

Kennesaw State University  
College of the Arts  
School of Music

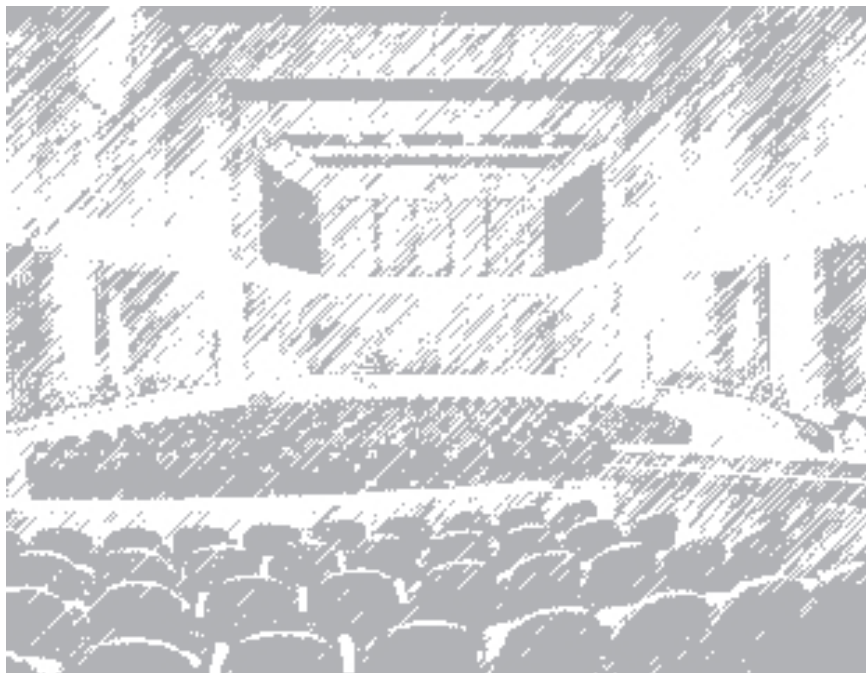
presents



Senior Recital

**Brittany Thayer, violin**

Judy Cole, piano



Tuesday, April 21, 2015

6:00 p.m.

Music Building Recital Hall

*One Hundred and Seventh Concert of the 2014-15 Concert Season*

# program

CÉSAR FRANCK (1822-1890)

**Sonata in A Major**

I. Allegretto ben moderato

SERGEI PROKOFIEV (1891-1953)

**Sonata in D Major, Opus 94bis**

I. Moderato

PABLO DE SARASATE (1844-1908)

**Zigeunerweisen (Gypsy Airs) Opus 20, No. 1**

ANTONÍN DVOŘÁK (1841-1904)

**Quartet No. 12 in F Major, Opus 96 ("American")**

I. Allegro ma non troppo

Anneka Zee, violin

Natalie Thompson, viola

Michael Thomas, cello

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

# program notes

## **Sonata in A Major** | César Franck

Franck was born in Liège, which then was a part of the United Kingdom of the Netherlands, to a bank clerk and his wife. Franck showed musical talent as a child. His father, believing that Franck was a piano/composer prodigy destined to bring fame and fortune to his family, encouraged Franck's musical studies by sending him to Paris. After studying at and dropping out of the Paris Conservatory, Franck returned to Belgium briefly but promptly moved back to Paris. His career as a teacher, pianist/organist, and a composer took off upon his return to Paris.

Franck's violin sonata, written in 1886 as a wedding present for Eugène Ysaÿe, is considered to be one of his best-known compositions. Ysaÿe, who both performed the piece at his own wedding and performed it from memory in absolute darkness at its official public appearance at the end of the year, championed the piece for the rest of his life. It is speculated that Ysaÿe's love of the piece contributed to Franck's popularity as a composer. This sonata is also known for the difficult piano part (compared to other chamber repertoire). This sonata is cyclic, meaning that each movement repeats certain themes, a notable compositional quality of Franck. The reflective, rocking theme in the first movement of this sonata manifests itself in every movement.

## **Sonata in D Major, Opus 94bis** | Sergei Prokofiev

Prokofiev is known as one of the major composers of the twentieth century. He was born in Sontsovka, which was part of Russia, but is now part of modern day Ukraine. Prokofiev learned piano and music from his mother. He wrote his first composition at the age of five and his first opera when he was nine. Prokofiev studied at the St. Petersburg Conservatory. After the Russian Revolution, Prokofiev moved to the United States thinking that Russia had no need for music at the time. When his solo career did not take off in the United States he moved to Paris. From there he made several visits to the Soviet Union, eventually ending in Prokofiev and his family settling down in Moscow. Prokofiev became noticed as a potential threat to the Soviet Union because of his political statements in his music and his ability to influence the Russian people. Prokofiev, along with Shostakovich and Khachaturian, was always monitored by the government. Ironically enough, Prokofiev died the same day Stalin died. His body could not be carried out for three days because of the mass of people gathered to mourn Stalin.

Prokofiev's second violin sonata was originally a flute sonata composed during the composer's stay in Perm in the Ural Mountains. Prokofiev, along with Khachaturian and Shostakovich, was sent to Perm in exile so they could be watched more closely during World War II. David Oistrakh convinced Prokofiev to transpose the sonata for violin. The piece is in sonata-allegro form.

### **Zigeunerweisen (Gypsy Airs) Opus 20, No. 1** | Pablo De Sarasate

Sarasate was born in Pamplona, Navarre and began studying the violin with his father at the age of five. He studied at the Paris Conservatory and won the highest honor at the Conservatory at the age of seventeen. He was also the first Spanish violinist to do so. Sarasate was not only famous for being a virtuosic violinist, but he also composed many fantasies and show pieces that he would perform. These pieces were heavily influenced by Sarasate's Spanish heritage and the music he grew up hearing. Sarasate's style in turn influenced many other composers, such as Lalo, Bizet, and Saint-Saëns.

*Zigeunerweisen*, written in 1878, is a piece based on the themes of the Roma people (gypsies) and the rhythms of the czardas, a Hungarian folk dance. It is one of Sarasate's most famous works. The piece is made of many virtuosic techniques such as artificial harmonics, left hand pizzicato, double-stops and chords, in addition to many runs and a melancholic melody.

### **Quartet No. 12 in F Major, Opus 96 ("American")** | Antonín Dvořák

Dvorak was a Czech composer who was most known for incorporating folk music (that of his native Bohemia and Moravia and other countries) into his music. Dvorak started playing violin at the age of six and wrote many compositions, but he did not gain fame outside the Prague area until later in his life. Dvorak travelled to America and England, both for himself and for career positions.

*The American Quartet* was composed in 1893 in sixteen days during Dvorak's stay in the United States. He was staying in Spillville, Iowa, at the time, which was home to a Czech immigrant community. He wrote in letters that he loved the environment and being surrounded by nature. *The American Quartet* was composed very shortly after the *New World Symphony* was composed. The first movement of this piece uses the pentatonic scale in the theme and uses triads and parallel fifths to mimic the openness of the American land. The movement is ornamented with Czech influences.

# biography

**B**rittany Thayer is a senior at Kennesaw State University graduating this May with a Bachelor of Music in Violin Performance. Ms. Thayer has performed all over the Metro Atlanta area as a freelance musician. Ms. Thayer currently teaches at three studios in addition to teaching privately outside of studios.

During her studies at Kennesaw State University, Ms. Thayer studied under Helen Kim, a student of Dorothy Delay and violinist at the Atlanta Opera and the Atlanta Symphony Orchestra. Ms. Thayer has also been actively involved as a member of the Kennesaw State University Symphony Orchestra as well as performing in chamber groups and Kennesaw State University Opera Theater. A fan of the use of classical instruments in contemporary settings, Ms. Thayer has performed with the rock band 'Kansas' in their Collegiate Symphony Tour. Ms. Thayer was also a member of the first symphony (the Kennesaw Symphony Orchestra) to perform Peter Gabriel's *New Blood* outside of Gabriel's own touring orchestra.

Ms. Thayer is a firm believer in modern classical music and new compositions. She premiered Julie Mitchell's *Psalms 139* in April 2015. On April 24th, she will premiere Jen Mitchell's *Under the Killing Moon*, composed for violin, bass trombone, and marimba, which was commissioned by and composed for Ms. Thayer and her peers.

Ms. Thayer began her violin studies at the age of eleven under Marla Feeney, violinist at the Rome Symphony Orchestra, and Ying Zhou. She has performed in violin master classes under Kenn Wagner (Atlanta Symphony Orchestra violinist), and in chamber master classes under David Becker (former orchestra director at the University of Wisconsin-Madison) and Dr. Leonid Yanovsky (Professor and Director of Strings and Orchestra at the University of West Florida) and Dr. Carol Payne.

For her future, Ms. Thayer will earn her Master's in Music in Violin Performance at the University of Wisconsin-Milwaukee under Dr. Bernard Zinck, where she was awarded a full graduate assistantship as a co-manager and a concertmaster of a community symphony.

## School of Music Faculty and Staff

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Christina Smith, Flute  
Elizabeth Koch Tiscione, Oboe  
John Warren, Clarinet, Chamber Music  
Laura Najarian, Bassoon  
Sam Skelton, Saxophone

### Brass and Percussion

Doug Lindsey, Trumpet, Chamber Music  
Mike Tiscione, Trumpet  
Jason Eklund, Horn  
Thomas Witte, Horn  
Tom Gibson, Trombone  
Brian Hecht, Bass Trombone  
Bernard Flythe, Tuba/Euphonium  
John Lawless, Percussion

### Strings

Helen Kim, Violin  
Kenn Wagner, Violin  
Catherine Lynn, Viola  
Allyson Fleck, Viola, Chamber Music  
Charae Krueger, Cello  
James Barket, Double Bass  
Joseph McFadden, Double Bass  
Elisabeth Remy Johnson, Harp  
Mary Akerman, Classical Guitar

### Voice

Jessica Jones  
Eileen Moremen  
Oral Moses  
Leah Partridge  
Valerie Walters  
Jana Young

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Theatre  
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Robert Henry  
John Marsh, Class Piano  
David Watkins  
Soohyun Yun

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Justin Chesarek, Jazz Percussion  
Wes Funderburk, Jazz Trombone, Jazz  
Ensembles  
Tyrone Jackson, Jazz Piano  
Marc Miller, Jazz Bass  
Sam Skelton, Jazz Ensembles  
Lester Walker, Jazz Trumpet  
Trey Wright, Jazz Guitar, Jazz Combos

### Ensembles & Conductors

Leslie J. Blackwell, Choral Activities  
Alison Mann, Choral Activities  
Oral Moses, Gospel Choir  
Eileen Moremen, Opera  
Michael Alexander, Orchestras  
Charles Laux, Orchestras  
Debra Traficante, Concert Band  
David T. Kehler, Wind Ensemble

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Atlanta Percussion Trio  
Faculty Jazz Parliament  
Georgia Youth Symphony Orchestra  
and Chorus  
KSU Faculty Chamber Players  
KSU Faculty String Trio  
KSU Community and Alumni Choir

# about the school of music

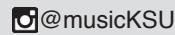
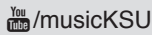
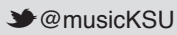
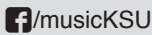
The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

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.



Michael Alexander  
Interim Director, KSU School of Music

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**<http://community.kennesaw.edu/GiveToMusic>**

## upcoming events

*Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.*

Tuesday, April 21  
**Jazz Ensembles**

Monday, April 27  
**Percussion Ensemble**

Saturday, April 25  
**Illumination: Chamber Singers, Men's Ensemble and the KSU Community & Alumni Choir**

Tuesday, April 28  
**University Chorale and Women's Choir**

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 a patron services representative at 470-578-6650 to request services.