

Kennesaw State University
College of the Arts
School of Music



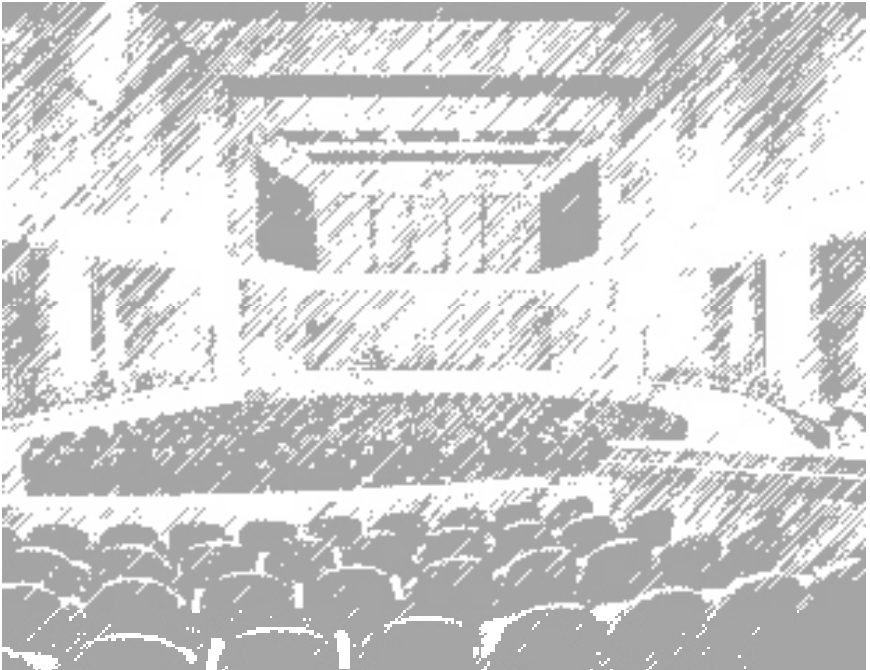
presents

Senior Recital

Jonathan Urizar, violin

Judy Cole, piano

with guest artist Rachel Halverson, cello



Saturday, November 9, 2013

4:00 p.m

Music Building Recital Hall

Thirty-fifth Concert of the 2013-14 Concert Season

Program

JEAN SIBELIUS (1865-1947)

Concerto in D minor for Violin and Orchestra, Op. 47

I. Allegro Moderato

JOHANN SEBASTIAN BACH (1685-1750)

Sonata No.1 in G minor

I. Adagio

IV. Presto

NICCOLO PAGANINI (1782-1840)

Caprice No. 24 In A Minor

from *24 Caprices for Solo Violin*

XXIV. Tema Con Variazioni (Quasi Presto)

JOHAN HALVORSEN (1864-1935)

Passacaglia in G minor

on a Theme by George Frideric Handel

from *Harpichord Suite in G minor, HWV 432 for violin and cello (1897)*

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

Program Notes

Concerto in D minor for Violin and Orchestra, Op. 47

JEAN SIBELIUS

(1865-1947)

Sibelius wrote his only large-scale work for solo instrument and orchestra in the summer of 1903, and conducted the premiere himself in early 1904. After substantial revisions in 1905, the work was reintroduced in Berlin with soloist Karl Halir and no less a celebrity than Richard Strauss on the podium. Chronologically, the concerto comes between the Second and Third Symphonies.

The solo part is one of the most difficult in the entire repertory. Virtuoso passages abound, but they are welded to disciplined musical thought; there is no empty display material here. The orchestral writing bears much evidence of Sibelius' deep interest in this medium, and serves a far greater purpose than a mere backdrop for the soloist. Dark, somber colors predominate, as is this composer's tendency, lending an air of passionate urgency to the music.

Attention to the formalities of sonata form is largely avoided in favor of originality of thought. In the first movement, there is no development section as such; instead, each of the three main themes is fully elaborated and developed upon initial presentation. A cadenza occurs at the point where a full development would normally stand, followed by a recapitulation of the three themes, each of which is subjected to further expansion.

Sonata No.1 in G minor

JOHANN SEBASTIAN BACH

(1685-1750)

Johann Sebastian Bach begins his *Sonatas and Partitas for Solo Violin (BWV 1001-6)* with a warm, resonant four-voiced G-minor chord. This initial sonority, with its two open strings, has become iconic not only for the G-minor sonata and for Bach's solo violin works, but also for violin music in general. The first movement, *Adagio*, is a free fantasy with an elaborate treble melody and implied accompaniment in the lower range of the instrument. This twenty-two measure movement includes two cadences to D minor and C minor and a final cadence in the tonic.

The final movement, *Presto*, is a perpetual-motion finale for the sonata, pausing only to cadence at the first repeat sign.

Caprice No. 24, Op. 1

NICCOLO PAGANINI

(1782-1840)

Caprice No. 24 in A minor is the final caprice of Niccolò Paganini's *24 Caprices*, and a famous work for solo violin. The work, in the key of A minor,

consists of a theme, 11 variations, and a finale. His *24 Caprices* were probably composed in the period between 1805 to 1809, while he was in the service of the Baciocchi court.

It is widely considered one of the most difficult pieces ever written for the solo violin. It requires many highly advanced techniques such as parallel octaves and rapid shifting covering many intervals, extremely fast scales and arpeggios including minor scales in thirds and tenths, left hand pizzicato, high positions, and quick string crossing.

Passacaglia in G minor

Duo for Violin and Viola, after Handel (1894)

JOHAN HALVORSEN

(1864-1935)

Halvorsen was a Norwegian violinist, composer and conductor. He studied at the Stockholm Conservatory, as well as in Leipzig, Berlin and Leige. He was appointed conductor of the theatre in Bergen in 1892, and served as conductor of the Christiania National Theatre from 1899-1929, where he directed over 25 operas as well as orchestral concerts.

Halvorsen's compositions developed from the national romantic tradition of Grieg and Svendsen but in a distinctive style marked by brilliant orchestration.

To judge by the *Schwann Catalog of Classical Music*, Halvorsen's compositions are now enjoying a revival in his homeland. Previously his fame rested on two works, arrangements of movements from the *Harpichord Suites* of George Friedrich Handel (1685-1759). Handel composed 12 suites for harpsichord. The *Passacaglia* is taken from *Suite #7 in G Minor* where it serves as the sixth movement. This work is very demanding on the performers; part of its virtuosity entails having the two instruments simulate the sonority of a string quartet, through the use of double stops (the playing of two or more tones simultaneously on the violin and related string instruments).

The *Passacaglia* is a form of baroque music said to derive from a Spanish dance. It unfolds as a continuous theme, usually in moderately slow triple meter, with a slow harmonic rhythm changing generally with the measure.

Biography

Jonathan Urizar is in his senior year as a violin performance major at Kennesaw State University, where he currently serves as the symphony's concertmaster. Jonathan has studied with Juan and Carol Ramirez of the Atlanta Symphony and now studies with Professor Helen Kim, assistant concertmaster of the Atlanta Opera and former assistant concertmaster with the Atlanta Symphony.

Jonathan performed as a soloist on a live television broadcast of *The Georgia Music Hall of Fame Awards* on Georgia Public Broadcasting Television sharing the stage with Charlie Daniels, Sugarland, Otis Redding III, 38 Special, and Diana DeGarmo at the Cobb Energy Performing Arts Center. Jonathan performed in a live recording of Beethoven's *9th Symphony* that was recently featured on NPR's Atlanta Music Scene. He has also been a winner in the Regional Young Artist Competition with the Buckhead Youth Orchestra for two consecutive years, and performed as a soloist with the orchestra. Jonathan won the Georgia College & State University's Concerto Competition in 2009 and was subsequently invited to perform three concerts as a soloist with their orchestra. Jonathan also appeared as a soloist performing Mendelssohn's *Violin Concerto* after winning first place at the Georgia Philharmonic's 2010-2011 Young Artists Concerto Competition. Jonathan has also been a finalist in the Atlanta Community Symphony Orchestra's 37th Annual Ruth Kern Young Artist's Concerto Competition and in the 2010, 2013 and 2014 Kennesaw State University annual Concerto Competition. This past May, Jonathan was invited to solo with the Georgia Symphony Orchestra at the Smoky Mountain Center for the Performing Arts in Franklin, North Carolina.

Jonathan has performed in master classes for distinguished violinists James Ehnes, David Perry, and David Coucheron, Concertmaster of the Atlanta Symphony Orchestra. He has also performed for the Grammy award winning group Eighth Blackbird, The Ying Quartet, The Pacifica Quartet, The Aspen String Trio, renowned cellist Alicia Weilerstien, Elias Goldstein, and in an orchestral masterclass with Robert Spano, conductor for the Atlanta Symphony Orchestra. In addition, as part of the KSU Orchestra, Jonathan has performed with legendary rock group KANSAS at the Cobb Energy Performing Arts Center. Jonathan has been featured as a young artist in the metro Atlanta area by *Mun2* a web-based news channel and in Atlanta's "Mundo Hispanico" newspaper. His musical endeavors have allowed him to enjoy traveling and performing in the Costa Brava International Music Festival in Calella and Barcelona, Spain, as well as in Beijing and Xi'an, China.

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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.

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

Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Saturday, November 9
Trumpet Ensemble and Trombone Choir

Monday, November 11
Jazz Combos

Tuesday, November 12
Wind Ensemble

Thursday, November 14
Civil War Piano Performance, 7 pm

Friday, November 15 and
Saturday, November 16
Opera: *The Magic Flute*

Saturday, November 16
Mixed Chamber Ensembles
10 am • 2 pm • 4:30 pm

Wednesday, November 20
**Symphony Orchestra with Jeremy Denk,
piano**

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