Major, Op. 14, No. 1*

Beethoven's music is considered the bridge between the Classical period and the Romantic period. One of his earlier works, *Sonata in E Major* was written in 1798, when the composer was still studying and assimilating the styles of other composers. In form, harmony, and style, it belongs to the Classical period, although parts of it, notably the middle sections in the first and third movements, foreshadow the passion and tempestuousness that would characterize the composer's later works. The first movement is a lively exchange between contrasting themes. The second movement, in the parallel minor key, is a serious and introspective contrast to the first movement. Sunshine returns in the finale, a bright and cheery rondo. In 1802, Beethoven arranged this sonata for a string quartet.

Frédéric Chopin - *Etude in C-Sharp Minor, Op. 25, No. 7*

Chopin was one of the first composers to write almost exclusively for the piano. The etudes, of which he wrote twenty-seven, were used both as performance pieces and for teaching purposes with the composer's advanced students: each one is intended to develop a different technical skill. Chopin's etudes, in contrast to those of many earlier composers, are often poetic and musical as well. *Etude in C-Sharp Minor* requires melodic facility in the left hand and finesse of voice layering. The left hand and right hand melodies form a melancholy duet, that to some is reminiscent of a rainy day.

Aaron Copland - *Four Piano Blues*

One of the most celebrated American composers, Copland drew from a wide variety of American sources in his compositions, including folk music, jazz, hymns and sacred music, popular music, and twentieth-century American serialism. *Four Piano Blues* were influenced by jazz harmonies and rhythms. They were written individually over a period of twenty-two years, and each was dedicated to a pianist who was a friend of the composer and advocate of his piano music. Copland eventually grouped them together. They are short, exploring introspective moods from the pensive tenderness of the first, to the tripping cheerfulness of the second, to the somewhat ominous obsession of the third, and finally to the raucous joy of the fourth.

Robert Schumann - *Widmung* (Dedication)

trans. Franz Liszt

Widmung was originally an art song in Schumann's song cycle *Myrthen* ('Myrtles'), which was a wedding gift to his wife Clara. The poetry, by Friedrich Ruckert, expresses the emotion of a deep, committed love, and Schumann's beautiful melody and accompaniment fit the words perfectly. Liszt transcribed a wide variety of vocal, orchestral, and instrumental music for solo piano, which helped to broaden the instrument's use and appeal. Liszt's transcription of *Widmung* is animated and passionate. Before the second verse, he added an interlude in which the melody is in the bass under moving sixths. He also filled out the repeat of the first verse with sparkling arpeggios and proclaimed the final glorious statement of the melody with full, rich chords over insistent triplets.

*Du meine Seele, du mein Herz,
Du meine Wonn', O du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab.*

*Thou art my soul, thou art my heart,
Thou both my joy, and sadness art,
Thou art my world, where I am mover,
My heaven art thou, wherein I hover,
Thou art my grave, wherein I cast forever
All my sorrow past.*

*Du bist die Ruh, du bist der Frieden,
Du bist vom Himmel mir beschieden.
Daß du mich liebst, macht mich mir wert,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bessres Ich!*

*Thou art my rest, my peace protecting,
Thou art from Heaven my life directing,
Make me by worth, thy love to own,
Thy glance to me myself hath shown,
Thou'rt ever round me hovering by,
My guardian sprite, my better I!*

Ariel Ginn started taking piano lessons at the age of five and immediately fell in love with the instrument. She took lessons throughout grade school, performing in numerous recitals and Guild auditions, entering several competitions, and playing often at her church, where she accompanied the New Life Singers, a traveling youth chorale. Desiring to share with others the joy that music brings her, she decided to major in General Music Education with a Concentration in Piano at Kennesaw State University, where she studied with applied piano teachers Professor Emeritus David Watkins and Dr. Soohyun Yun. While here at KSU, Ariel has performed in multiple master-classes with world-renowned pianists, such as Lisa Kaplan of eighth blackbird and Simone Dinnerstein. She played the piano for the production of the musical *The Secret Garden* by the KSU Department of Theater and Performance Studies, with the KSU Wind Ensemble, and for *The So-Called Laws of Nature*, a collaboration of the School of Music and the Department of Dance. She also sang with the KSU Chorale and the KSU Women's Choir and accompanied numerous other instrumental and vocal students. She was a semi-finalist in the 2009 KSU Concerto Competition, and has received the Cynthia Feldberg Endowed Piano Scholarship and the Cobb-County Music Teachers' Association Piano Scholarship. In addition to music classes and activities on campus, Ariel has taught private piano lessons for the last five years and maintained a 4.0 grade point average. In the spring semester, she looks forward to student teaching at the school Colegio Menor in Quito, Ecuador as the final requirement for graduation.

Music at Kennesaw State University

Whether you are looking to become a dedicated and effective educator, seek focused training in performance, or have a strong interest in music but want to balance that with other academic interests, the School of Music at Kennesaw State University offers an excellent place to challenge yourself in a nurturing and supportive environment.

Accredited by the National Association of Schools of Music and an All Steinway School, the Music school offers Bachelor of Music degrees in Music Education and Performance, as well as a Bachelor of Arts in Music degree. The KSU Music curriculum provides rigorous training in music theory and aural skills, applied lessons, ensemble experiences, and an exposure to the history of Western music as well as world music.

The faculty of the School of Music consists of committed artists-teachers: a strong core of resident faculty, complemented by distinguished members of the Atlanta Symphony Orchestra, Atlanta Opera Orchestra and Georgia Symphony Orchestra. Music students at KSU benefit from world-class instruction, vibrant and challenging performance opportunities, and the chance to immerse themselves in metropolitan Atlanta's rich musical culture.

The School of Music presents more than 150 performances each year, from chamber music to full orchestra, choral and wind ensemble concerts, musical theatre and opera productions, with repertoire from traditional classical to modern jazz. Our state-of-the art facilities, our team of committed faculty and staff, and the breadth of musical opportunity make KSU an exciting choice for dedicated musicians. All this is done in a very personalized setting. For more information about our programs, please visit us on the web at www.kennesaw.edu/music.



KSU Faculty

Woodwinds

Robert Cronin, flute
Cecilia Price, flute
Christina Smith, flute
Elizabeth Koch, oboe
Dane Philipsen, oboe
John Warren, clarinet
Laura Najarian, bassoon
Sam Skelton, saxophone

Brass and Percussion

Karin Bliznik, trumpet
Doug Lindsey, trumpet
Jason Eklund, horn
Thomas Witte, horn
George Curran, trombone
Tom Gibson, trombone
Bernard Flythe, tuba / euphonium
Michael Moore, tuba
Justin Chesarek, jazz percussion
John Lawless, percussion

Strings

Helen Kim, violin
Catherine Lynn, viola
Allyson Fleck, viola
Charae Krueger, cello
Douglas Sommer, double bass
Elisabeth Remy Johnson, harp
Mary Akerman, classical guitar
Trey Wright, jazz guitar
Marc Miller, jazz bass
Joseph McFadden, bass

Ensembles & Conductors

Leslie J. Blackwell, choral activities
Alison Mann, choral activities
Russell Young, opera and musical theatre
Eileen Moremen, opera
Michael Alexander, orchestras
John Culvahouse, concert band
David T. Kehler, wind ensemble
Charles Laux, orchestras
Oral Moses, gospel choir
Wes Funderburk, jazz ensembles
Sam Skelton, jazz ensembles
Marc Miller, jazz combos
Trey Wright, jazz combos

Voice

Adam Kirkpatrick
Eileen Moremen
Oral Moses
Valerie Walters
Jana Young
Russell Young, vocal coach

Piano

Robert Henry
Tyrone Jackson, jazz piano
John Marsh
David Watkins
Susan White
Soohyun Yun

Music History & Appreciation

Judith Cole
Drew Dolan
Edward Eanes
David T. Kehler
Alison Mann
Katherine Morehouse
Oral Moses

Music Education

Janet Boner
Kathleen Creasy
John Culvahouse
Margaret Grayburn
Barbara Hammond
Charles Laux
Hollie Lawing
Alison Mann
Angela McKee
Richard McKee
Terri Talley
Amber Weldon-Stephens

Music Theory, Composition & Technology

Judith Cole
Allyson Fleck
Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth

Chamber Music

Allyson Fleck
David T. Kehler
Charae Krueger
Alison Mann
Joseph McFadden
John Warren
Soohyun Yun

Ensembles in Residence

KSU Faculty String Trio
KSU Faculty Chamber Players
Atlanta Symphony Brass Quintet
Atlanta Percussion Trio
Georgia Youth Symphony Orchestra & Chorus

**Kennesaw State University
School of Music Upcoming Events**

Unless otherwise noted, all events will take place at 8:00 pm in
Morgan Concert Hall.

UPCOMING PREMIERE SERIES

Friday, February 15
Sō Percussion

Thursday, April 11
Jennifer Koh and Shai Wosner

UPCOMING SCHOLARSHIP SERIES

Thursday, January 10
KSU Orchestra: New Blood

Saturday, February 2
School of Music Collage Concert

Monday, March 18
Helen Kim, violin

Monday, April 29
KSU Percussion Ensemble

For the most current information, please visit
<http://calendar.kennesaw.edu>

Ladies and Gentlemen, welcome to Morgan Hall at the Bailey Performance Center. As a reminder, please silence or power off all mobile phones, audio/video recording devices, and other similar electronic devices. The performers, and your fellow audience members, will greatly appreciate it. Thank you, and enjoy the performance!

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact an audience services representative to request services.