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Senior Recital

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Brahmsian sounds of his upbringing as a violinist. In a letter to Marie Joshua, a family friend and devoted supporter of Elgar's music, he admitted, "I fear it does not carry us any further but it is full of golden sounds and I like it, but you must not expect anything violently chromatic or cubist."

The first movement opens vigorously with tremendous frustration in the key of a minor, surging between the violin's lower and upper registers without hesitation and obscuring the establishment of the movement's home key of e minor. The lyrical second subject inverts the opening measures of the movement, as the violin rocks between meandering arpeggios in the related key of G Major. This tranquil section soon begins to dissipate as the storm clouds begin to gather again, bringing the listener into the recapitulation. The movement ends after the violin once again moves dramatically between registers of the instrument to end on a surprising E Major chord.

The second movement, entitled *Romance*, offers respite from the turbulence of the first movement, though it is still unsettling. Very recitative-like, the second movement presents little pieces of a theme that never actually reveals itself, as the violin and piano flirt and tease "each other in a coquettish dance with constant manipulation of tempo." The middle section, which is full of simplicity and beauty, suggests a memory or flashback to a wonderful moment in time. Slowly, this memory begins to unravel and we are returned to reality, the theme becoming contorted with growing angst and grief. The violin is finally overcome with agony, before returning to the opening theme—this time muted, as if it, too, were a distant memory.

The third movement is full of warmth, life, and optimism. Beginning the movement in the bright key of E Major, Elgar provides continuous and contrary motion between the violin and piano, giving the movement a feeling of elegance and grandeur. At the end of the movement, Elgar quotes the lyrical middle section of the second movement, in memory of Marie Joshua. Elgar had corresponded with her throughout the piece's composition and had dedicated it to her, upon which she was "overwhelmed by the honour." Sadly, just a few days later, she passed away suddenly, never to hear the Sonata. The movement ends with a coda, finishing, full of grandeur, in the bright and hopeful key of E Major.

—Program Notes by Macie Slick

¹Eduard Reeser, Introduction to *W.A. Mozart Sonatas for Piano and Violin: Early Viennese Sonatas*, (Germany: Bärenreiter Verlag, 1993), V.

²Susan Clermont, "Mozart Violin Sonata K. 379," Program notes, *Chamber Music with Steven Isserlis and Friends*, Concerts from the Library of Congress, January 21, 2008. <http://www.loc.gov/radioconcerts/programs/past/program10.html>.

³Todd, R. Larry and Peter Williams, eds, 1991, *Perspectives on Mozart Performance*, (New York: Cambridge University Press), 33.

⁴Steven Lowe, "Wolfgang Amadeus Mozart Sonata No. 27 in G Major for Violin and Piano, K. 379," Program notes. March 3, 2013, <http://www.seattlesymphony.org/symphony/buy/single/programnotes.aspx?id=12380>.

⁵Diana McVeagh, "Elgar, Sir Edward," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08709>.

⁶Nicholas Burns, Liner notes to *Elgar & Sawyers Violin Sonatas*, Nimbus Alliance, CD, 2012.

⁷Ibid.

⁸Martin Anderson, "Edward Elgar (1857–1934) The Violin Music," *Naxos Music Library*, http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.572643-45&catNum=572643&filetype=About%20this%20Recording&language=English.

²⁰Recording&language=English.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Instrumental Performance degree. Macie Slick is a student of William Fitzpatrick and Robert Becker.

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents a

Senior Recital

Macie Slick, violin and viola

Kevin Garnica, piano

December 7, 2014 ■ 2:00 P.M.

Salmon Recital Hall

Program

Sonata for Violin and Piano in G Major, K. 379 Wolfgang Amadeus Mozart
I. Adagio - Allegro (1756-1791)

II. Theme and Variations: Andantino cantabile

Sonata for Viola and Piano in E-Flat Major, Op. 120, No. 2 Johannes Brahms
I. Allegro amabile (1833-1897)

II. Allegro appassionato - Sostenuto

III. Andante con moto - Allegro - Più tranquillo

~Intermission~

Sonata for Violin and Piano in e minor, Op. 82 Sir Edward Elgar
I. Allegro (1857-1934)

II. Romance: Andante

III. Allegro, non troppo

Program Notes

Mozart's Violin Sonata in G Major, K. 379, was composed during the spring of 1781, during Mozart's first year residing in the Austrian capital of Vienna. Even though he was living in Vienna at the time of its composition, this sonata is one of the last works that Mozart composed as a part of his service duties to Hieronymus Count Colloredo, the Archbishop of Salzburg. The piano part for K. 379, which Mozart wrote for himself, has a modest predominance, as is typical in many of Mozart's violin sonatas. Around the year 1750, composers began experimenting with the composition of *accompanied sonatas*, which reflected "a clavier sonata with ad libitum or obbligato accompaniment." This sonata is one of the twenty-six accompanied sonatas composed during Mozart's career. These types of sonatas allowed Mozart not only to show off his compositional skill, but also his performance skill on the clavier. In a letter written to his father, in which he mentioned the K. 379 sonata, Mozart wrote, "Today we had a concert, where three of my compositions were performed... [including] a sonata with violin accompaniment for myself, which I composed last night between eleven and twelve (but in order to be able to finish it, I only wrote out the violin accompaniment for Brunetti and retained my own part in my head)."

While it seems that Mozart was optimistic about the prospects of his career after his move to

Vienna, the K. 379 sonata does not seem to reflect the same optimism. It has been suggested by scholars that much of Mozart's frustration and loss, both personally, with the loss of his mother, and professionally, may have resurfaced after the stress of moving to Vienna. The sonata, though in G Major, frequents the key of g minor, which was Mozart's preferred key to portray stress and tribulation. After a very lyrical adagio section with rolled arpeggios, the first movement launches into a threatening allegro with numerous suspensions, creating a disturbing dissonance followed by a momentary relief. The second, and final, movement is presented as a theme and five variations. All but the fourth variation are set in the key of G Major, with the fourth variation once again in the key of g minor.

Around the year 1890, Johannes **Brahms** declared that he was going to retire because there was no more music left inside of him. However, after hearing a performance by German clarinetist Richard Mühlfeld, Brahms found it in himself to write four more pieces showcasing this incredible musician. One of those pieces was the **Sonata in E-Flat Major, Op. 120, No. 2**, which he then transcribed for viola. Unlike Mozart's violin sonatas, in which the violin was an accompaniment to the piano, Brahms treated both instruments equally. This can be seen throughout this sonata as the equal voices of the viola and piano pass phrases back and forth.

The Sonata in E-flat Major is full of warmth, with long, lyrical, and archlike phrases. The first movement, marked *Amabile*, is just that. The movement starts with a tender statement of the main theme, portraying a sense of calm and contentment. As this theme is developed throughout the movement, meandering through multiple keys, it arrives at the second theme, marked *Sotto voce*. After a series of triplet rhythms, the magical moment marking the recapitulation arrives, leading us to the *Tranquillo* and returning at last to the home key of E-flat Major.

The second movement is a fiery scherzo, typical of Brahms' intermezzi, in the dark key of e-flat minor. In ternary form, this turbulent *Appassionato* section bookends the calm middle section, marked *Sostenuto*. In this middle section, composed in the bright key of B Major, there is thick, hymn-like triadic movement in the piano, supporting the sublime melody of the viola. The movement then concludes with a return to the stormy *Appassionato*.

The third and final movement is a theme with five variations. Brahms plays a lot with rhythmic ambiguity throughout this movement. For example, the first variation plays with syncopation, as the viola and piano play off of each other, while the second variation presents a triplet counter melody. The third variation reflects an ongoing conversation between the viola and piano. As the two instruments seem to toss phrases of thirty-second notes back and forth, it often seems that each instrument is trying to one-up the other. The fourth variation once again brings back the use of syncopation, with each instrument striking bell-like tolls on the offbeat of the other. The fifth variation, marked *Allegro*, brings back the initial theme, but sped up and moved to the key of e-flat minor. The movement ends with a coda, marked *Più tranquillo*. The coda makes use of previous themes, heard earlier in the movement, before reaching a very stately and grandiose ending in E-flat Major.

Sir Edward **Elgar's Violin Sonata in e minor, Op. 82**, one of the three conservative chamber works that he composed during his stay in Fittleworth, Sussex, was written during what became his last creative period of composition. He had not written anything of substance in over two years and was in poor health, due to the deeply troubling events of World War I. His violin sonata, however, was completed on September 15, 1918, one month after its conception, and returned to the