ACKNOWLEDGMENTS

First and foremost, I would like to thank my family. My parents who were at every single concert, despite the weather and road conditions. My sisters who cheer me on no matter the distance. My aunts, uncles, and cousins who remain an integral part of my support system.

I would also like to thank my friends. Lizzy and Hazel, who have continued to support and uplift me within this music department. Rachel, who has always been here supporting me in spirit, despite living seventy-eight miles away. These friends have continued to be a light in my life, and when things got hard I knew I could always count on them to make me smile.

To the members of the Cello and Bass Studio. This fantastic group of musicians has inspired, challenged, and motivated me to be the best that I can be. Every single person in this studio has changed me for the better, and I could not be more grateful to each and every member of this studio in the past four years.

I would like to thank Karter Hilde, who has been there for me in every way that a person can. His neverending love and support is the gift that keeps me going.

Lastly, I would like to thank the university's cello and bass professor as well as my applied lessons teacher, Dr. Simona Barbu, who has helped me grow as a musician over the course of my four years here. I owe this recital to her and her excellent teaching and mentorship.

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

UND MUSIC



JAYDIN BJORLAND, CELLO

SENIOR RECITAL

WITH DR. NARIAKI SUGIURA, PIANO

November 8, 2026 | 4:30 pm

Josephine Campbell Recital Hall | Hughes Fine Arts Center

PROGRAM

Sonata No. 1 in E minor, Op. 38 (1862-65) — Johannes Brahms (1833-1897)

I. Allegro non Troppo
II. Allegretto quasi Menuetto
III. Allegro

THIS RECITAL IS IN PARTIAL FULFILLMENT OF THE BACHELOR OF MUSIC - MUSIC EDUCATION DEGREE

PROGRAM NOTES

Johannes Brahms (1833-1897) was a German pianist, composer, and conductor of the mid-romantic period. Born to a musical family in Hamburg, Johannes spent his youth performing locally and touring Europe, where he met pianist Franz Liszt. In adulthood, he became very cordial with composers Robert and Clara Schumann, and remained close friends with Clara after Roberts voluntary commitment and later death. Amid the "War of the Romantics" he was deemed "conservative" in his writing style, although he utilized more unhindered dissonance, expressive counterpoint, and rhythmic vitality. Brahms' music remains a vital part of concert repertoire for a multitude of instruments and ensembles, as well as a major influence for 20th and 21st century composers.

Sonata für Klavier und Violoncello was written from 1862-65. The first two movements were completed in the summer of 1862, as well as an *Adagio* that was subsequently deleted. Many years passed until the final movements completion in 1865. Johannes claims that this sonata is an homage to Johann Sebastian Bach, and includes several quotes from Bach's *The Art of the Fugue*.

I. Allegro non Troppo
The principle theme is based on Contrapuctus IV from *The Art of the Fugue*. This movement was written in a long-line sonata form that ebs and flows with intensity as the music goes on. "Hardly ever again did Brahms write such a movement as the first," wrote Walter Neimann in his study of the composer, "so rich and fervent in its inspiration, both human and spiritual, or such an unalloyed record of intimate emotion."

II. Allegretto quasi Menuetto
The second movement is a microcosm of the history of the Austrian popular dance. The outer sections of its three-part form (A-B-A) are marked "quasi Menuetto," and exhibit the polite demeanor associated with that old dance. The central trio, however, is more animated in character and more adventurous in its harmonic progressions. This trio is one of the tributes to the Viennese waltz that Brahms embedded in a number of his instrumental works.

III. Allegro
This movement is often referred to as "the fugue", although it is still sonata form, just with substantial fugal sections. The opening triplet theme is based on Contrapuctus XIII from *The Art of the Fugue*. The movement bristles with precisely worked-out counterpoint in three and four voices, a circumstance requiring a fullness of notes and texture from the piano. American composer and critic Daniel Gregory Mason once wrote: "When you set a single cello to competing like this with the two hands of an able-bodied pianist, the odds are certainly on the pianist." In the end, the cello manages to assert itself, and ends the sonata with stretto statements of the theme to bring the piece to a close.