

GCSU Department of Music

# Senior Recital

**Nicholas Koebert, violin**

**Dr. Lev Ryabinin, piano**

**Friday, April 21, 2023**

**Max Noah Recital Hall, 7:30 p.m.**

**Also live-streamed on [Facebook.com/GCMusicDepartment](https://www.facebook.com/GCMusicDepartment)**



## Program

Violin Concerto in D Minor, Op. 47 (1905)  
I. Allegro moderato

Jean Sibelius  
(1865–1957)

Violin Sonata No. 2 in A Minor, BWV 1003 (1720)  
III. Andante

Johann Sebastian Bach  
(1685–1750)

Sonata No. 4 in A Minor for Piano and Violin, Op. 23 (1801) Ludwig van Beethoven  
III. Allegro molto

(1770–1827)

Much Ado About Nothing, Op. 11 (1918)  
II. March of the Watch  
III. Scene in the Garden

Erich W. Korngold  
(1897–1957)

La Gitana (1917)

Fritz Kreisler  
(1875–1962)

Nicholas Koebert is a student of Dr. Bryan Hall.

## Program Notes

Beginning with one of my favorite violin compositions, *Concerto in D Minor* was written by **Jean Sibelius** in the early 20th century. Sibelius was a late Romantic composer and violinist whose compositions credited Finland with national recognition. Premiered in 1904 and revised in 1905, *Concerto in D Minor* opens with an eerie, yet dreamy, accompaniment that sets a cold atmosphere for the warm entrance of the violin. The first movement, *Allegro moderato*, really allows room for the violin to open up and express its true nature. In the heroic second theme, if you listen carefully, you will be able to hear the polyrhythms between the violin and piano. Despite the difficult technique this piece requires, especially toward the end, I look forward to the expressive nature of this piece every time I play it. Sibelius once said, “Music begins where the possibilities of language end.” I hope that while you listen, you are able to enjoy Sibelius for his language-surpassing music.

Following Sibelius is **Johann Sebastian Bach's** *Sonata No. 2 in A Minor*. Bach was a composer and musician throughout the 18th-century Baroque era. Bach is highly esteemed for his use of counterpoint, theme and variations, and polyrhythmic textures. Sonata in A Minor consists of four movements: *Grave*, *Fuga*, *Andante*, and *Allegro*. *Andante* utilizes the tipping technique in which the musician sustains the melody while simultaneously performing a consistent eighth-note harmony. Bach's compositions are believed to be reflective of not only his musicianship as a composer, but as a violinist too as he was talented in both.

Performed next is **Ludwig van Beethoven's** *Violin and Piano Sonata No. 4 in A Minor*. Beethoven is considered a crossover composer, having composed throughout the Classical period as well as the subsequent Romantic period. While we can still recognize some of Beethoven's most notable works today, I hope the performance of this sonata will showcase his unique style in violin composition. Beethoven's fourth sonata for violin and piano was composed in 1801, one year after he completed his first symphony. *Allegro molto* presents a variety of contrasting moods between the violin and piano. While you listen to this piece, I hope you can experience the beauty of the lush legato moments as well as the angst of the intense fast moments.

About a century after **Beethoven's** fourth violin sonata was written, Erich Korngold wrote incidental music to William Shakespeare's *Much Ado About Nothing*. Korngold was an Austrian-American composer who is known for his operatic works, string concertos, and film scores. Korngold even received an Oscar in 1939 for the music he wrote for the film *The Adventures of Robin Hood*. In 1918, Korngold was asked to write incidental music for William Shakespeare's *Much Ado About Nothing*, written in 1600. Premiered in Austria in 1920, the production became popular throughout Europe. The second movement, *March of the Watch*, is strict in nature and war-like as it is a march. In this movement, Shakespeare's characters Dogberry and Verges are watchmen over the city of Messina, Italy. Korngold presents their comical and pompous personalities through various rhythmic shifts while simultaneously maintaining the march-like character. The third movement, *Scene in the Garden*, tells the tale of two lovers in a garden who overhear conversations detailing the affection between them. This luscious and flowing emotion of the third movement starkly contrasts with the humorous march of the second movement. While you listen to these movements, I hope you can imagine the disjunct nature of the *March of the Watch* as well as the beauty of the *Scene in the Garden*.

The conclusion of tonight's program is **Fritz Kreisler's** *La Gitana*. Kreisler was an Austrian composer and violinist who wrote throughout the 20th century. Kreisler grew up in Vienna, Austria and received his music mentoring from many composers including Anton Bruckner. An interesting fact about Kreisler is that he gave up his career in performance in 1890 to pursue a career in medicine which was followed by a short career in the army, to then come back to performance in 1899. Kreisler's "La Gitana" means "The Gypsy" when translated into English and is meant to invoke Arabic, Spanish, and Gypsy characteristics. Kreisler invokes these characteristics through the Gypsy scale as well as through rallentandos and accelerandos. Kreisler also takes advantage of portamentos which are heavily reflective of Gypsy characteristics. One of the biggest challenges I had learning this piece was specifically coordinating the solo violin part with the piano accompaniment. With the excessive use of rallentandos and accelerandos, I not only had to know my part in great detail, but the piano accompaniment's part as well. What I hope to convey through this piece are feelings of boldness and sensitivity. When I perform this piece, I focus on exaggerating the different voices to indicate the radical changes from boldness to sensitivity and vice versa.