

Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital

Emily Ahlenius,
violin

Judy Cole, piano

Wednesday, May 1, 2013

6:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

Morgan Concert Hall

One Hundred Thirty-eighth Concert of the 2012-2013 Season

Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
May 1, 2013

Sonata in E minor, K. 304

Wolfgang Amadeus Mozart
(1756-1791)

- I. Allegro
- II. Tempo di Menuetto

Partita No. 2 in D minor

Johann Sebastian Bach
(1833-1897)

- I. Allemande
- II. Corrente

Sonata No. 2

Johannes Brahms
(1833-1897)

- I. Allegro amabile

Histoire du Tango

Astor Piazzolla
(1921-1992)

- II. Café 1930

Alma Mujagic, guitar

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

Wolfgang Amadeus Mozart - Sonata in E minor, K. 304

Having resigned his post in Salzburg, Mozart set out in search of new work. His travels took him all over Paris, Munich, and Mannheim. During this time, Mozart composed six sonatas for violin and piano, which were published in Paris in 1778. The *Sonata in E minor* is fourth in this set of six sonatas and is the only one of the six that was written in a minor key. It is said that Mozart chose the melancholy and reflective key of E minor because he had recently suffered the loss of his dear mother.

The *Allegro* begins with the violin and piano playing the opening theme in unison with no underlying harmonies. This opening melody is easily one of the most memorable musical themes in the violin-piano duo literature. The movement continues to play on the opening theme, shifting dynamics so each time the theme returns, it is with a different energy until the final statement where it is played reflectively one last time before the end of the movement resounds.

The *Tempo di Menuetto* begins with a solo piano theme in a minuet rhythm. The violin then enters fifteen bars later echoing the same melody. The heartrending feel that was introduced in the first movement is only furthered in the second movement with a falling tear motif heard in the bass line of the piano. A short glimpse of hope begins to arise when the music abruptly turns to the parallel key of E major before shortly returning to the home key, signaling the end of the piece.

Johann Sebastian Bach - Partita No. 2 in D minor

Johann Sebastian Bach composed six solo works for violin in 1720. This set of partitas and sonatas is considered to be at the pinnacle of solo repertoire for violinists. Throughout the unaccompanied violin works, Bach shows his mastery at creating a many-voiced texture with what had been up until Bach, a single-line instrument. He does this by his use of rolled chords, double stops and even more so by implications of several melodic lines by artful figuration. The *D minor Partita* presents the standard movements of a Baroque dance with the exception of the added last movement, the *Chaconne*. The first movement, the *Allemande*, transmits a reflective mood and is in binary form and in the home key, which is expected of any Baroque dance movement. The *Corrente*, a triple-meter dance, is filled with flowing triplets with an occasional break put in place by a long-short rhythm. This pattern continues until the highest pitch range of the movement signals the climax of the movement.

Johannes Brahms - Sonata No. 2

Brahms spent the summer of 1886 at a retreat in Switzerland. During his stay, he composed his third piano trio, his second cello sonata, and the lyrically driven second sonata for violin in A major. The A major sonata is said to be the most lyrical of Brahms' three sonatas for violin and piano. The first movement, the *allegro amabile*, is filled with constant dialogue between the piano and violin, beginning with the piano's statement of the first theme and the violin's response soon after. The remainder of the movement is filled with intense emotions and maintains a forward motion until the arrival of the coda where the listener is allowed some time to reflect. The melodic motives are then introduced one last time in their simplified form until the passionate ending, so characteristic of Brahms. Brahms' mastery of composition is apparent in everything he composed, and this is again seen to ring true in his second violin sonata.

Astor Piazzolla - *Histoire du Tango*

Astor Piazzolla is credited with single-handedly reinventing and reviving the Argentinean tango. Born in Argentina, Piazzolla spent most of his childhood in New York where he was exposed to jazz and classical music, which were two genres of music that greatly influenced the music of Piazzolla. *Histoire du Tango* is a four-movement piece originally written for two of the most prominent instruments in the traditional tango repertoire: flute and guitar. Each movement depicts the evolution and history of tango in thirty-year intervals. "*Café 1930*" is described as the smoky café kind of tango where the music was written for listening rather than for dancing. This second movement is filled with flexible tempos and dramatic changes. The guitar is showcased right from the beginning where a solo introduction lulls the listener from the opening strum.

Welcome to the Kennesaw State University 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. Welcome!

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