



SCHOOL OF MUSIC

Presents

**Kevin Andre Zerrate Arias, Violin**  
**Edward Newman, Piano**

Tuesday, April 29, 2025

5:30 p.m

PepsiCo Recital Hall

**Program**

String Quartet No. 4 “Exile Quartet”

*I. Prelude, Quasi Pasillo.*

*II. Fihizhká.*

*III. Scherzando.*

*IV. Late Night Fugue.*

**Kevin Andre Zerrate Arias**

(B. 2000)

Alejandro Sánchez, Violin

Jasmine Ong, Viola

Grady O’Gara, Cello

Sonata for Solo Violin No. 4, Op. 27

*I. Allemanda.*

**Eugène-Auguste Ysaÿe**

(1858 – 1931)

Partita for Solo Violin No. 2, BWV 1004

*V. Ciaconne.*

**Johann Sebastian Bach**

(1685 – 1750)

*Intermission*

Concerto for Violin in D major, Op. 35

*I. Moderato Nobile.*

*II. Romance.*

*III. Finale.*

**Erich Wolfgang Korngold**

(1897 – 1957)

This recital is given in partial fulfillment of the requirements for a Master’s degree of Music in Violin Performance. Kevin Andre Zerrate Arias is a student of Dr. Elisabeth Adkins.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

## **PROGRAM NOTES:**

- ***String Quartet No. 4 “Exile Quartet” (2024):***

While taking music theory classes during my undergraduate studies, I developed a passion for understanding what I was learning by creating short musical excerpts that exemplified the knowledge I’d acquired. This hobby gradually began to develop within the world of composition, until I finally completed my first pieces many years ago. Even today, this pursuit remains very present in my life.

Last year, I had the opportunity to attend a seminar taught by Dr. Till Meyn, which explored the musical styles of Bartók and Stravinsky in depth. With the goal of understanding these composers, especially Bartók, I began composing this quartet.

The first movement, entitled "***Prelude, Quasi Pasillo,***" uses the Colombian pasillo bass rhythm written in 3/4-time, affectionately called in my country "The Waltz of Colombia." Unlike the conventional waltz that contains one bass note per measure, the Pasillo has 4 bass notes on the first, second, fourth and eighth notes, creating a sense of two-against-three polyrhythm.

The second movement takes inspiration from Bartók's "*Nocturnal music,*" a style that I have always associated with the soul and the philosophy of being, which is why I titled the movement "***Fihizhká,***" a word in the Chibcha language (indigenous language of the Muisca community in the Cundiboyacense plateau) that literally means "soul."

The third movement contains a large number of rhythms crossed within a 4/4-time signature at a fast speed, in addition to having polytonal harmonies, harmonic modes and a quite varied interplay of voices between each of the instruments in a jocular and humorous way, which is why the movement is titled "***Scherzando.***"

The first movement I finished was the fourth, an unconventional four-voice fugue titled "***Late Night Fugue,***" alluding to my free time late at night, which I used to create this piece. The creation of the other three movements comes from certain themes in the episodes of the fugue, so that, when the piece is played in its entirety, this fourth movement seems to reference the previous movements.

Overall, the piece has a strong attachment to the octatonic scale and the superposition of major and minor modes. Thanks to this experiment, I was able to expand my knowledge of harmony and gain a broader understanding of what Bartók wanted to convey to the world through his music.

- ***Sonata for Solo Violin No. 4, Op. 27: I. Allemande (1923):***

Ysaÿe's compositional style was notable since he first began to compose. His amalgamation of virtuosity and purity within his works makes him an icon and keystone for violin interpretation. The six Sonatas for Violin are his compositional apex for this instrument, reflecting a strong influence from different composers in history, starting with a clear homage to the compendium of three sonatas and partitas by Johann Sebastian Bach. Ysaÿe's fourth sonata in E minor is very close to the neo-baroque style that began to be explored at the beginning of the 20<sup>th</sup> century. Composed in three movements, it is the sonata closest to a small suite, since two of its three movements are composed in the form of dances (Allemande and Sarabande), while the final movement is a more virtuoso Presto that functions as the closing of the piece. Its neo-baroque style is due to the person to whom this sonata is dedicated, the German violinist Fritz Kreisler, who was known for arranging or modifying ancient pieces into a more modern language.

The harmonic style of this sonata in general falls on a more traditional practice, with a strong tonal center and marked cadences without going too far into extravagant harmonies (with the exception of a few passing chords), even having practices that were used in the Baroque like the use of Andalusian cadences or a fugal section at the end of the first movement.

- ***Partita for Solo Violin No. 2, BWV 1004: V. Ciaccone (1720):***

Bach's genius extends beyond composition. Johann Sebastian Bach was a musician who mastered a multitude of instruments and kept abreast of their development to maintain a fresh environment. But without a doubt, the instruments he most mastered were the keyboard and violin, as demonstrated in the solo pieces he wrote specifically for these instruments.

The three sonatas and three partitas for violin are, for many musicians, the pinnacle of Baroque musical technique, and they feature the most innovative and groundbreaking musical ideas in the entire violin repertoire. His second partita in particular has a distinctly unique character and, in my view, displays a narrative that goes beyond just a collection of dances, encompassing Bach's deepest feelings toward his first wife, Maria Barbara. This is reflected most of all in the last movement: *Ciaccone*.

“On a single staff, for a small instrument, man writes a whole world of the deepest thoughts and the most powerful feelings,” says Clara Schumann about the majesty of the Ciaccone. This movement is written in an immense A - B - A' form. The harmonic treatment of the piece is not that complex, but it compensates with a lyrical depth that no other composer could match in his time. The work begins with a theme in resonant and broad chords that draw us into the

deepest agony that Bach felt when he learned of Maria Barbara's death. After the introduction of the theme, it is varied in different ways throughout the work, making a total of sixty-four variations that take us through the composer's deepest thoughts, from inconsolable crying, through the most blinding rage, to the sweetest and most tender reminiscence.

Many violinists describe this work as one of the most difficult in the violin repertoire, and with good reason, since technically it contains all kinds of variety that developed during the Baroque period, from chords that test the flexibility of the left hand and the relaxation of the right hand, through slow arpeggios where the ear has to be focused at a high level so as not to overlook the intonation, and even having within the work two sections with fast arpeggiatos where the violinist has to play the chords written in the score, but in an arpeggiated and lively way, testing the smoothness and precision of the right hand to execute each note impeccably. What many people don't consider is the mental difficulty of the piece. Due to its length, an average performance can last between fourteen and sixteen minutes, posing a mentally exhausting challenge when trying to play the piece from memory.

The end of the work acts as a reminiscence of the original theme played at the beginning of the work, ending with a series of strong and heavy chords that give a masterful closure to the memory of the person Bach loved most in his time.

- ***Concerto for Violin in D major, Op. 35 (1945):***

Korngold was one of the first composers to bring the European academic tradition to American incidental film music. The creativity that the composer displayed throughout his career as a film composer led him to considerable stardom. Unfortunately, many in Europe viewed him as a traitor to the academic tradition. However, that didn't stop Korngold from continuing his career. During his final period as a composer, he even returned to his roots and composed several works that, although with a very "Hollywood" sound, revisit his beginnings as an academic composer.

Within this last cycle of compositions is his famous Violin Concerto in D major, which was the result of a deep and arduous collaboration with the great twentieth-century violinist Jascha Heifetz, who had already built a career as one of the best soloists of his time. In keeping with academic tradition, Korngold chose to compose the concerto in the composer's favorite key for violin concertos: D major, and also wrote it in a classic three-movement style, with the first fast, the second slow, and the third fast again.

The first movement is written in sonata form with a double exposition, but, like Mendelssohn's Violin Concerto in E minor, the soloist presents the piece's first exposition. It's worth noting that Korngold took different themes from several film scores he composed and

incorporated them into the violin concerto, with the violin's A theme being the first reference to the 1937 film "*Another Dawn*." The much more lyrical and gentler B theme comes from the 1939 film "*Juárez*." After introducing both themes, Korngold moves on to the development, where he plays primarily with the A theme, then a short cadenza, and finally the recapitulation, ending with a very hectic and technically difficult coda.

The second movement is set in the key of G major, the subdominant of D. It is a slow romance and, in my opinion, the most beautiful movement ever composed for a violin concerto, with such palpable, warm lyricism that it is difficult to compare it with any other piece. The movement is divided into a grand A-B-A' form with a final coda. The first part introduces us to the theme, taken directly from the 1935 film "*Anthony Adverse*," whose development extends through abrupt but effective modulations that create a dreamlike feel. The development is a very mysterious section, full of chromaticisms and strange extended harmonies, which immerse us in a kind of dream and are very reminiscent of Bartók's Nocturne music. The last part is a recollection of the first theme of the movement, culminating in a coda that develops through the strange harmonies of section B and ends with an entrance into a tender G major chord with its major seventh.

The last movement, as usual, is the most difficult, testing the violinist's most demanding technical abilities. In Sonata-rondo form, the entire movement functions as a structure of variations on the melody taken from the 1937 film "*The Prince and the Pauper*." Curiously, the main theme is not presented from the beginning, but rather waits until the first lyrical violin part. One of the finest moments of this concerto is not the solo violin, but the orchestra (or piano,) where, after a technically exuberant passage for the violin, it ushers in the tutti, which plays the aforementioned theme in a majestic key of F major. The piece ends with one of the most technically challenging codas for the violin, filled with double stops, giant leaps into harmonics, rapid scales, and abrupt position changes. The piece concludes with a passage where the orchestra makes a polytonal counter-motion while the violin above makes large leaps through the different notes of these keys, arriving together at an imposing D major with major seventh chord, followed by a joint unison crescendo from the forte piano, and ending with a swift and effective D major chord.