

5-1-2016

## Senior Recital

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espressivo). The piano begins with a soft, but steady melodic line, while the violin floats above the piano, in a ponderous mood. This dialogue develops further throughout the movement, and the two instruments can be heard trading both similar and identical melodic and accompaniment material. The short, and dance-like third movement (Scherzo: Allegro molto) holds a section where the violin and piano are purposefully out of sync with each other. The fourth, and final movement (Rondo: Allegro ma non troppo) begins with a light theme, and circles through major and minor variations of the main themes. The sonata ends with a riveting passage of triplets, riddled with sforzandi.

#### **Johannes Brahms (1833-1897) Violin Sonata No. 2 in A Major, Op. 100**

Johannes Brahms was born in Hamburg in 1833, and spent his early life at the piano, studying under some of Hamburg's finest pianists. He began composing around 1850, writing piano sonatas, piano trios, and choral works. Brahms is widely known as a successor to Beethoven, Schubert, and Schumann for his orchestral works, small piano pieces, and songs. The composer was a self-admitted perfectionist, which may have partly resulted from what Robert Schumann declared about the young composer in 1853 upon hearing his music: "sonatas, veiled symphonies rather, songs, the poetry of which would be understood even without words...sonatas for violin and piano, string quartets, every work so different that it seemed to flow from its own individual source..." (Bozarth & Frisch). Brahms' perfectionism seemed to work well for him, as he achieved popularity and revere in his lifetime; a non-existent feat for many composers.

Brahms supposedly composed and discarded four violin sonatas prior to writing the current three that we know today. The Violin Sonata No. 2 in A Major was composed during the summer of 1886 in Thun, Switzerland. The work received its first performance in Vienna on December 2, 1886, and was published in 1887. Brahms had a close friendship with violinist Joseph Joachim, and attended a performance of the Beethoven violin concerto five years prior to beginning work on his three violin sonatas. Joachim advised Brahms on the writing of his violin concerto, which was written prior to the sonata set (Bozarth & Frisch). Out of the three Brahms violin sonatas, all are very unique, but the second is by far the most lyrical.

The opening movement (Allegro amabile) begins with a sweet melody introduced by the piano, and echoed by the violin. This lyrical introduction is interrupted in a dramatic fashion when the violin plays a set of octaves, and progresses into a more robust melodic line. The piece moves between this sweetness and drama for the rest of the first movement. The second movement (Andante tranquillo) features a flowing melodic line in the violin, and an active line in the piano, as well as multiple Vivace sections that include double stops and pizzicato in the violin. The final movement (Allegretto grazioso) carries an air of excitement and restlessness. The sonata concludes with double stops centered around A Major.

*Program Notes by Suzanne Haitz*

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# CHAPMAN UNIVERSITY

## *Hall-Musco Conservatory of Music*

*presents a*

### Senior Recital

Suzanne Haitz, violin

Clara Cheng, piano

May 1, 2016 ■ 11:00 A.M.

Salmon Recital Hall

## Program

Violin Sonata No. 5 in F minor, BWV 1018

Lamento

Allegro

Adagio

Vivace

Johann Sebastian Bach

(1685-1750)

Violin Sonata No. 5 in F Major, Op. 24 “Spring”

Allegro

Adagio molto espressivo

Scherzo: Allegro molto

Rondo: Allegro ma non troppo

Ludwig van Beethoven

(bap. 1770-1827)

~Intermission~

Violin Sonata No. 2 in A Major, Op. 100

Allegro amabile

Andante tranquillo – Vivace – Andante – Vivace di più – Andante –

Vivace

Allegretto grazioso (quasi Andante)

Johannes Brahms

(1833-1897)

## Program Notes

### **Johann Sebastian Bach (1685-1750) Violin Sonata No. 5 in F minor, BWV 1018**

Born in 1685 in Eisenach, Germany into an impressive musical family, Johann Sebastian Bach's father was in charge of music in their town, and his uncles were all professional musicians. Members of his family taught him to play the violin, harpsichord, and clavichord. Bach studied a variety of academic subjects at The Michaeliskirche in Lüneburg, and following his graduation from the school, held several musical jobs across Germany, eventually leading to his final post, in Leipzig (Wolff). Bach achieved quite a bit of fame during his lifetime, and is considered to be one of the greatest composers in history due to his unparalleled mastery of harmony, and counterpoint.

At the time that this composition was written, Bach held the position of “Kantor”, or “Thomaskantor” (musical director) at the churches in Leipzig. He held the position from 1723 to the time of his death in 1750, and was the most famous Kantor in the history of Leipzig. The Kantor was the most important musical position in town, and held many diverse responsibilities. Bach was responsible for providing music for the four main churches in Leipzig, as well as training children's choirs in music, and making sure there was music for town events. During this time, Bach primarily composed hundreds of cantatas, passions, and vocal works. The only instrumental works he wrote during this period were several keyboard works, the set of Six Sonatas for Harpsichord and Violin, and a very small number of works for organ (Wolff).

The set of Six Sonatas for Harpsichord and Violin (BWV 1014-1019) was composed before 1725, and revised before 1740. An early version of the Sonata No. 5 only included the third movement marked “Adagio”. In the first movement (Lamento), the piano has the theme for the majority of the time, with the violin adding ornamentation, and sometimes taking over the melodic line. The second movement marked (Allegro) is a fast paced dance-like movement in which the violin and piano are trading melodic material. The third movement (Adagio) consists of repetitive rhythmic material in both instruments throughout the movement, but with interesting harmonic movement. The fourth, and final movement (Vivace) brings back the dance atmosphere, but with a syncopation in the violin line, and the almost constant trading of melodic material.

### **Ludwig van Beethoven (bap. 1770- d. 1827) Violin Sonata No. 5 in F Major, Op. 24 “Spring”**

Ludwig van Beethoven was baptized on December 17, 1770 in Bonn Germany, and died on March 26, 1887 in Vienna. His father Johann was an amateur musician, and wanted his son to be a prodigy along the level of a young Mozart. Therefore, Johann gave young Ludwig music lessons, which often resulted in tears due to their harsh nature. He continued to exploit Ludwig by forcing him to give public performances at a young age. Ludwig van Beethoven is known for his three periods of composition: the early Formative period (up until 1802), the middle period (1803-1812), and the late period (1813-1818) (Kerman).

This sonata was written in the second half of 1800, under the first period. This early period marked the use of a Viennese style of composition, which stemmed from the influences of Mozart and Haydn. Pieces in this period were much lighter, both melodically and harmonically, and used much less chromaticism. The first performance was in 1801, as well as the publishing of the work, which occurred in Vienna. Beethoven dedicated this work to Count Moritz von Fries who was a well known patron of the composer. Beethoven's fourth violin sonata, seventh symphony, and his first string quartet were also dedicated to the Count (Kerman). This sonata, Op. 24, was originally published with a counterpart, the Op. 23 Violin Sonata. The two sonatas were later assigned individual opus numbers (Cooper). American musicologist Lewis Lockwood suggests that in composing this sonata, Beethoven was attempting to write inherently “lyrical and beautiful” works, in order to combat critical reviews that claimed that his music was “bizarre, ungracious, and opaque” (Cooper). This sonata was given the designation “Spring” after Beethoven had died (Kerman).

The first movement (Allegro) begins with a delicate melody in the violin, accompanied by a peaceful piano part. The roles of violin and piano are switched in the opening of the second movement (Adagio molto

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Instrumental Performance degree. Ms. Haitz is a student of William Fitzpatrick.*