

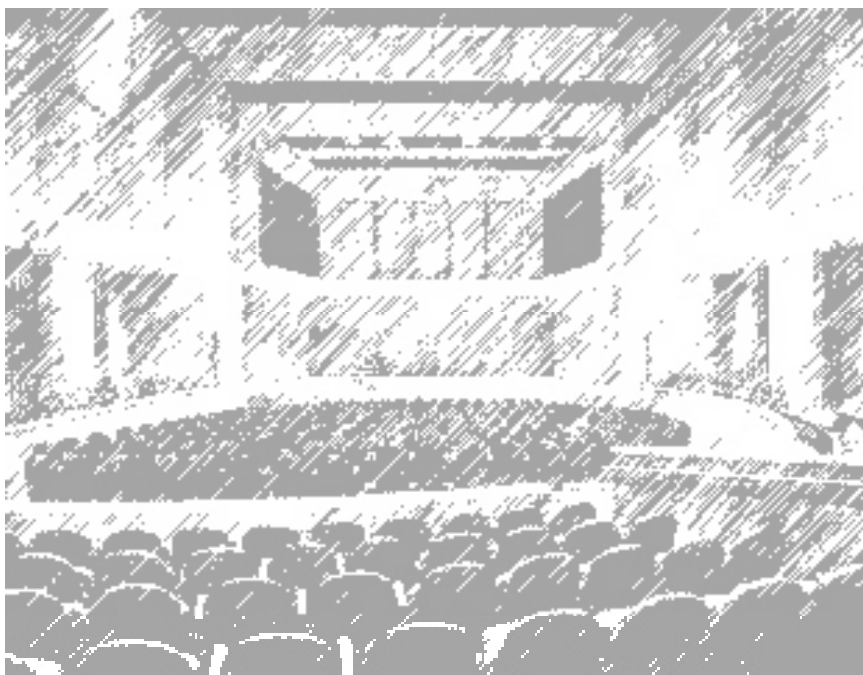
Kennesaw State University
College of the Arts
School of Music

presents



Senior Recital

Angela Anzai, piano



Saturday, April 26, 2014

5:00 p.m.

Dr. Bobbie Bailey & Family Performance Center, Brooker Hall
One Hundred Twenty-second Concert of the 2013-14 Concert Season

Program

WOLFGANG AMADEUS MOZART (1756-1791)

Sonata in B-flat Major, K. 333

I. Allegro

II. Andante cantabile

III. Allegretto grazioso

JOHANNES BRAHMS (1833-1897)

Rhapsody in B Minor, Op. 79, No. 1

Intermission

DOMENICO SCARLATTI (1685-1757)

Sonata in F Major, K. 525

Sonata in F Minor, K. 481

ALEXANDER SCRIABIN (1872-1915)

Preludes, Op. 11 Nos. 1, 22, 14

MAURICE RAVEL (1875-1937)

Jeux d'eau

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.

Ms. Anzai studies piano with Soohyun Yun.

Program Notes

Sonata in B-flat Major, K. 333
WOLFGANG AMADEUS MOZART
1756-1791

By the age of seven, Mozart traveled Europe extensively as a pianist. In the company of his father Leopold, a respected and well known musician, Mozart came to learn the musical genres and styles of various countries, and thus established himself as an international composer. Many of his works were inspired by the lyricism of the Italian opera, the passion of the Austrian and German traditions, and the elegant style of Paris and London. The tours and public performances were highly successful for young Mozart, gaining recognition from dignitaries and attracting large audiences. In a brief 35-year life, Mozart created a versatile set of compositions including 41 symphonies, 18 piano sonatas, numerous chamber works, and operas. The piano sonatas form the majority of his solo piano literature. Several of the sonatas including *No. 13 in B-flat* were written on a larger scale infused with a more complex and intense expression, making them comparable to concert pieces such as the piano concertos and other large scale compositions. *Sonata No. 13* was composed in 1783. The first movement *Allegro* is charming in character and represents the quintessential classical sonata form. The lyrical second movement in E-flat major features an unusually long exposition, modulating through several keys, and chromaticism is present throughout the development section, evoking a slight sense of tension and dissonance. The dramatic rondo finale contains thematic development and is extended by the addition of a written-out cadenza which is introduced by a passage that is reminiscent of an orchestral tutti of a concerto.

Rhapsody in B Minor, Op. 79, No. 1
JOHANNES BRAHMS
1833-1897

Brahms was a German romantic composer whose style was influenced by Classical composers Beethoven, Mozart and Haydn. Along with his various piano works, Brahms composed for symphony orchestra, numerous chamber ensembles, and a significant number of songs for voice. Brahms began by writing large works in traditional structures as influenced by his Classical descendants. As Brahms's musical thinking evolved, he moved away from the traditional forms and developed a more disciplined technique of composition embracing the shorter character piece which comprised of titles such as *Rhapsody*, *Ballad*, *Capriccio*, and *Intermezzo* among others. The pieces were conceived with slightly restrained virtuoso elements. The rhapsody conveys an improvisatory spirit, unrestrained by formal

structures like the sonata form, and is usually associated with a passionate and agitated character. The two Rhapsodies that make up *Op. 79 Agitato* and *Molto passionato, ma non troppo allegro* are ternary in form, reminiscent of sonata form, however Brahms uses thematic variation extensively. Brahms establishes variation in No. 2 by placing the principal theme within the first section of the piece into the inner voice of a dense texture and uses rhythmic syncopation elements such as the hemiola to create tension and excitement.

Sonata in F Major, K. 525

Sonata in F Minor, K. 481

DOMENICO SCARLATTI

1685-1757

Scarlatti composed over 550 sonatas. Scarlatti used the binary form, each section marked to be repeated. Two or three thematic ideas, frequently closely related in key, are presented in the first section. The second section, contrasting in character, is usually modulatory before its return to the tonic. Scarlatti was imaginative in his use of composing virtuosic features including the division of figuration between the hands, rapid repeated notes, large skips, and execution of trills in quick tempo. Within the framework of these sonatas, Scarlatti captured a diverse range of moods, with moments of drama and brilliance as well as tenderness, serenity, and simplicity. *Sonata in F Major* is light and jovial and incorporates imitation between the hands and contrapuntal movement is emphasized by the quickness of the tempo. The somber *Sonata in F Minor* evokes a sense of unrelenting urgency with suspensions throughout.

Preludes, Op. 11

ALEXANDER Scriabin

1781-1915

Russian composer Scriabin is notable for a number of highly experimental pieces composed later in his career. In contrast, his early works are considered to be derivative of Romantic composers, particularly Frédéric Chopin (1810-1849), whose music was well received and inspired the nationalist spirit in Russia. While influenced by Chopin's expressive, poetic melodies, harmonies and rhythmic usage, Scriabin was still able to develop his own unique characteristics. The *Twenty-Four Preludes, Opus 11* is one of Scriabin's most significant early compositions that show the development of an original voice merging both traditional and innovative features. Modeled after Chopin's *Opus 28 Preludes*, the set covers the twenty-four keys ascending through the circle of fifths with each major key followed by its relative minor. Chopin had transformed the prelude from the typical short introductory piece to a more independent piece, each with its own character, mood or idea.

Performance of the entire set is rare, as Scriabin told his publisher “every prelude is a short composition that can exist by itself, independently of other preludes.”

No. 1 in C Major (Moscow, 1895) demonstrates a number of typical features of Scriabin’s approach to the genre in terms of scope, form, and thematic process. The twenty-six measure piece is based on a quintuplet figure in 2/2 meter that consistently cuts across the bar-line by starting two eighth-notes before the down-beat. Contrary motion of wide-ranged arpeggiated figures is prominent throughout. *No. 14 in E-flat Minor* (Dresden, 1895) is set in 15/8, an unusual compound time signature in which each measure consists of three groups of five eighth-notes. The interlocking of hands, octave doubling and continuous rhythmic drive to the end in fast tempo creates a technically demanding piece. *No. 22 in G Minor* (Paris, 1896) features a four-voice contrapuntal texture with descending sequential motion in the theme. The piece in triple meter is marked to be performed rubato. The slow and expressive tempo makes dissonances more apparent as the piece generally avoids clear cadences to the tonic until the end.

Jeux d’eau
MAURICE RAVEL
1875-1937

Ravel composed *Jeux d’eau* in 1901 while he attended Paris Conservatory. He was heavily influenced by the work of poets such as Charles Baudelaire, Stéphane Mallarmé, and Edgar Allen Poe. *Jeux d’eau* is often translated as “Play of Water” or “Fountains”, and combines musicality with a technically brilliant pianistic style. The piece was inspired not only by the idea of water movement but of the poetic imagery of French symbolist poet Henri de Régnier, whose words are quoted under the title: “Dieu fluvial riant de l’eau qui le chatouille” (a river God laughs at the water that tickles him). *Jeux d’eau* is structured in ternary form extended by a cadenza. There are two recognizable themes throughout with pentatonicism used in the second theme. The development section builds to climactic tremolo chords with alternating hands followed by a black-key glissando. *Jeux d’eau* displays many features characteristic of musical impressionism: the coloristic use of dissonance created by bitonal harmonies, the use of glissandos and chromatic scale-runs, and irregularities in rhythm that disrupt the normal meter.

Biography

Angela Anzai began her piano studies at the age of seven with Russian-native pianist Aza Boguslavsky in Atlanta, Georgia. Her passion for performance was evident in those early years and has led her to participate in numerous public recitals and to become an experienced competitor of annual in-state competitions receiving top ratings in local and state-wide organizations including the Georgia Music Teachers Association, Georgia Music Educators Association, and the Georgia Bach Competition among others. In 2007, Angela decided to pursue a degree in Piano Performance at Kennesaw State University, where she studied with Professor Emeritus David Watkins and Dr. Soohyun Yun. Since studying at KSU, Angela has been awarded the Emmanuel Ax Piano Scholarship in honor of Dean Joseph Meeks presented by the Atlanta Steinway Society, and was honored as the first recipient of the Atlanta Steinway Society Endowed Scholarship. In addition, she has received awards from donors Cynthia Feldberg and R. Wayne Gibson, and the Cobb County Music Teachers' Association.

As a notable solo performer, Angela was invited to Savannah, Georgia to perform at The Jewish Educational Alliance Speakers Series which featured "The Best of Kennesaw State University Music." She has performed in masterclasses for solo and chamber works with renowned artists such as Lisa Kaplan of eighth blackbird, Simone Dinnerstein, Alisa Weilerstein, and The Ying Quartet. In addition to her solo performances, Angela has collaborated with vocalists, instrumentalists, and various chamber ensembles performing multi-movement works by Schubert, Schumann, Brahms, and Dvořák. She has also performed with the KSU Symphony Orchestra and Opera Theatre as pianist in Gian-Carlo Menotti's *The Medium*, and with the KSU Wind Ensemble for the world-premiere of Michael Markowski's *Remember the Molecules*.

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We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.

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Upcoming Events

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

Tuesday, April 22
Jazz Ensembles

Thursday, April 24
Choral Ensembles

Wednesday, April 23
Wind Ensemble

Monday, April 28
Percussion Ensemble

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