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Jay Varga

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ORIGINAL COMPOSITIONS
BY
JAY VARGA



**MUSIC ABOUT
EVERYTHING
AND ITS
OPPOSITE.**

SATURDAY, MAY 20, 1995

2:00 pm
Salmon Recital Hall
Berteau Music Building
Chapman University

*IN MEMORIUM
FOR VIOLIN AND PIANO*

*Bill Lee, Violin
Jay Varga, Piano*

ANGEL EYES

*Amber Stout, Soprano
Mr. Varga*

INTERMISSION

DOUBLE PIANO SONATA

*Thomas Cuffari
Mr. Varga, Pianos*

*CONCERTO FOR CELLO
AND TWO PIANOS*

*Adagio — Allegro
Adagio con moto
Allegro*

*Mr. Varga, Cello
Mr. Cuffari
Jeff Alu, Pianos*

NOTES

Music about Everything and its Opposite. What does it mean? I was doing some research to find an appropriate title for my recital when I came upon a quote about art in the early 20th century that stated it was "...about everything and its opposite." I suddenly realized this was a great description of my composing — very ambiguous, almost *oxymoronic* but seemingly appropriate. Everyone that I discussed this idea seemed to agree and the theme stands, though the interpretation is up to the listener.

There are many influences in my music and each of these works holds a special memory for me. I have already been asked multiple times the reasoning behind my violin and piano piece. With much reluctance I must admit that **IN MEMORIUM** was written in response to my feelings of desperation and anger over the many people that were and are being affected by HIV and AIDS. I truly do not want this to represent the disease nor people's feelings but only my own interpretation on this devastating plague. I feel that the violin and piano have a special relationship in this work trading one from each other in their continual march forward into a dark, unknown world. There is no secret meaning and I do not hope to offer a solution in this work. After writing the bulk of the piece, it was stolen (along with my earlier compositions) and has had to be reconstructed in the last few months. The vocal work, *Angel Eyes*, is based from a poem written by my dear favorite friend, Sara Anne Gelser. This, too, has had to be reconstructed from an earlier period in my composing and I dedicate this song to her. **DANCE WITH ME** is from the collection of her poems and was intended for my favorite friend Nicole to sing but, alas, she is in Italy and cannot attend today.

In the fall, the Chapman Symphony Orchestra performed Francis Poulenc's *Concerto in D Minor for Two Pianos and Orchestra* which renewed my interest in a double piano work. I had written the beginning to a double piano piece but was dissatisfied with it and put it off to work on other compositions. After listening to the Poulenc along with some of his other double piano works, I decided to begin again on the **DOUBLE PIANO SONATA** with completely new ideas.

The **CONCERTO FOR CELLO AND TWO PIANOS** is the only

surviving work from my earlier period of writing. The first movement was completed almost two years ago and premiered for Dr. Martin's composition students in May 1993. The original first movement was written with the intention that the two piano parts be orchestrated (unfortunately, the orchestration was stolen along with all my other works). It was revised to allow the pianists to be able to play *all* the notes in a more "pianistic" manner. The other movement was completed this year to round out this large scale composition and intended for the two pianist to play. Other movements are in the planning stages to create a complete work. I was inspired to write this work at the urgings of Dr. Enix, my cello teacher. We has discussed arranging a small piano piece of Alexander Scriabin into a cello and piano work. After working on the piece, we begin to discuss the lack of decent cello concertos for mid-level cellists. There were either very difficult works or very simple ones and I took her challenge to try my hand at a concerto suitable for a medium range of playing. Somewhere in the process, the concerto grew into a work that is more an upper level piece but still gives mid-level cellists a chance to work on a piece in a modern language that is within their reach. I based the concept of the work on Shostokovich's *Concerto No. 1 in E-Flat Major for Cello and Orchestra*. I wish to dedicate this work to Dr. Enix, for all her advice and wisdom about the world and her care in mentoring me in my schooling. I am delighted that she will be hearing this for the first time.

I wish to thank so many people that I know but I am afraid I might miss someone. Dr. Martin has been a wonderful help to me giving me advice about music, the intricacies of life and other keys to the universe. My parents are very important to me and I give much of the credit to who I am to them. I wish to thank the performers for putting up with me and performing in such a short practice time. I also owe much to my former and present teachers and thank them for all they have done. Pamela Hanson created a spectacular layout and design of my recital invitation, poster and program. Nicole and Erik, two of my favorite friends, my heart aches that you cannot be here to enjoy the recital. My friends and family mean so much to me and I want to let them know that I appreciate all their pushing and prodding to help me along.