

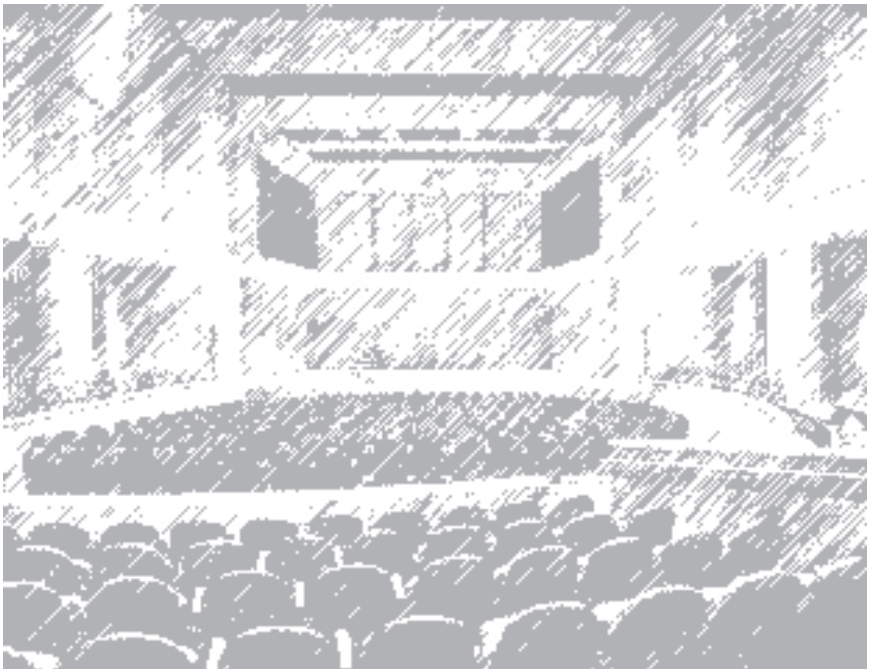
Kennesaw State University
School of Music



Senior Recital

Sarah Hoefler, violin

Cynthia Gannon, piano



Tuesday, November 17, 2015

6:00 p.m.

Music Building Recital Hall

Forty-second Concert of the 2015-16 Concert Season

program

EUGÈNE YSAÏE (1858-1931)

Violin Sonata No. 2 in A minor

I. Obsession: Prélude

II. Malinconia

DMITRI SHOSTAKOVICH (1906-1975)

Violin Concerto No.1 in A minor

I. Nocturne

CLAUDE DEBUSSY (1862-1918)

Violin Sonata in G minor

I. Allegro vivo

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

program notes

Sonata No. 2 in A minor | Eugène Ysaÿe

Eugène Ysaÿe was a Belgian violinist known as “The King of Violin.” Not only was he an incredibly well respected performer, but also a composer, teacher, and conductor. Ysaÿe was so well loved that numerous works, now famous in the violin canon, were dedicated to him, such as Frank’s *Violin Sonata in A* and *Poeme* by Ernest Chausson. His string quartet also debuted Debussy’s *String Quartet in G minor*. In 1923 Ysaÿe wrote six violin sonatas, each one dedicated to a different violin virtuoso of the time. His second sonata was dedicated to Jacques Thibaud, a French violinist and one of Ysaÿe’s closest friends. The *Prelude* is titled “*Obsession*” because of Ysaÿe’s love for Bach, in which this movement directly quotes Bach’s *Preludio* from *Partita No. 3 in E Major*. The virtuosic, constant chromatic sixteenth-note passages are also intertwined with not only quotes from Bach but from the “Dies Irae” theme known in Catholic Masses of the Dead. The “Dies Irae” is also heard at the end of the *Malinconia*. In this movement the theme is not given a rhythmic notation and is expected of the performer to play freely and very expressively.

Concerto No. 1 in A minor | Dmitri Shostakovich

Dmitri Shostakovich’s first violin concerto was written in the years 1947 and 1948 during the height of Stalin’s tyrannical dictatorship over the Soviet Union. For Shostakovich, these years were especially tumultuous due to the mysterious disappearances of his friends and his denunciation in the Zhdanov decree, an anti-Formalist policy meant to censor artistic output to only feature Soviet principles. Because Shostakovich was under close surveillance he did not premier the piece until October 29, 1955, three years after Stalin’s death and the abolishment of the Zhdanov decree. The concerto was dedicated to and premiered by David Oistrakh whom later stated that the *Nocturne* was characterized by “suppressed feelings.” The *Nocturne* is a fantasia form, traditionally improvisational and therefore has a very intimate and emotional display of a moment in Shostakovich’s life at the time of fear and loss.

Violin Sonata in G minor | Claude Debussy

Violin Sonata in G minor was the last piece Claude Debussy ever composed as well as the last piece he ever publicly performed in May 1917. It was written during World War I, which greatly disturbed Debussy, creating a hatred for the Germans and their music. So because of his dislike for especially Wagnerian German form and structure, Debussy composed his last three sonatas, a part of what was planned on being six sonatas for various instruments, in a

loose cyclical form similar to his string quartet, infused with what Debussy considered inherently "French" melodies. His French pride was so persistent that in these last few years from 1915-1918, he signed everything with his name followed by "musician francais" or "French musician." The *Allegro vivo* is truly an example of what Debussy was known for, impressionism or symbolism as he preferred, in that it is highly evolving, ambiguous in form and key, and it uses melody to create color and atmosphere rather than objective material. The first movement is the closest to the sonata form, since there is a clear theme and recapitulation; however it has many deviations, so it is therefore sometimes considered a fantasia.

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