

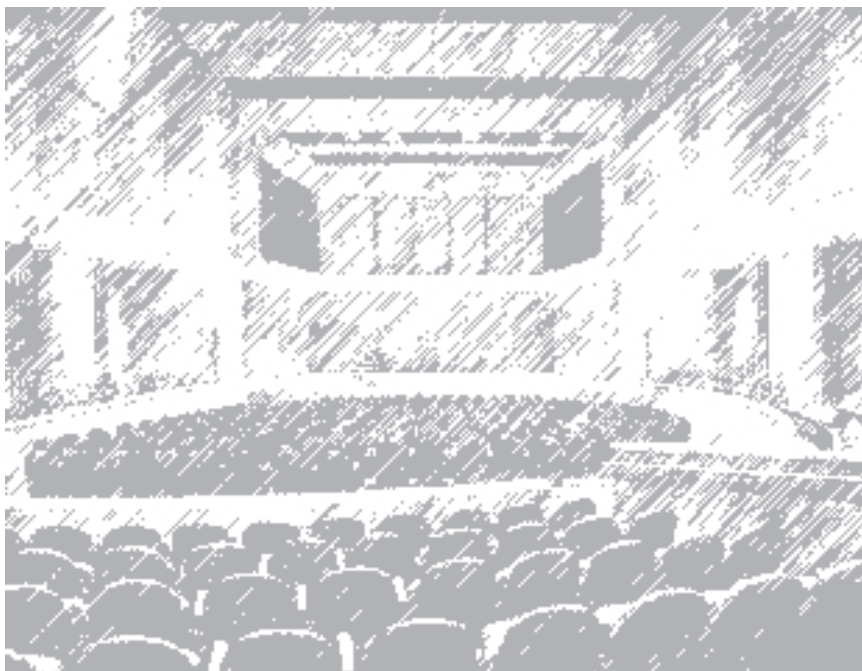
Kennesaw State University
School of Music



Senior Recital

Micah David, violin

Judy Cole, piano



Monday, May 9, 2016 at 4:00 p.m.
Music Building Recital Hall
One Hundred and Forty-second Concert of the 2015-16 Concert Season

program

JOHANN SEBASTIAN BACH (1685-1750)

Sonata No. 1 in G minor

I. Adagio

NICCOLO PAGANINI (1782-1840)

Caprice No. 14: Moderato

JOHANN SEBASTIAN BACH

Sonata No. 3 in C Major

III. Largo

IV. Allegro assai

JEAN SIBELIUS (1865-1957)

Violin Concerto in D minor

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Mr. David studies violin with Helen Kim.

program notes

Johann Sebastian Bach

Johann Sebastian Bach (1685-1750) was a German composer and musician of the Baroque period. He enriched established German styles through his skill in counterpoint, harmonic and motivic organization, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include the *Brandenburg Concertos*, the *Goldberg Variations*, the *Mass in B minor*, two *Passions*, and over three hundred cantatas of which around two hundred survive. His music is revered for its technical command, artistic beauty, and intellectual depth.

Bach's abilities as an organist were highly respected during his lifetime, although he was not widely recognized as a great composer until a revival of interest in and performances of his music in the first half of the 19th century. He is now generally regarded as one of the greatest composers of all time.

The *Sonatas and Partitas for Solo Violin* (BWV 1001-1006) are a set of six works composed by Johann Sebastian Bach. They are also called the *Sonatas and Partias for Solo Violin*, in accordance with Bach's original terms: "Partita" was common in German-speaking regions during Bach's time, whereas the Italian "Partita" was introduced to this set in the 1879 Bach Gesellschaft edition, having become standard by that time. The set consists of three *Sonate da chiesa*, in four movements, and three partitas (or partias), in dance-form movements.

The set was completed by 1720, but was only published in 1802 by Nikolaus Simrock in Bonn. Even after publication, it was largely ignored until the celebrated violinist Joseph Joachim started performing these works. Today, Bach's Sonatas and Partitas are an essential part of the violin repertoire, and they are frequently performed and recorded.

The *Sei Solo - a violino senza Basso accompagnato*, as Bach titled them, firmly established the technical capability of the violin as a solo instrument. The pieces often served as archetypes for solo violin pieces by later generations of composers, including Eugène Ysaÿe and Béla Bartók.

Caprice No. 14: Moderato | Niccolò Paganini

Niccolò (or Nicolò) Paganini (1782-1840) was an Italian violinist, violist, guitarist, and composer. He was the most celebrated violin virtuoso of his time, and left his mark as one of the pillars of modern violin technique. His *24 Caprices for Solo Violin, Op. 1* are among the best known of his compositions, and have served as an inspiration for many prominent composers.

The *24 Caprices for Solo Violin*, were written in groups (six+six+twelve) by Niccolò Paganini between 1802 and 1817. They are also designated as Maria Rosa Moretti and Anna Sorrento's *Catalogo tematico delle musiche di Niccolò Paganini* which was published in 1982. The Caprices are in the form of études, with each number exploring different skills (double stopped trills, extremely fast switching of positions and strings, etc.)

Violin Concerto in D minor | Jean Sibelius

Jean Sibelius (1865-1957), was a Finnish composer and violinist of the late Romantic and early-modern periods. He is widely recognized as his country's greatest composer and, through his music, is often credited with having helped Finland to develop a national identity during its struggle for independence from Russia.

The core of his oeuvre is his set of seven symphonies which, like his other major works, continue to be performed and recorded in his home country and internationally. His best-known compositions are *Finlandia*, the *Karelia Suite*, *Valse triste*, the *Violin Concerto*, the choral symphony *Kullervo*, and *The Swan of Tuonela* (from the *Lemminkäinen Suite*).

The *Violin Concerto in D minor, Op. 47*, was written by Jean Sibelius in 1904, revised in 1905. It is his only concerto. It is symphonic in scope, with the solo violin and all sections of the orchestra being equal voices. An extended cadenza for the soloist takes on the role of the development section in the first movement. This is the only concerto that Sibelius wrote, though he composed several other smaller-scale pieces for solo instrument and orchestra, including the six *Humoresques for Violin and Orchestra*.

One noteworthy feature of the work is the way in which an extended cadenza for the soloist takes on the role of the development section in the sonata form first movement. Donald Tovey described the final movement as a "polonaise for polar bears." However, he was not intending to be derogatory, as he went on: "In the easier and looser concerto forms invented by Mendelssohn and Schumann I have not met a more original, a more masterly, and a more exhilarating work than the Sibelius violin concerto."

Much of the violin writing is purely virtuosic, but even the most showy passages alternate with the melodic. This concerto is generally symphonic in scope, departing completely from the often lighter, "rhythmic" accompaniments of many other concertos. The solo violin and all sections of the orchestra have equal voice in the piece.

Although the work has been described as having "broad and depressing" melodies, several brighter moments appear against what is essentially a dark melodic backdrop.