

Kennesaw State University  
College of the Arts  
School of Music

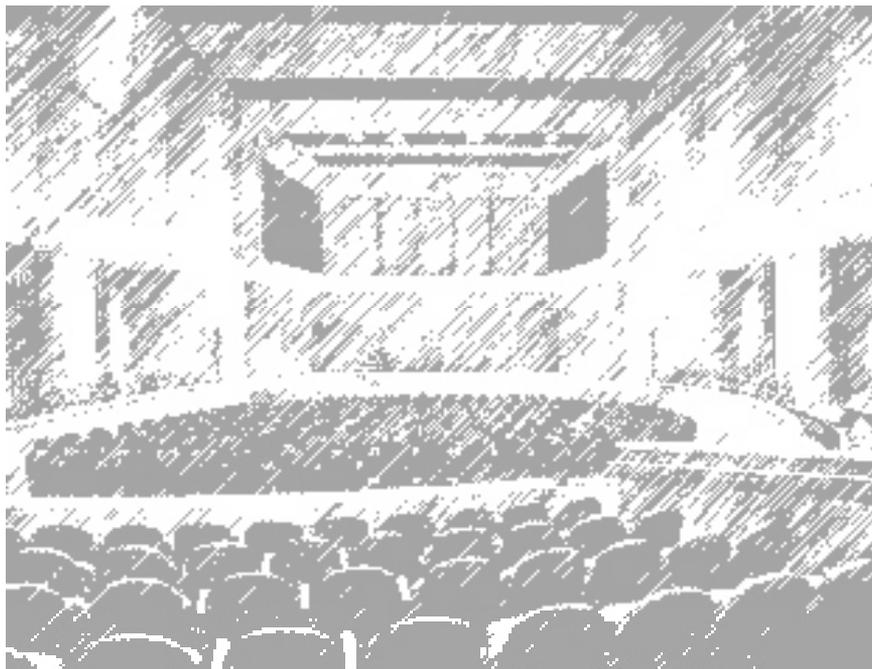
presents



Senior Recital

Rachel Halverson, cello

Judy Cole, piano  
with guest artist Jonathan Urizar, violin



Tuesday, April 22, 2014

7:00 p.m.

Music Building Recital Hall

*One Hundred Sixteenth Concert of the 2013-14 Concert Season*

# Program

JOHANN SEBASTIAN BACH (1685-1750)

**Cello Suite No. 5 in C minor**

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Gavottes 1 & 2
- VI. Gigue

Intermission

JOHANNES BRAHMS (1833-1897)

**Sonata No. 1 in E minor**

- I. Allegro non troppo
- II. Allegretto quasi Menuetto
- III. Allegro

Judy Cole, piano

JOHAN HALVORSEN (1864-1935)

**Passacaglia**

(Duo for Violin and Viola, after Handel), 1894

Jonathan Urizar, violin

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

Ms. Halverson studies cello with Charae Krueger.

# Program Notes

## **Suite No. 5 in C minor**

for Unaccompanied Cello BWV 1011

JOHANN SEBASTIAN BACH

(1685-1750)

The *Suite No. 5 in C minor* has long been regarded as one of the finest of the cycle: the somber minor tonality gives the music a dark, expressive quality, and Bach himself appears to have been taken with this music - several years after writing it, he arranged it for solo lute. An unusual feature of the cello version is that Bach asks the cellist to re-tune his instrument, tuning the A-string (the top string) down one full step to G; this makes possible certain chord combinations impossible with normal tuning.

The lengthy opening *Prelude* has been compared to French overture form, though the relation is distant. The *Prelude* does open with the dotted figures characteristic of the French overture and does introduce fugal-sounding material, but the opening section never returns. The slow *Allemande* (that title originally meant "German dance") retains the dotted rhythms of the opening movement, while the *Courante* is in a quick 3/2 meter, full of multiple-stopping. The grave *Sarabande* is entirely linear - there is no chording at all here - and this ancient dance form (the sarabande was originally a sung dance) proceeds with great dignity. Two gavottes form the "extra" movement in this suite. The first is athletic and graceful and full of double-stopping, while the second is quick and built on flowing triplets; Bach asks for a da capo repeat of the first gavotte. The *gigue* is of British origins, but Bach's concluding *Gigue* seems far removed from its ancestor, the merry jig. Here the metric and phrase units are short (a quick 3/8), and the movement ends with the somber gravity that has marked the entire suite.

## **Sonata for Cello and Piano No. 1 in E minor, opus 38**

JOHANNES BRAHMS

(1833-1897)

Brahms composed the first two movements of the *Cello Sonata No. 1* (his first work for a solo instrument with piano) while in his late twenties. By this time, Brahms had already composed a great deal of chamber music (see above) and become sufficiently well-versed in the nuances of writing for individual instruments. In the summer of 1862, Brahms visited the Lower Rhine Music Festival in Cologne, and spent the following weeks on holiday with the conductor and composer Albert Dietrich and Clara Schumann, Robert Schumann's widow. The vacation was a happy one: Brahms and Dietrich spent the days hiking and composing; in the

evenings, Clara - one of her generation's greatest pianists, and a gifted composer in her own right - would play. Brahms revered Bach above all composers (it can be safely surmised that he was aware of the Baroque composer's *Cello Suites* while composing his own *Cello Sonatas*) and paid homage to him with the *E Minor Sonata*. The principal theme of the first movement resembles in shape and mood the fugal subject of Bach's *Die Kunst der Fuge (The Art of Fugue)*, and the fugal subject of the third movement directly quotes from the same work's *Contrapunctus XIII*.

Nevertheless, in his late twenties and early thirties, Brahms the young Romantic had already established his voice with such confidence that despite the explicit nod to a past master, the language of this Sonata is unmistakably his own. An insistent, syncopated piano accompaniment underscores the cello's brooding opening melody, creating a feeling of inner agitation. This tension culminates as the cello ascends to its upper register, and as the piano assumes the theme, the first of a series of heated arguments between piano and cello begins. A yet more impassioned dialogue follows, ushering in the second subject. Commentary on the two *Cello Sonatas* of Brahms often makes note of the inherent problems of sonic balance in pairing cello with piano (as dense keyboard textures easily drown out the cello's middle register). Throughout this opening *Allegro non troppo*, Brahms makes a virtue of the challenge, often pitting the two instruments as combatants in contentious dialogue. The development section avoids danger as well, exploiting the extremes of the cello's range to symphonic results. The conflict dissipates with the appearance of cascading triplets in the piano, and after a full recapitulation, the movement ends serenely in E major.

Although composed before Brahms's move to Vienna, the second movement minuet parleys a distinct Viennese flavor: exuberant, but with a tinge of darkness more evocative of Mahler than of the waltzes of Johann Strauss. The heart of the movement is the divine trio section, which departs from the key of a minor to the even more mysterious, remote tonality of f-sharp minor. The cello offers a lyrical melody, doubled by a shimmering accompaniment in the right hand of the piano: rippling sixteenth notes give the effect of a voice-like vibrato. The finale, in turns gentle and unrelenting, begins with a three-voiced fugue. The movement is indebted not only to Bach, but also to the fugal finale of Beethoven's *Cello Sonata, Op. 102, No. 2*. Brahms departs from that model, however, by traversing more extreme emotive territories. Following the intensity of the opening episode, the music takes a tranquil, pastoral turn; the next instance of this romantic dance-like music is interrupted by a reappearance of the fugal opening. After building to an even greater climax, the storm dissipates, teasing the listener with the expectation of a somber ending. But the surprise appearance of a *pìu presto* coda drives the work to a restless finish, the cello and piano continuing their battle for supremacy to the end.

## **Passacaglia**

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 harpsichord 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

**R**achel Halverson is a student at Kennesaw State University working towards a Bachelors in Music Performance on the cello. Throughout her career, Ms. Halverson has performed with a number of orchestras including the Kennesaw State University Symphony Orchestra, where she has held principal positions as well as with the Atlanta Symphony Youth Orchestra, the Transylvania Symphony Orchestra at the Brevard Summer Music Festival, Metropolitan Youth Symphony Orchestra, and the Georgia Youth Symphony Orchestra. She has also performed with the Georgia Symphony Orchestra, and she performs regularly with the Georgia Philharmonic.

Ms. Halverson completed an orchestral tour of China in 2010 where she performed at the Central Conservatory in Beijing and the People's Theatre in Xi'an. She has given solo performances and recitals at Kennesaw State University's Morgan Concert Hall and University of Georgia's Hugh Hodgson Hall. She recently appeared as a soloist and performed Vivaldi's double cello concerto with the KSU Philharmonic.

Rachel is also an active chamber musician. Her string trio was featured in an Atlanta Symphony Orchestra "Conversation of Note" presentation, and her quartet has competed and placed in regional competitions around the South East.

With a taste for music outside of the classical realm, Ms. Halverson is credited as a studio musician on 7-Sharp 9's 2008 rock album, *7-Sharp 9* as well as an upcoming album by Quiet Hounds. She also performed with the band KANSAS at the Cobb Energy Centre in 2012.

Ms. Halverson has performed in master classes for cellists David Ying (Eastman School of Music), Jesús Castro-Balbi (Texas Christian University), and Michael Mermegan, as well as performing in chamber ensembles for members of the Biava Quartet, Pacifica Quartet, Ying Quartet, the Aspen Trio, and Eighth Blackbird.

Rachel has studied extensively with Alistair MacRae, professor of Princeton University, who she studied with at the Brevard Music Festival and her current teacher Charae Krueger, who is a graduate of the New England conservatory.

Believing that music has helped change her positively as an individual, Ms. Halverson shares what she knows about cello to children of all ages around the community. She is a frequent clinician for Georgia Youth Symphony Orchestra cellists, as well as a clinician for Prelude to Pope and Atlanta Violins' "Upbeat!" string camps. She is also the primary private cello instructor for The Harmony House in Kennesaw, Georgia.

Not only is Ms. Halverson pursuing a Bachelors in Music, but she is also working towards a Bachelor's in Science for Nursing. She has an affinity and passion for cords/chords whether it is an augmented sixth chord in Music Theory or a spinal cord in Anatomy.

# School of Music Faculty and Staff

## Interim Director

Michael Alexander

## Woodwinds

Cecilia Price, Flute

Todd Skitch, Flute

Christina Smith, Flute

Elizabeth Koch Tiscione, Oboe

Dane Philipsen, Oboe

John Warren, Clarinet

Laura Najarian, Bassoon

Sam Skelton, Saxophone

## Brass and Percussion

Doug Lindsey, Trumpet

Lester Walker, Jazz Trumpet

Jason Eklund, Horn

Thomas Witte, Horn

Tom Gibson, Trombone

Wes Funderburk, Jazz Trombone

Brian Hecht, Bass Trombone

Bernard Flythe, Tuba/Euphonium

Michael Moore, Tuba

Justin Chesarek, Jazz Percussion

John Lawless, Percussion

## Strings

Helen Kim, Violin

Kenn Wagner, Violin

Catherine Lynn, Viola

Allyson Fleck, Viola

Charae Krueger, Cello

Joseph McFadden, Double Bass

Elisabeth Remy Johnson, Harp

Mary Akerman, Classical Guitar

Trey Wright, Jazz Guitar

Marc Miller, Jazz Bass

## Ensembles & Conductors

Leslie J. Blackwell, Choral Activities

Alison Mann, Choral Activities

Oral Moses, Gospel Choir

Eileen Moremen, Opera

Michael Alexander, Orchestras

Charles Laux, Orchestras

John Culvahouse, Concert Band

David T. Kehler, Wind Ensemble

Wes Funderburk, Jazz Ensembles

Sam Skelton, Jazz Ensembles

Justin Chesarek, Jazz Combos

Marc Miller, Jazz Combos

Trey Wright, Jazz Combos

## Voice

Carolyn Dorff

Adam Kirkpatrick

Eileen Moremen

Oral Moses

Leah Partridge

Valerie Walters

Jana Young

## Piano

Judith Cole, Collaborative Piano & Musical Theatre

Robert Henry

Tyrone Jackson, Jazz Piano

John Marsh, Class Piano

David Watkins

Soohyun Yun

## Music History & Appreciation

Drew Dolan

Edward Eanes

Doug Lindsey

John Marsh

Katherine Morehouse

Harry Price

Trey Wright

## Music Education

Janet Boner

Kathleen Creasy

John Culvahouse

Margaret Grayburn

Charles Jackson

Charles Laux

Alison Mann

Angela McKee

Richard McKee

Harry Price

Terri Talley

Amber Weldon-Stephens

## Music Theory, Composition & Technology

Judith Cole

Kelly Francis

Jennifer Mitchell

Laurence Sherr

Benjamin Wadsworth

Jeff Yunek

## Chamber Music

Allyson Fleck

Bernard Flythe

Charae Krueger

Catherine Lynn

Joseph McFadden

Harry Price

Kenn Wagner

John Warren

Soohyun Yun

## Ensembles in Residence

Atlanta Percussion Trio

Faculty Jazz Parliament

Georgia Youth Symphony Orchestra & Chorus

KSU Faculty Chamber Players

KSU Faculty String Trio

## School of Music Staff

Julia Becker

Bob Becklean

Dominic Bruno

Steve Burton

David Daly

Susan M. Grant Robinson

Joseph Greenway

Dan Hesketh

June Mauser

## 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.

### Connect with the School of Music

For more information about the School of Music, connect with us online at the websites below. Tweet at us during tonight's concert from Morgan Hall's Tweet Seats to connect with fellow concertgoers during the performance.

facebook.com/musicKSU   twitter.com/musicKSU   youtube.com/musicKSU  
ksutv.kennesaw.edu/musicKSU   musicKSU.com

**Please consider a gift to the Kennesaw State University School of Music.**

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

---

## Upcoming Events

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

Tuesday, April 22  
**Jazz Ensembles**

Thursday, April 24  
**Choral Ensembles**

Wednesday, April 23  
**Wind Ensemble**

Monday, April 28  
**Percussion Ensemble**

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 770-423-6650 to request services.