

Beomseung Seok
Graduate Piano Recital

Graduate Student Recital

Beomseung Seok, Piano

Saturday, March 30, 2024

7:00pm

All Faiths Chapel, Kansas State University

PROGRAM

Sonata in A Major, K. 331.....W.A. Mozart (1756-1791)

I. Allegro grazioso

II. Menuetto

III. Alla turca – Allegretto

Ballade in G Minor, op. 23Fryderyk Chopin (1810-1849)

"*Jardins sous la pluie*" from "Estampes".....Claude Debussy (1862-1918)

This performance is given in partial fulfillment of the requirements for the Master of Music degree.
Mr. Seok is a student of Dr. Slawomir Dobrzanski.

KANSAS STATE
UNIVERSITY

School of Music,
Theatre, and Dance

Wolfgang Amadeus Mozart

- Born on January 27, 1756, in Salzburg, Austria.
- Showed prodigious musical talent from a young age.
- Composed over 600 works, including symphonies, operas, chamber music, piano concertos, and piano solos.
- Toured Europe extensively as a child prodigy, impressing royalty.
- Died on December 5, 1791, in Vienna, Austria, at age 35.



Piano Sonata No 11 in A major K.331

- K.331 consists of three movements:
 - Andante grazioso – Theme and Variations
 - Menuetto – A minuet and trio
 - Alla turca – Allegretto (Turkish March)
- K.331 is one of the most famous piano sonatas and was composed in 1781–83.



Form of Theme and Variations

- Theme
 - The piece begins with a clear statement of the theme.
 - The theme is typically a melodic idea, often simple and memorable, serving as a foundation for the variations that follow.
- Variation
 - Following the theme, a series of variations are presented.
 - Each variation takes elements of the theme and alters them in some way, such as rhythm, harmony, texture, or mood.
 - Variations can vary widely in character, from subtle changes to radical transformations.

Theme

A



B



- 18 measures charmingly innocent theme (4+4+4+4+2).
- AA'BA form is very simple (each section has a different ending).

Variation I & II



- Var. I: Elegant light accented appoggiaturas in the top voice.



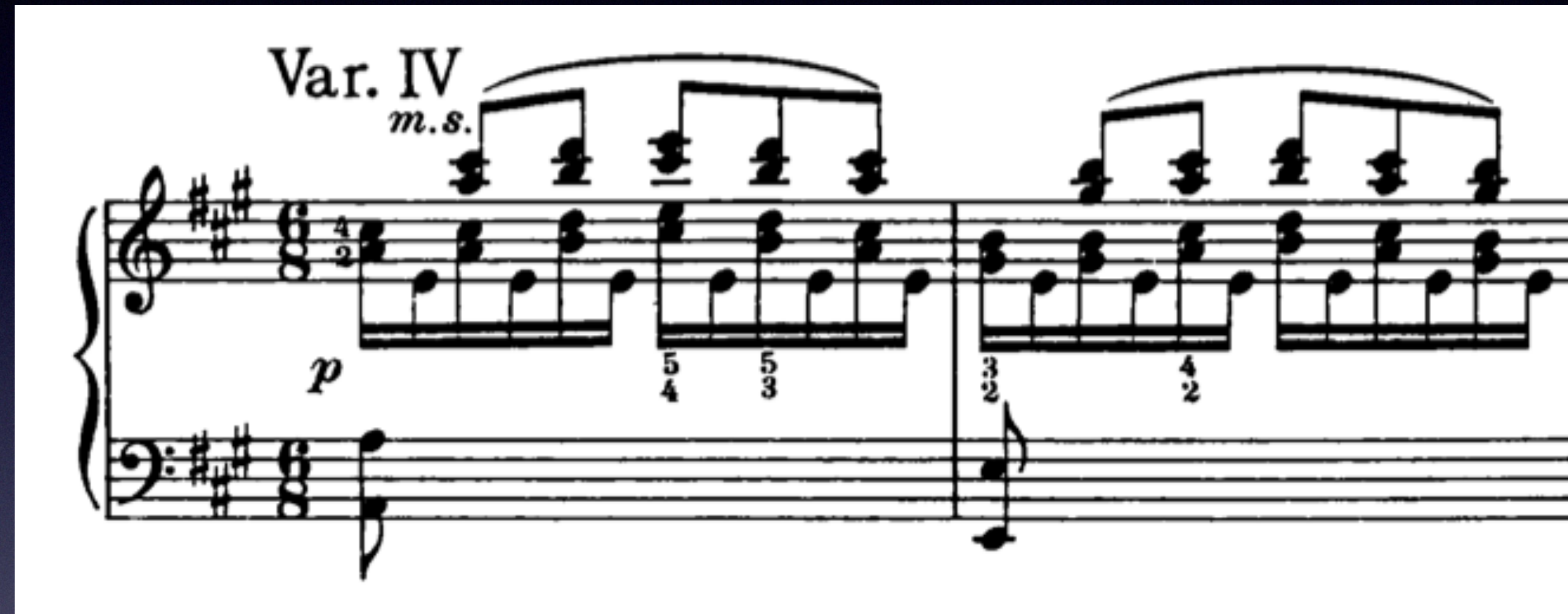
- Var. II: The motion of 16ths in triples continues as an accompaniment figure and an embellishment to the main theme.

Variation III



- The key changed to a parallel minor.
- The melody is more lyrical and cantabile phrasing.

Variation IV



- Repeated left-hand crossing over the right-hand and left-hand lead the melody.

Variation V



- Variation V is in Adagio with a lovely melody.

Variation VI



Variation VI: Staccato & appoggiaturas



Arpeggios in the left-hand part

- The tempo and time signature change to Allegro and 4/4, which creates a new character.



Minuet & Trio

- The minuet was the most popular court dance in Europe.
- Minuet & trio in ABA ternary form.
- The A section opens declamatorily and then moves into a lyrical theme accompanied by quiet Alberti bass patterns.
- The B section opens with a short three-note motive that moves sequentially towards cadence.
- In the trio, the left hand repeatedly crosses over the right hand and plays the melody.

Motivic similarities between K.309, K.448, and Menuetto in K.331

Piano I

Allegro con spirito

Piano II

Allegro con spirito

Allegro con spirito

Menuetto



Alla Turca

- Alla Turca's meaning is “in Turkish manner”.
- The musical structure is in Rondo form, but Mozart did not follow the standard five-part Rondo form (A–B–C–B–A–B'–Coda).



A



B



C



Frédéric Chopin

- Born on March 1, 1810 in Żelazowa Wola, Poland.
- One of the leading composers of the Romantic era, known for his expressive and technically demanding piano compositions.
- Chopin's music inspires and influences many musicians worldwide, with his works considered masterpieces of the piano repertoire.
- Nocturnes, Études, Ballades, Polonaises, Mazurkas, Scherzos, Sonatas, Waltzes, Impromptus.
- Died on October 17, 1849, in Paris, France



Ballade in G minor Op 23

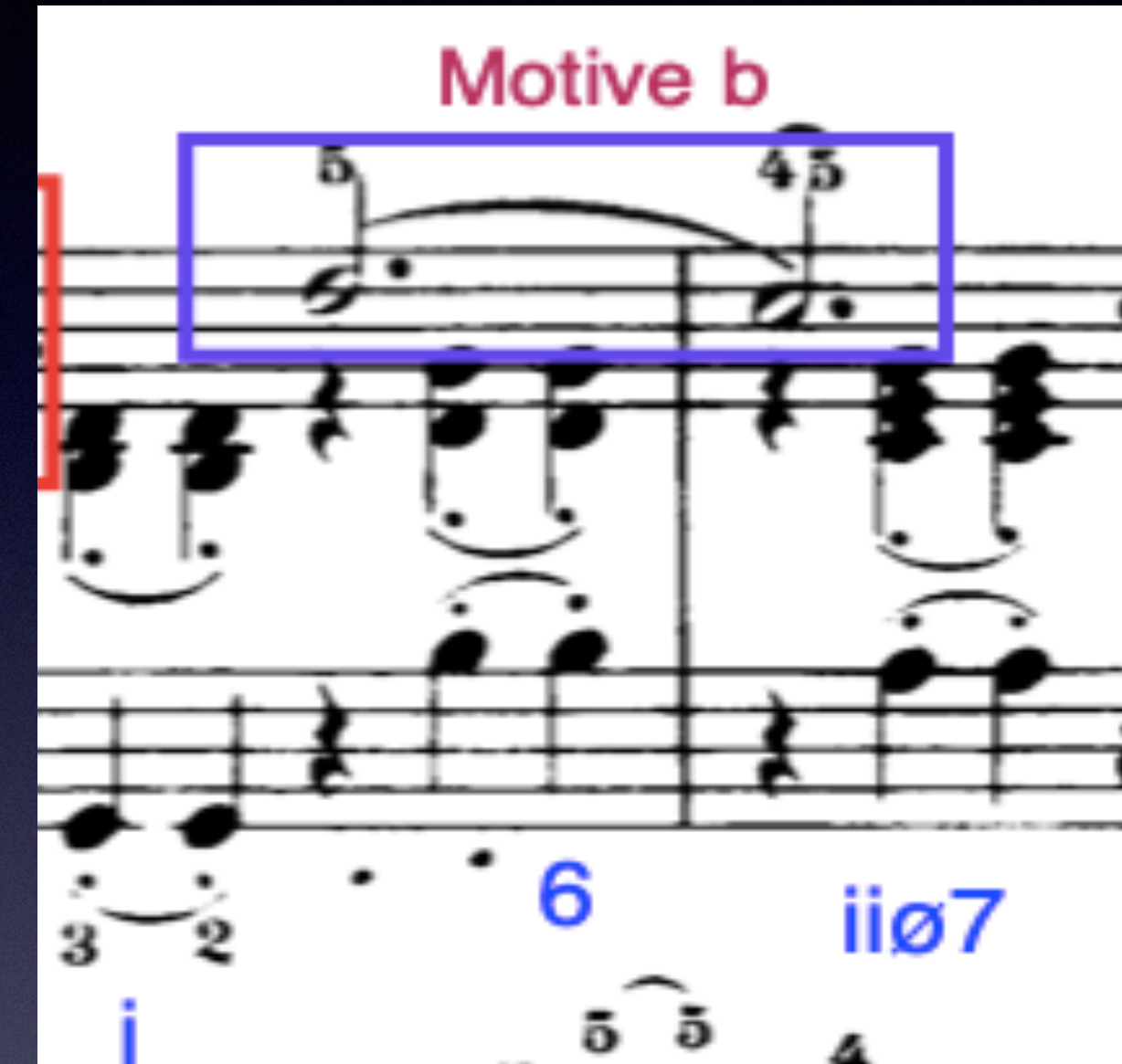
- Composed 1835.
- Inspired by Adam Mickiewicz's poem "Konard Wallenrod."
- Dedicated to Baron de Stochausen.



Form of the Ballade in G minor

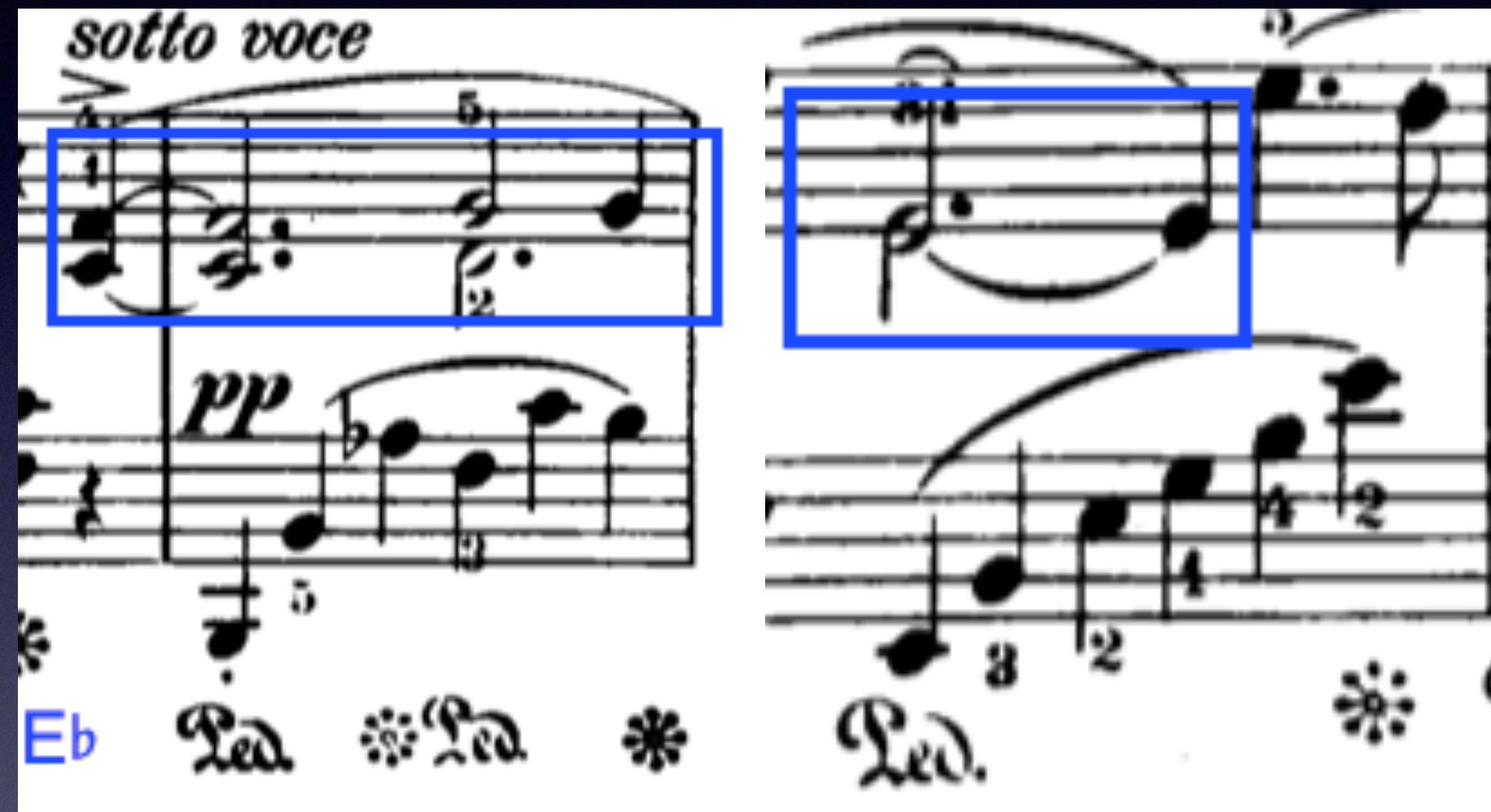
- Chopin created a new form, a Ballade, based on the sonata form.
- Introduction–Exposition–Development–Recapitulation–Coda.

Exposition: Theme I



- The first subject consists of two different motives.

Theme II



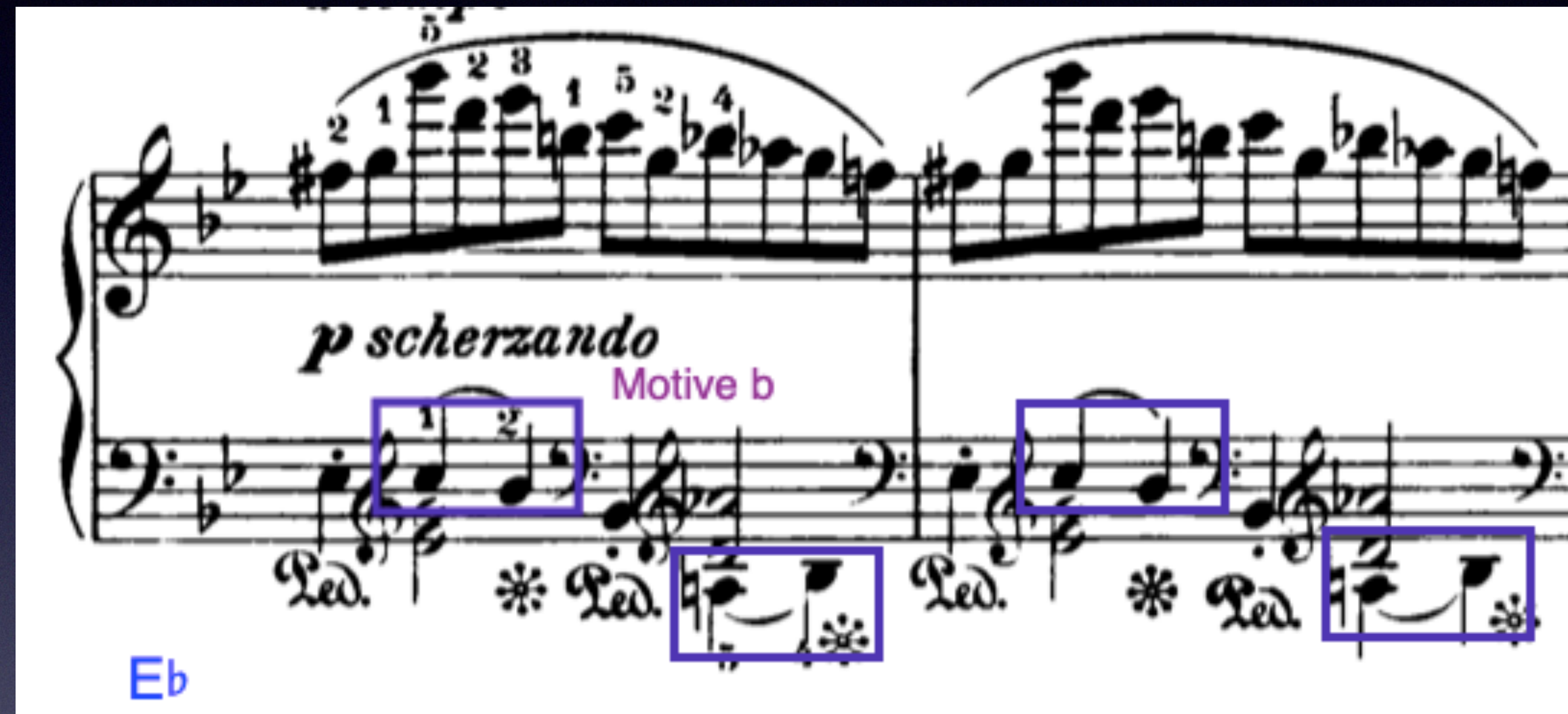
- A lyrical and lovely new melody is the second theme of the exposition.

Development: Theme I & II

First system of the musical score. The top staff is marked *a tempo* and *sotto voce*. It begins with a piano (*pp*) dynamic. The melody features a series of eighth and sixteenth notes, with a trill marked '1' and a grace note marked '35'. A blue 'V7' is written below the first measure. The bottom staff contains a bass line with a trill marked 'Led.' and a blue 'V7' below it. The system concludes with a blue 'i' and 'iv' below the staff, and a blue 'V7' above the staff.

Second system of the musical score. The top staff is marked *ff* (fortissimo). It features a melodic line with a trill marked '1' and a grace note marked '35'. A blue 'V' is written below the first measure. The bottom staff contains a bass line with a trill marked 'Led.' and a blue 'V' below it. The system concludes with a blue 'V' and 'Led.' below the staff.

New Texture in Development



- Waltz theme in scherzando.
- Motive b in the left-hand.

Recapitulation: Theme II



- Recapitulation starts with theme II.
- A powerful, energetic arpeggio accompaniment and a motive theme II melody leads to theme II.



- Return to a short original theme I and then move to the culmination (Theme I).

- Culmination

- Coda

- Extended Coda



- chromatic

- scales



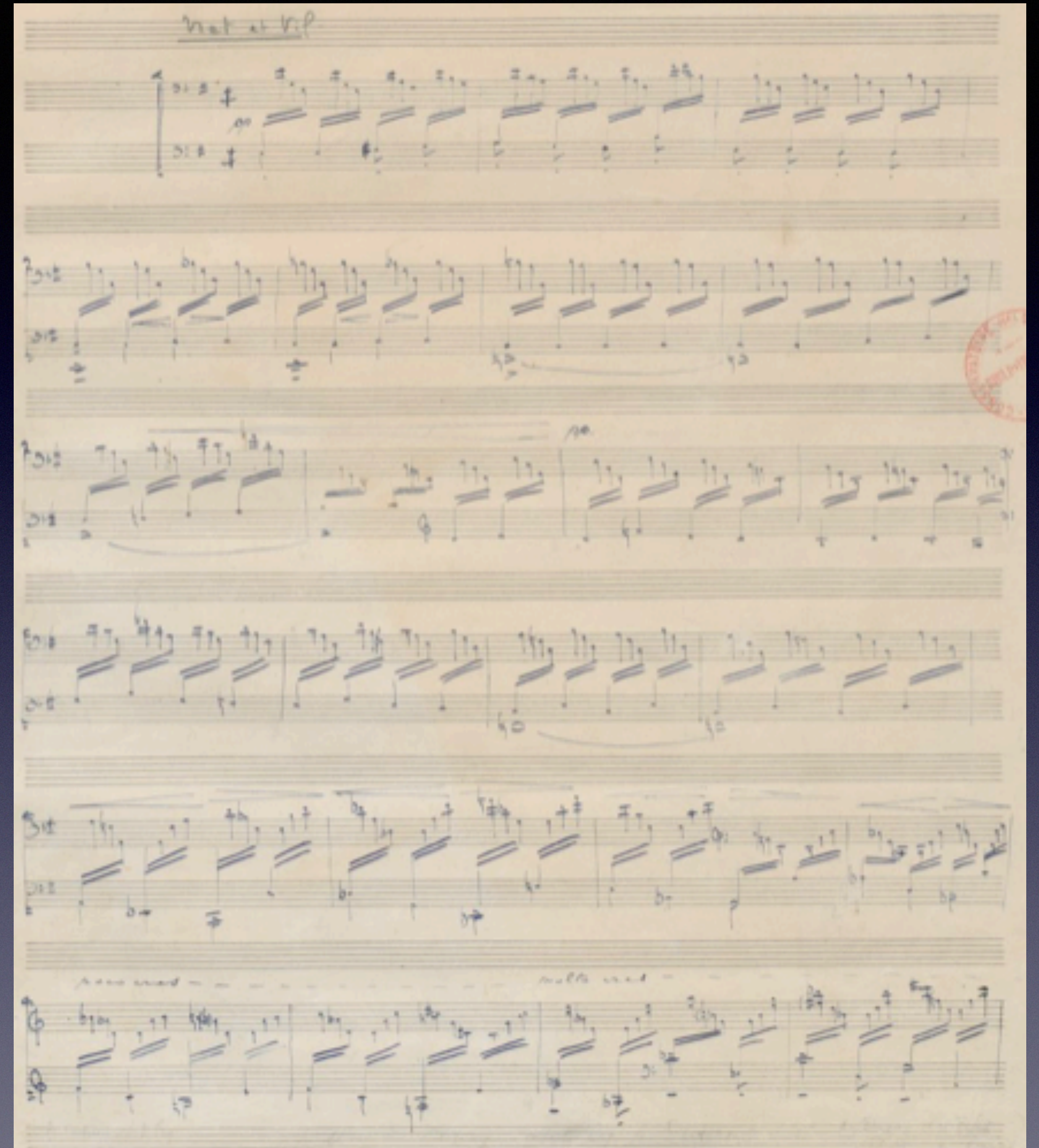
Claude Debussy

- Born on August 22, 1862, in Saint-Germain-en-Laye, France.
- Creator of impressionism in music.
- The style is characterized by fluidity, ambiguity, and a focus on mood and color.
- Known for innovative harmonies, unconventional scales, and use of whole-tone and pentatonic scales.



"Jardins sous la pluie" (Gardens in the Rain)

- Composed in 1903.
- Part of Debussy's "Estampes" (Prints), a suite for solo piano.
- Inspired by English gardens during his visits to London.
- Innovative use of whole-tone scale, parallel chords, and non-traditional harmonic progressions.
- Evokes the sensory experience of walking through a garden during rainfall, with lively rhythms and delicate textures.

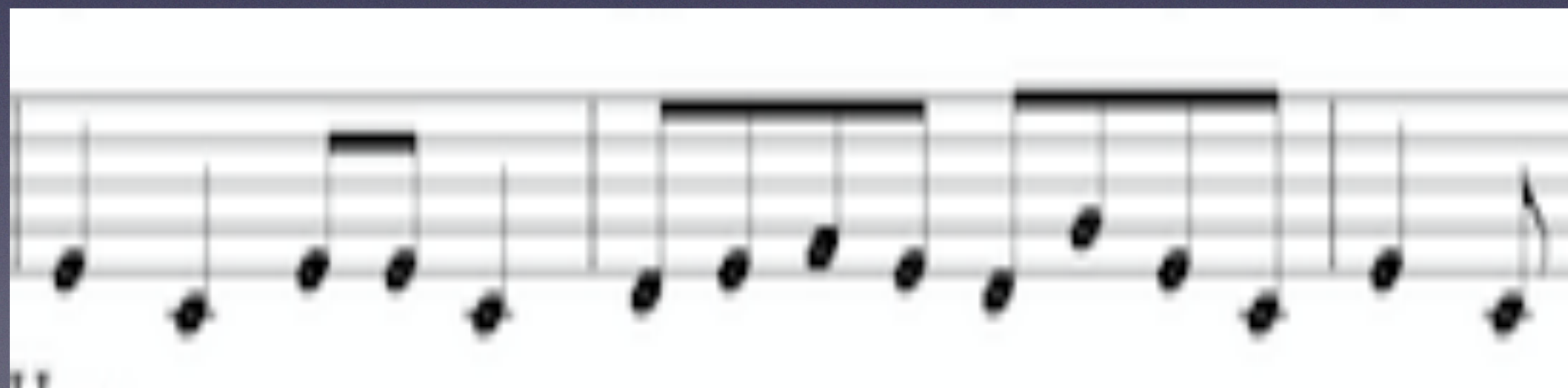


- The formal design resembles a Baroque keyboard Toccata, based on perpetual flow of sixteenth notes or triplets.
- Incorporated elements of two French folk songs, “Dodo, l’enfant do (Sleep baby Sleep),” and “Nous n’irons plus au bois (we won’t go to the Woods again).”
- A major, minor, whole-tone, chromatic scales and running sixteenth and triplet notes create a portrayal of the rain and storm.

Element of Dodo, l'enfant do in Jardins sous la pluie



Jardins sous la pluie



Dodo, l'enfant do

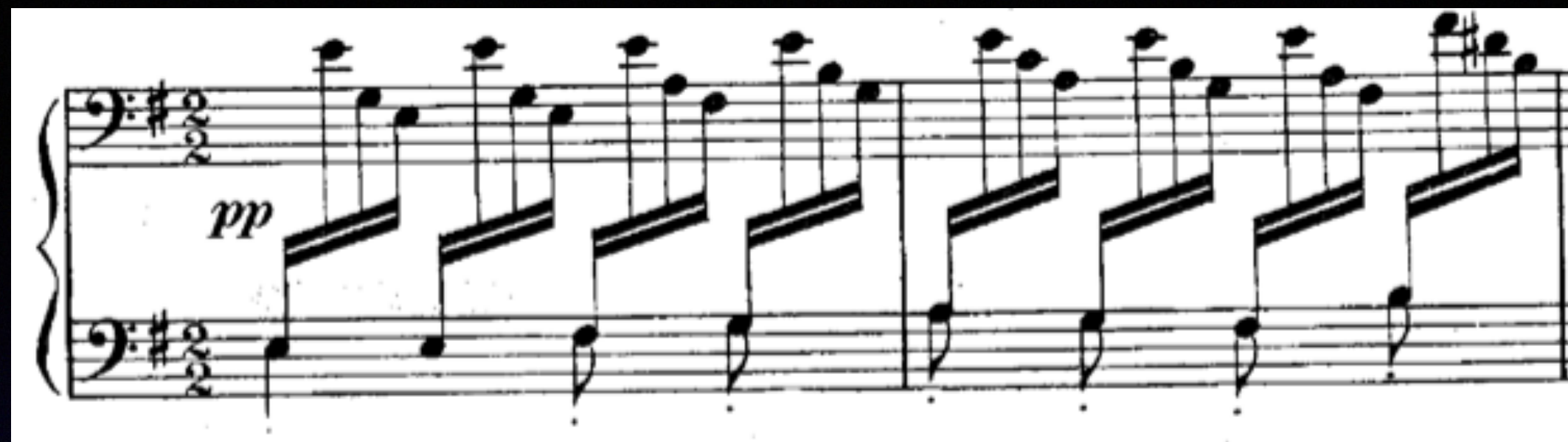
Element of Nous n'irons plus au bois in Jardins sous la pluie



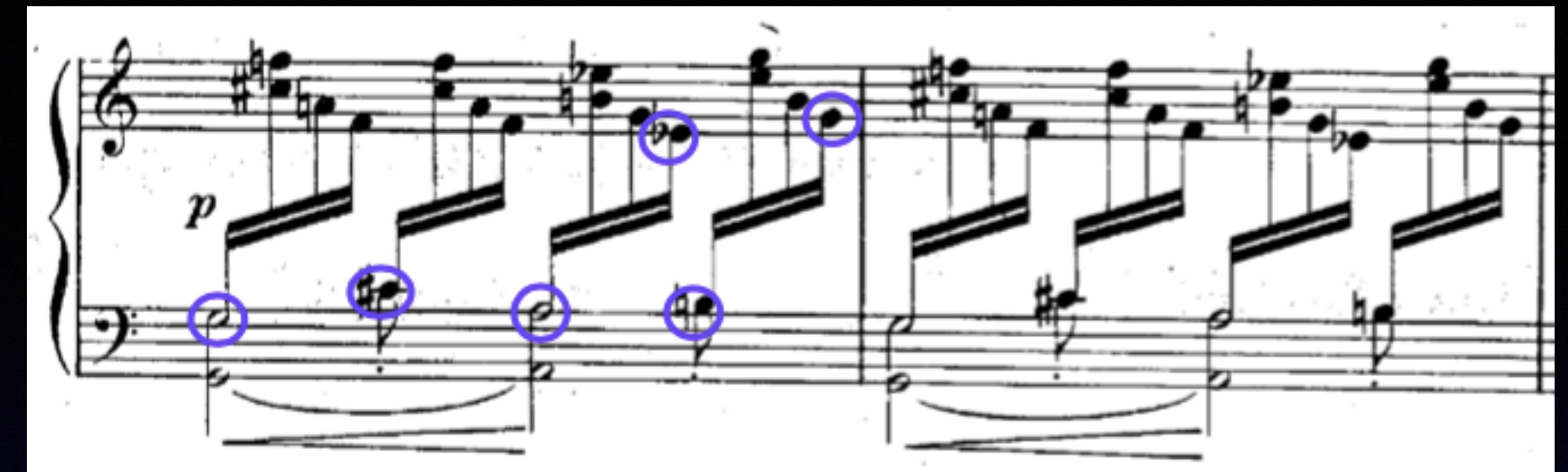
Jardins sous la pluie



Nous n'irons plus au bois



- Repeated running sixteenth notes with minor chords portray heavy storm.



- Whole tone scale (C#-Eb-F-G-A-B)



- Chromatic scale in contrary motion (augmented chords in right hand part)



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