

Kennesaw State University  
School of Music



Senior Recital

**Ai Nguyen, piano**



Saturday, December 3, 2016 at 2 pm  
Music Building Recital Hall  
Fifty-third Concert of the 2016-17 Concert Season

# program

FRANZ SCHUBERT (1797-1828)

**Vier Impromptus, Op. 90, D. 899**

I. Allegro molto moderato

IV. Allegretto

FRÉDÉRIC CHOPIN (1810-1849)

**Trois Nocturnes, Op. 9**

I. Larghetto

II. Andante

JOHANN SEBASTIAN BACH (1685-1750)

**Englische Suite IV, BWV 809**

I. Prelude

ERIK SATIE (1866-1925)

**Gymnopédie No. 1**

LUDWIG BEETHOVEN (1770-1827)

**Sonatina Op. 79**

I. Presto alla tedesca

II. Andante

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Ms. Nguyen studies piano with Robert Henry.

# program notes

## **Vier Impromptus, Op. 90, D. 899** | Franz Schubert

Schubert was the first great Romantic song writer and a composer in all genres. He composed more than 600 Lieder, piano, chamber, and symphonic repertoires.

The first *Impromptus* is in C minor key, 4/4 meter and allegro molto moderato. It is ten minutes long telling about a journey with a question and answer format. Questions are usually with softer sound and simpler music compared to the answers with louder sound and more voices. The theme is repeated but in different ways and frequently changing dynamics making the piece very interesting. The piece ends with C major key, which is the most interesting part. The ending reaches the loudest part of the piece, then comes back to a very relaxed and quiet point.

The fourth *Impromptus* is in  $\frac{3}{4}$  meter, allegretto and ternary form. It is in A-flat major but starts with A-flat minor. The theme is repeated during the piece with different keys and development. The middle part is more calming with much more harmony and singing voice compared to the beginning and ending part, which is faster with melody created by chord progression. After changing to many different keys like C-flat major, B-minor, C-sharp minor, the piece comes back to the home key and ends with strong and full sound in A-flat major.

## **Trois Nocturnes, Op. 9** | 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. *Trois Nocturnes, Op. 9* contains 3 nocturnes written between 1830 and 1832.

The first nocturne is in ternary form, B-flat minor, 6/4 meter and larghetto tempo. The left hand arpeggio pattern chord progression is a great accompaniment for the beautiful melody in the right hand. The right hand melody moves freely in the pattern of seven, eleven, twenty, and twenty-two notes with slow tempo and great expression. Chopin suggested using the pedal during the piece to make a beautiful legato sound of the phrase

and great harmony sound of accompaniment with both hands. Most of the dynamic level is in piano or pianissimo, making this nocturne gentle, sweet and delightful.

The second nocturne is in E-flat major, 12/8 meter, andante tempo and in rounded binary form with coda. This is Chopin's most popular nocturne. The melody is repeated many times during the piece, and each repetition is even more interesting by adding more ornament. It is a calm, relaxing piece in a waltz style, until the end, when it suddenly becomes passionate and plays in octave ascends to the higher register, reaching the loudest part of the piece. The nocturne ends calmly after the long trill.

### **Englische Suite IV, BWV 809 | Johann Sebastian Bach**

J. S. Bach was one of the greatest composers in the Western musical tradition. He was born in a large music family and started to study music with his father and older brother. He was known as organist, keyboard player, violinist, and composer in almost every genre except opera.

*Englische Suite IV* is number four in the set of six pianoforte suites composed by Bach for harpsichord between 1718 and 1720. The prelude is in ritornello form, which in Italian means "little return," inspired by Italian concertos. There is a group player, which is up to three or four voices playing together alternating with soloist, which is one or two voices playing together. The piece ends with the exact same idea like the beginning making the theme much more highlighted.

### **Gymnopédie No. 1 | Erik Satie**

Satie was a French composer and pianist. He was known as a "gymnopedist" in 1887. The *Gymnopédies* were composed in 1888 by Satie. It contains three compositions.

The first *Gymnopédie* is in D-major and  $\frac{3}{4}$  meter. This short and dramatic piece starts with an alternating chord progression of G major seventh and D major seventh. The second half is almost the same as the first half, except for the ending, which is a different melody and chord progression, to lead the piece to the minor mode, and ends with D-minor.

## Sonatina Op. 79 | Ludwig Beethoven

Beethoven was an established pianist and composer during the classical period. He was born into a musical family in Bonn, a town on the Rhine in northwestern Germany. Beethoven learned piano and violin from his father, Johann, a court musician. Later, he moved to Vienna and studied with Joseph Haydn. Beethoven's sonatas are one of the most important collections in music history. Beethoven's *Sonata Op. 79* was composed in 1809. It is one of his shortest sonatas.

The first movement is in *Presto alla tedesca*. It starts with three notes motive in G major and reoccur frequently throughout the movement. The second theme is in D major with fast scale and arpeggio chord progression. The dynamic level contrast, forte and piano, is a significant character of the piece. The development section restates the same theme, three notes motive, but in the key of E major. It ends in a strange E-flat major and B-flat seven combinations. The recapitulation is back to the home key and ends the piece with the arpeggio in G major.

The second movement is in *Andante* and 9/8 meter. A waltz style with a slow tempo makes this piece very calm and expressive. The top voice brings out a beautiful melody line while the other voices are followed by the chord progression. The piece ends calmly in the home key G minor.

## biography

**A**i Nguyen is studying for her Bachelor of Music in Piano Performance under Dr. Robert Henry at Kennesaw State University, Georgia. Nguyen has directed church choir for many years while also teaching pre-college students. She was selected to present posters on piano literature topics at KSU's 20th and 21st Annual Symposium of Student Scholars & Undergraduate Research Reception. She also represented Kennesaw State University presenting posters on piano literature topics at the GMTA conference in South Carolina.

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# about the school of music

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them!

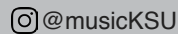
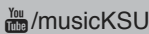
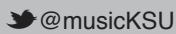
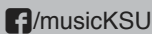
The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical 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 to 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 with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!



Stephen W. Plate, DMA  
Director  
KSU School of Music

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