

ACKNOWLEDGMENTS

Soli Deo Gloria

I am thankful for the support and love that my parents show me through this important part of my life. Thank you Mom for taking the time when I was a kid to help me practice my violin each day. Thank you Dad for being that lovely provider for my musical carrier, te quiero un montón. Thanks to my sisters Rosi and Laura I love you all.

Thanks to University Lutheran Church for being my family here in Grand Forks, I could find God's love and mercy through this lovely church.

Thank you Gocha for being that professor, friend and I would say my musical Father.

Thanks to all my friends—Caro, Alex, Mario, Arturo, Anna, Noah, and my new friends Letty and Ross—for sharing so many things and lovely moments.

Thank you Dr Sugiura and Dr Barbu for all your support here in Grand Forks.

Thank you Dr Drago for this opportunity.



LISA SOFÍA MORALES SEARS, VIOLIN

DR SUGIURA, PIANO.

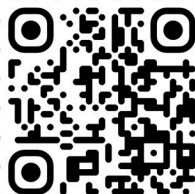
MASTER'S RECITAL

November 23, 2025 | 4:30 pm

Josephine Campbell Recital Hall | Hughes Fine Arts Center

Be part of the **UND** Music legacy! We are committed to growing student scholarship opportunities, and a gift of any size can make a significant impact. Give today to support **UND** Music students of the present and future.
pd.undalumni.org/give-und-music

UND UNIVERSITY OF
NORTH DAKOTA



PROGRAM

Sonata II BWV1003

J. S. Bach
(1685-1750)

- I. Grave
- II. Fuga

Souvenir d'un lieu cher, Op.42

P. I. Tchaikovsky
(1840–1893)

- I. Meditation

Zigeunerweisen, Op.20.

P. Sarasate
(1844-1908)

INTERMISSION

Violin Concerto in D minor, Op. 47

J. Sibelius
(1865-1957)

- I. Allegro moderato
- II. Adagio
- III. Allegro ma non tanto

PROGRAM NOTES

This concert opens with three distinct European voices for the violin. Bach's 1720 Solo Sonata No. 2 emerged from his secular post in Cöthen, a period of intense instrumental innovation that produced works of stunning intellectual and spiritual depth, creating the illusion of multiple voices from a single instrument. Later, in 1878, Tchaikovsky composed his *Méditation* as part of a private musical "souvenir" for his patron Nadezhda von Meck, after the original movement was cut from his Violin Concerto. That same year, the Spanish virtuoso Pablo de Sarasate penned his *Zigeunerweisen*, a piece perfectly embodying the 19th century's fascination with Romanticized "Gypsy" folk idioms, designed to showcase breathtaking technical flair.

The program culminates with Jean Sibelius's Violin Concerto, a work whose history is as dramatic as its music. Begun in 1902 during a personally turbulent period marked by heavy drinking and financial anxiety, the concerto is deeply informed by Sibelius's own failed ambition to be a virtuoso. After a poorly received first version, he undertook a significant revision in 1905, transforming it into the powerful masterpiece we know today. More a symphonic poem than a mere display piece, its stark, icy soundscapes and raw, emotional power are now understood as a pivotal work that bridged the late-Romantic concerto tradition with the emerging voice of Nordic modernism.