

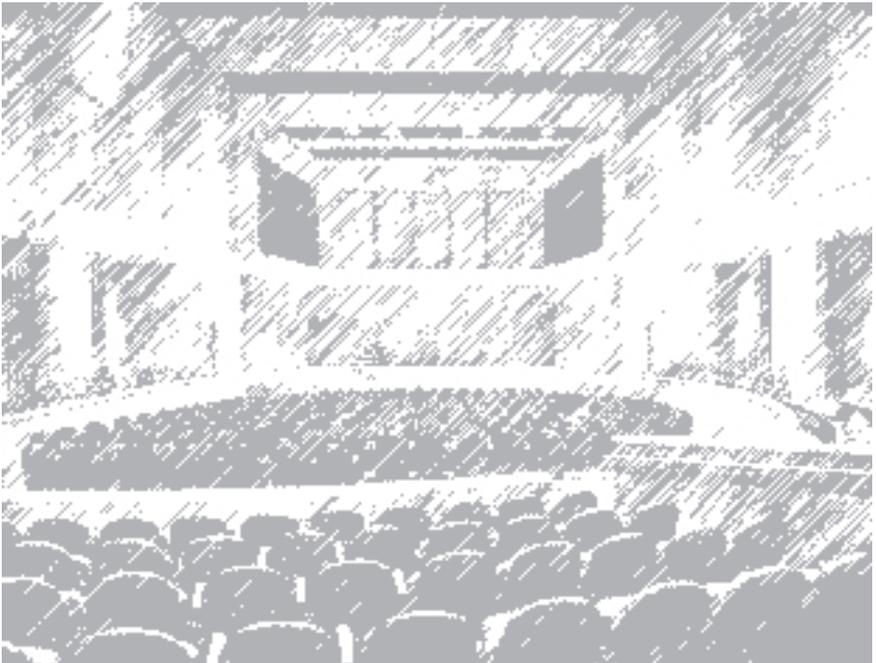
Kennesaw State University
School of Music



Senior Recital

Anneka Zee, violin and soprano

Arie Motschman, piano



Monday, May 2, 2016 at 8:00 p.m.

Music Building Recital Hall

One Hundred and Thirty-fourth Concert of the 2015-16 Concert Season

program

JOHANN SEBASTIAN BACH (1685-1750)

Partita No. 3 in E Major, BWV 1006

I. Prelude

PABLO DE SARASATE (1844-1908)

Spanish Dances, Op. 23

V. Playera

JOHANNES BRAHMS (1833-1897)

Zigeunerlieder

I. He, Zigeuner, greife in die saiten ein!

PABLO DE SARASATE

Zigeunerweisen, Op. 20

LEONARD BERNSTEIN (1918-1990)

"Dream With Me"

from *Peter Pan*

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

Ms. Zee studies violin with Helen Kim and voice with Jessica Jones.

program notes

Partita No. 3 in E Major, BWV 1006 | Johann Sebastian Bach

I. *Prelude*

To this day, Johann Sebastian Bach is still regarded as one of the most important, influential composers who ever lived. Born in Eisenach, Germany, he was the youngest of the eight children of Johann Ambrosius Bach and was introduced to music at a very young age. His father is believed to have taught him to play the violin and the basics of music theory, and many of his relatives were also musicians who helped teach him learn to play the organ and build his musicianship.

Bach wrote six sonatas and partitas for the violin, and his *Partita No. 3 in E Major* is the last in these series of works. Written for solo violin, these works are still a standard in violin repertoire and are an important staple for any violinist to be able to perform. The *Prelude* of the E Major Partita is a bright, charming piece that requires advanced bow techniques in order to play the almost constant sixteenth notes and passages containing string crossings. It is probably the most familiar movement of the E Major Partita, and has been recorded numerous times by various violinists.

Spanish Dances, Op. 23 | Pablo de Sarasate

V. *Playera*

Pablo de Sarasate was a Spanish composer and violin virtuoso born in Pamplona, Spain in 1844. He started learning to play the violin with his father at the age of five, and later took lessons from a local teacher. He performed in his first public concert at the age of eight; this performance caught the attention of a wealthy patron who paid for Sarasate to study under Manuel Rodriguez Saez. At the age of twelve, he went to study at the Paris Conservatoire under Jean-Delphin Alard.

Sarasate is known for his flashy, Spanish-sounding compositions, and wrote many Spanish dances for the violin. His *Playera* is one of the slower and more lyrical of these, and is based off of the *seguiriyas*, a slow dance in triple meter in flamenco style. These style songs often include text that has to do with death, and as such this piece can be interpreted as a lament of sorts. It brings out both the low and high aspects of the violin in a sultry manner, and while this is not as flashy as Sarasate's other compositions it still has the expressive, passionate Spanish sound that he is known for.

Zigeunerlieder | Johannes Brahms

1. He, Zigeuner, greife in die saiten ein!

Johannes Brahms was a German pianist and composer of the romantic period born in Hamburg, Germany. Being the son of a double bassist in the Hamburg Philharmonic society, he was introduced to music from a very young age and began playing the piano at the age of seven. At the age of twenty, he was introduced to renowned composer Robert Schumann, and this relationship undoubtedly helped Brahms receive recognition for his talent and establish himself as a composer. He wrote a great number of pieces during his time, ranging from solo instrument compositions to choral music to orchestral works to chamber music, and his writing takes on a more classical structure than that of his contemporaries. He was largely influenced by Mozart and Beethoven in addition to Schumann, and these influences can be heard in the form and structure of his works.

Zigeunerlieder, or “Gypsy Songs,” is a cycle of songs meant to invoke gypsy life. The songs are based on poems by Hungarian folksong poet Hugo Conrat, which have been translated into German. Brahms himself said he wrote these songs for fun, and he invokes the Gypsy style through irregular rhythms and syncopation, along with the content of the lyrics. The first song of this cycle, *He, Zigeuner, greife in die saiten ein!*, is portraying the emotional, gut-wrenching melodies heard in gypsy fiddle music. The words help describe the emotions heard in a violin melody, and capture the wild gypsy spirit through the melody and lyrics combined.

*He, Zigeuner, greife in die Saiten
ein!*

Hey, Gypsy, play upon the strings!

*Spiel das Leid vom ungetreuen
Mägdelein!*

Play the song of the faithless young
girl!

*Laß die Saiten weinen, klagen, trau-
rig bange,*

Let the strings weep, complain, sadly
quiver,

*Bis die hieße Träne netzet diese
Wange!*

Until the hot tears flow down this
cheek!

Zigeunerweisen, Op. 20 | Pablo de Sarasate

Pablo de Sarasate was a composer whose compositions are exclusively written for the violin, and often showcase many challenging techniques involved in playing the violin. *Zigeunerweisen*, also known as “Gypsy Airs,” is

no exception. This piece was written in 1878 and premiered the same year in Leipzig, Germany. It is perhaps his most well-known and recognizable work, and is highly expressive with its sultry gypsy themes and scale runs; each of the four movements are distinct and contrast with each other, especially the fourth movement, where the tempo takes off into a wild, dance-like speed. This piece remains a favorite for violinists to play and perform, and showcases techniques such as left-hand pizzicato, harmonics and false harmonics, quick shifting, and a number of bow techniques.

“Dream With Me” | Leonard Bernstein

from *Peter Pan*

Leonard Bernstein was an American composer, conductor, and pianist and was one of the first American composers to be recognized worldwide. As a composer, he wrote a great deal of pieces ranging from operas, musicals, symphonies, chamber work, ballets, choral work, and piano pieces. His style has a very distinct sound, combining elements of jazz and theatre music and influence from other contemporary composers, and many of his works are still popular and widely performed today.

“Dream With Me” is a song sung by Wendy in Bernstein’s musical *Peter Pan*. It was originally intended to be Wendy’s final song, but ended up being cut from the production. In the scene, Wendy is singing Peter to sleep; it is important to note that this song is toward the end of the show, and Wendy’s previous songs were very childlike and innocent, but in this one she seems to be more mature and grown-up than the previous ones. She goes from being innocent and childlike to talking about kissing and love, which I think is somewhat ironic given that in Neverland you never grow up. While this shows Wendy in a more mature light, the song and its lyrics still maintains a sweet kind of innocent simplicity to it.

Dream with me tonight,
Tonight and ev’ry night,
Wherever you may chance to be
We’re together if we dream
The same sweet dream
And though we may be far apart,
Keep me in your heart and dream with me.
The kiss we never dared,
We’ll dare in dreaming.

The love we never shared,
Can still have meaning,
If you only dream a magic dream
With me tonight
Tonight and ev'ry night
Wherever you may chance to be
Close your lovely eyes and dream with me
The kiss we never dared,
We'll dare in dreaming
The love we never shared
Can still have meaning
If you only dream a magic dream
With me tonight
Tonight and ev'ry night,
Wherever you may chance to be
Close your lovely eyes and dream with me.

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KSU Faculty String Trio
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about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.

Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.



Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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