

GCSU Department of Music

# Senior Recital

**Taylor Doyle, violin**

**Dr. Lev Ryabinin, piano**

**Monday, April 13, 2026**

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

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



## Program

### **Violin Concerto No. 3 in B minor, Op. 61**

#### **I. Allegro non troppo**

**Camille Saint-Saëns**

**(1835–1921)**

This concerto is the last of three that Camille Saint-Saëns wrote for the violin. It is the most popular of his violin concertos and was dedicated to the virtuoso violinist Pablo de Sarasate. Sarasate performed the solo part at the premiere in October of 1880 in Hamburg, Germany. While it is considered slightly less technical than the two violin concertos written before it, it makes up for this in the interpretative challenges of the piece.

### **Sonata No. 2 in A minor for Solo Violin, BWV 1003**

#### **III. Andante**

**J.S. Bach**

**(1685–1750)**

Johann Sebastian Bach wrote a set of six unaccompanied sonatas and partitas. This particular sonata was most likely written during his time in Köthen, Germany around the 1720s. The third movement of Bach's second sonata is often a crowd favorite with the nickname of "The Heartbeat Movement," due to its unwavering ostinato or steady bass line. Several voices build upon this ostinato and create a beautifully haunting melody.

### **Sonata No. 2 in A minor for Solo Violin, BWV 1003**

#### **IV. Allegro**

**J.S. Bach**

**(1685–1750)**

The fourth movement of Bach's second sonata is in sharp contrast to the third movement with a running line of sixteenth notes from beginning to end. This piece is fun because it constantly subverts the listener's expectations with a compositional technique known as octave displacement. Many of Bach's works did not become popular until after his death, and many suspect that this is because his use of dissonance and subversion was not appreciated by his peers. Listen for Bach's dynamic markings in this piece. These dynamic markings are a very unusual inclusion for a piece in this era of music and for his particular style of writing, often taking a more minimalistic approach to composition.

### **Melodie from Orfeo ed Euridice**

**Christoph Willibald von Gluck**

**(1714–1787)**

This melody is from one of Christoph Willibald von Gluck's operas (Orfeo ed Euridice) and was originally made for flute. However, Fritz Kreisler later transcribed it for violin. Orfeo ed Euridice is based on the myth of Orpheus, a tale about a man travelling to the underworld to bring his wife back from the dead. This melody appears in a ballet during Act II of the Opera as Orfeo arrives to Elysium or a subsection of the underworld including the righteous, the heroic, or mortals particularly favored by the Gods. The ballet (Dance of the Blessed Spirits) that this melody is featured in has no lyrics and is solely meant to represent the background of the characters as they venture into Elysium.

## **Violin Caprice No. 19 in E flat major**

### **I. Allegro Assai**

**Niccolo Paganini**

**(1782–1840)**

Niccolo Paganini was an Italian violinist and composer. Known for his virtuosic playing, he gained the reputation of having sold his soul to the devil. Paganini would sometimes even tamper with his strings so that they would break during his performances. This would “force” him to play on a limited range so that he would be able to demonstrate his full virtuosity even more. His flair for the dramatics can be seen in his composition style as well. Caprice No. 19 constantly jumps back and forth from high and low octaves to create distinct characters. Some even think that these characters are meant to represent different animals and the noises they make. Listen and see if you can recognize any.

## **Sonata for violin and Piano in G minor**

### **I. Allegro Vivo**

**Claude Debussy**

**(1862–1918)**

This violin sonata was supposed to be a part of Claude Debussy’s set of works titled Six sonatas for various instruments. Ironically, this composition is said to have been inspired by a piece composed by Saint-Saens. However, this set was cut short when he died in 1918. This particular work was one of Debussy’s very last compositions and performance. On May 5, 1917, Debussy would give his final public performance playing this piece with Gaston Poulet as the violinist.

## **Berceuse Romantique, Op. 9**

**Fritz Kreisler**

**(1875 – 1962)**

Berceuse is a French musical term meaning “lullaby” or “cradle song.” Usually, they are in a triple meter and tonically somewhat simple. Kreisler’s berceuse is a little on the adventurous side, tonically, with constantly changing harmonies and tonal centers. This draws back on his own performance style with critic comments consistently focusing on his sweet tone, expressive phrasing, and use of rubato.

## **In the Style of Albéniz**

**Rodion Shchedrin**

**(1932–2025)**

Rodion Shchedrin, a composer known mostly for his works for piano, was born on December 16th, 1932, in Moscow, Russia. Throughout his life, he wrote in a wide range of genres. Some of his works include music for the opera Lolita, and the ballet Carmen Suite. The latter of these works was written with his wife, Maya Plisetskaya, in mind who was the prima ballerina of the Bolshoi Theatre. In the Style of Albéniz was released in 1974. Originally written for just piano, this arrangement for violin and piano was done by Dmitri Zyganov. This show piece incorporates aspects of tango giving it an almost dance like quality.

This recital is given in partial fulfillment of Taylor’s Bachelor of Arts degree.

**Taylor Doyle** is a student of Dr. Bryan Hall.