

KATIE JENSEN, VIOLIN

AND

YEOJIN SOEL, PIANO

**MASTER'S RECITAL
KATIZIN CONCERT HALL
FRIDAY, MARCH 29, 2013 • 5PM**

ASU Herberger Institute
FOR DESIGN AND THE ARTS

ARIZONA STATE UNIVERSITY

School of Music

Mozart Violin Sonata, K301

Mozart's great musical abilities were recognized at a young age. This young child prodigy toured around Europe as a performer and composer. While away, he was introduced to Schuster's six duets for keyboard and violin featuring two equal voices. Mozart expressed his desire to his older sister to write six works in a similar style. This sonata is the first of this set. The first movement begins with a delicate, yet joyous melody in the violin, but is soon passed to the piano. Throughout this movement, the melody is continuously passed back and forth between the violin and the piano. A charming, dance-like theme in the piano opens the second movement. The middle section in g minor has a change of mood with gently dotted rhythms. The movement ends with the return of the charming, dance-like character.

Biber Passacaglia

This early Bohemian-Austrian composer was highly regarded as one of the greatest violinists of his time. Biber's technique allowed him to shift higher on the violin than was common for his day, as well as play multiple notes at one time. Biber integrated these techniques into his compositions, that few violinists of his time were able to accomplish. The Passacaglia completes his collection of 16 Violin Sonatas commonly known as the "Mystery" or Rosary" Sonatas. Each sonata in this collection is a meditation on an important moment in the life of Jesus Christ. From Christ's miraculous birth to His glorious Resurrection, Biber concludes this set with the Passacaglia. To me the addition of the Passacaglia is very significant. The collection of Biber's 16 Sonatas does not end with the Resurrection of Jesus Christ, just as Christ's life and influence does not end with His Resurrection. He lives, and I see the evidence of that miracle every day. I am so grateful for the unconditional love that I feel from my Savior which continually uplifts and strengthens me.

Program

Violin Sonata in G Major, K301 W.A. Mozart
I. Allegro con Spirito (1756-1791)
II. Allegro

Passacaglia Heinrich Franz Biber
(1644-1704)

10-minute intermission

Violin Concerto in D minor, Op. 47 Jean Sibelius
I. Allegro Moderato (1865-1957)
II. Adagio di molto
III. Allegro, ma non troppo

Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.

Sibelius Violin Concerto

Finnish composer, Jean Sibelius, had an early love for music and enjoyed being around the piano whenever it was being played. He began violin lessons with the local band master when he was 14. He often played his violin atop a boulder that overlooked a lake near his home. Sibelius worked hard to reach his goal of becoming a great, virtuosic violinist, but with inadequate training and a late start, he came to the conclusion that he would not be able to make it as a solo violinist and settled for law school. Unable to embrace law school, Sibelius returned to the music world to become the great Finnish composer. In 1903 Sibelius began composing his only concerto for the instrument he greatly loved. After some revisions, his violin concerto was completed in 1905 as we know it today. The opening of this concerto is mysterious yet beautiful. I love the intimacy of this opening melody as if Sibelius was playing his violin in the solitude of nature near his home. The first movement is also technically demanding and may include virtuosic heights that the young Sibelius had hoped to reach, but never attained. The second movement is absolutely beautiful! The lyrical opening is simple, but grows in intensity and passion until the very end when the simplicity of the beginning returns and brings the movement to a peaceful close. The third movement begins with warlike drumming in the accompaniment. Above the constant "drumming," the violin enters having all sorts of technical fun! This movement has been described as a lumbering polonaise for polar bears! After the beautiful first and second movements, I find the third movement more animated, jovial, and just plain fun! I feel so blessed to be able to share this great concerto that I have come to love more and more with you.

A special thanks to....

Each of you who came to support me this evening – thank you for the way in which you have blessed my life and for letting me share this experience with you. Thank you, Dr. McLin, for all of your help in preparing this music and for your continuous encouragement and optimism. Mom and Dad, thank you for the endless ways in which you support and love me. And most of all, I would like to express my great appreciation to my Heavenly Father who continually reminds me of His love each day. I am grateful for His guidance and His many tender mercies that help me recognize His hand in my life.