

DMA RECITAL

Saturday, November 11
Recital Hall
3:30 p.m

JAKE PIETRONIRO, VIOLA
DR. EUN-HEE PARK, PIANO

PROGRAM

Viola Sonata No. 1 in B-flat major, Op. 36	Henri Vieuxtemps
I. Maestoso-Allegro	(1820-1881)
II. Barcarolla: Andante con moto	
III. Finale scherzando: Allegretto	
Capriccio in C minor for Solo Viola	Henri Vieuxtemps
	(1820-1881)

INTERMISSION

Elegy for Solo Viola	Igor Stravinsky
	(1882-1971)
Concertstück for Viola and Piano	George Enescu
	(1881-1955)

PROGRAM NOTES

Viola Sonata, Op. 36., Capriccio in C minor for Solo Viola

Henri Vieuxtemps was a Belgian born violinist and composer, and was one of the most renowned violin virtuosos of the 19th century. As a child prodigy, he made his concert debut at the age of 6, playing a concerto by Pierre Rode, and began touring Europe as a performer.

During his travels, he met and impressed characters like Robert Schumann, Hector Berlioz, and Niccolò Paganini with his natural musicality and virtuosity. His travels took him to Russia, where he founded the Saint Petersburg Conservatory violin school, and later to Paris after a stroke paralyzed his right arm, where he was a fixture of the music scene there. Due to his international acclaim, he was able to champion his own compositions during his travels, and became a renowned composer as well.

Vieuxtemps' career was often compared to that of Paganini's, and like the latter, he was also a master of the viola, and devoted significant time and energy to its playing, particularly in the string quartet medium. Rather than treating it like a larger violin, though, Vieuxtemps recognized its distinct qualities of timbre, color, and capability. The *Viola Sonata* is a great example of these qualities, and blends Vieuxtemps' international background seamlessly with his musicality and tasteful virtuosity.

The *Capriccio in c minor* is one of the few pieces that Vieuxtemps ever composed for the viola, though he was an avid supporter and performer of it. This *Capriccio* is an "homage to Paganini" and draws comparisons to the former because of their mutual legendary virtuosity, compositional skill, and performing careers. Despite being a virtuoso violinist in his own right, Vieuxtemps was a much different player than Paganini, and preferred melodic line and expression to pure technical execution. Vieuxtemps' student, Eugene Ysaye, a prolific violinist and composer in his own right, quotes his teacher as saying "not runs for the sake of runs—sing, sing!"

Elegy for Solo Viola

Igor Stravinsky was a Russian composer and conductor most known for turning the classical world upside down with his compositional aesthetic. A famous story of his ballet, *The Rite of Spring*, involved outrage and riot at the content of the music at its premiere in 1913.

Stravinsky found himself at the St. Petersburg Conservatory for his formal education, and, like both Enescu and Vieuxtemps, Stravinsky established a large element of his professional identity through performances of his music in Paris." Stravinsky had a few different compositional periods, but it's interesting to point out that around the time this *Elegy* was written, he was in the middle of his neoclassical period, which is generally (and reductively) defined as a rejection of Romantic qualities. Though not particularly tonal, this *Elegy* has elements of sensitivity and expressivity that one might be surprised to have been found during this period of his compositional output. Stravinsky wrote this *Elegy* in 1944 as the result of a commission by the viola player Germain Prévost of the Pro Arte Quartet to memorialize the death of the founding member of the group, Alphonse Onnou, who passed away in 1940. This *elegy for solo viola* remains Stravinsky's only composed piece for the instrument. Despite this sparse output, the *Elegy* showcases Stravinsky's imaginative compositional style and the dynamic possibilities of the viola as a solo instrument. The piece is marked *con sordino* or, "with mute" throughout, which allows for some unique color and texture, in addition to extremely effective dynamic ranges, especially in the softer dynamics. The piece itself resembles a ternary ABA form, where a haunting, chant-like melody digresses into faster fugal material, which in turn flows back to this chant melody.

Concertstück for Viola and Piano

Georges Enescu was one of the most prolific composers of the 20th century, and is acclaimed in Romania as one of the greatest musicians in Romanian history. A well-rounded musician, Enescu was renowned for his skill as a composer, conductor, and violinist, getting the opportunity to showcase his talent internationally through many mediums. He was the youngest pupil ever to be admitted to the Vienna Conservatory, where he excelled and”

“graduated at the age of 12. He then moved to France to study at the Paris Conservatory, studying violin and composition with the likes of Gabriel Fabre and Jules Massenet. Enescu was heavily influenced by the music from his home country in his well-known compositions like the two Romanian Rhapsodies, in addition to his interest in Oriental music, then a hallmark of the French aesthetic for blending multiple, disparate, and non-German musical influences.

Enescu’s final stop was in America, where he was sought out as a conductor, appearing with the New York Philharmonic, the Philadelphia Orchestra, and eventually teaching at the Mannes School of Music.

“While he was in Paris, Enescu was commissioned In 1906 by Gabriel Fauré to write a showpiece for the annual competition at the Paris Conservatory. A hallmark of the music program, many pieces were commissioned every year for the students to perform, making Paris an incredible mecca for new music. A quintessential element of Enescu’s compositional charm was that he blended his Romanian background with his Germanic musical education, and later with his French education at the Paris Conservatory, making him a truly international composer. Ultimately, Enescu is a fiercely unique composer, embracing some traits of the traditions he was schooled in and rejecting others. The Concert piece is a great example of this, as one can hear multiple influences like French Impressionism and inspired Romanian folk melodies. Enescu’s influence on the next generation of musicians cannot be understated, having trained the renowned violinist Yehudi Menuhin, and playing with the original cello virtuoso, Pablo Casals. Casals held Enescu in very high esteem, calling him a genius and “the greatest musical phenomenon since Mozart.””

UPCOMING EVENTS

Fall Student Chamber Ensembles

Tuesday, November 14
7:30 p.m., Recital Hall

Fall Choral Showcase

Tuesday, November 14
7:30 p.m., Concert Hall

Faculty Recital: Eric Yates

Wednesday, November 15
7:30 p.m., Recital Hall

Huxford Symphony Orchestra

Thursday, November 16
7:30 p.m., Concert Hall

Jaichen Li, Piano

Friday, November 17
5:30 p.m., Recital Hall

Dakota Mincey, Saxophone

Friday, November 17
7:30 p.m., Recital Hall

Eliana Leonard, Clarinet

Friday, November 17
8:00 p.m., Recital Hall

Early Chamber Ensemble

Monday, November 27
5:30 p.m., Recital Hall

Jazz Lab Band

Monday, November 27
7:30 p.m., Concert Hall

Jorge Diaz, Clarinet

Tuesday, November 28
5:30 p.m., Recital Hall

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