Dissertation in Music Performance

by

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ABSTRACT

The focus of the first program is to frame Hector Villa-Lobos' Sonata no. 3 in reference to contemporary French and European musical trends, namely Gabriel Fauré's Sonata in A Major, Op. 13, and Olivier Messiaen's *Fantaisie por violon et piano*, to highlight more works of Villa-Lobos' pre-nationalistic period of composition, within which his pieces were infused with musical elements of composers such as Milhaud, Debussy, Stravinsky, and other foreign influences. In contrast, Sepehr Pirasteh's *Narrative* offers a solo experience, incorporating traditional elements of Persian classical music that ultimately guides the performer and audience through an evolving performance of a *radif*.

The second program features nine miniatures from a variety of styles, time periods, and locales. The program opens with the alluring Five Melodies of Sergei Prokofiev. Originally written for voice as a string of neoclassical *de capo* arias, the piece was subsequently adapted for violin. Georg Telemann's Fantasie no. 7 is the earliest example of a miniature represented on the program, and paired with TJ Cole's Miniatures and Icli Zitella's Golden Calf*,* the three pieces reveal innovations in the solo style of violin composition, showcasing the freedom of form found in the fantasy genre. Lili Boulanger's *Nocturne*, *Cortége*, and the popular *D'un matin de printemps* represent early twentieth-century French miniatures, while Fritz Kreisler's *La Gitana* and Maria Newman's *Appalachian Duets* are featured to add extra flair to the program.

The third program highlights two standard sonatas of the violin repertoire: Ludwig van Beethoven's Sonata no. 5 in F Major, op. 24, and Claude Debussy's Violin Sonata. Beethoven's Sonata no. 5 represents a revitalization of his popularity in response to scathing reviews of his music in German periodicals, while the sparkling but brief Violin Sonata of Debussy is his last piece, composed and premiered while the composer was battling cancer.

FIRST DISSERTATION RECITAL

CHASE WARD, VIOLIN

Sunday, December 11, 2022
Walgreen Drama Center, Stamps Auditorium
5:30 PM

Sonata no. 1 for Violin and Piano in A Major, op. 13 — Gabriel Fauré (1845–1924)
(Sainte-Adresse and Paris, 1875–1877)
Allegro molto
Andante
Scherzo: Allegro vivo
Finale: Allegro quasi presto

Julian Grabarek, Piano

Sonata no. 3 for Violin and Piano (Rio de Janeiro, 1920) — Heitor Villa-Lobos (1887–1959)
Adagio non troppo
Allegro vivace scherzando
Molto animato e final

Hsin-yi Sandy Huang, Piano

Narrative (Philadelphia, 2021) — Sepehr Pirasteh (b. 1993)
Darâmad
Chahâr-mezrâb
Zarbî
Reng

Fantaisie (Paris, 1933) — Olivier Messiaen (1908–1992)

Hsin-yi Sandy Huang, Piano

Gabriel Fauré's Sonata no. 1 for Violin and Piano in A Major, op. 13

Admired as one of the major composers of French vocal repertoire, Gabriel Fauré's (1845–1924) beloved violin sonata functioned as one of his first launchpads in establishing himself as a major composer of French instrumental repertoire. His Sonata in A major Op. 13 for violin and piano displays a melding of classical French tradition with his education in religious music and showcases his musical innovation within the genre of the violin and piano sonata. Fauré's musical innovation was informed by technical advances in the tools of violin playing which included the newly adopted Tourte bow, a longer fingerboard, a thinner neck, strings made of metals rather than gut, and the advent of the chinrest.[1] With these technical advances in string-playing equipment, violinists were able to play with greater virtuosic ease, and new traditions of violin playing emerged, prioritizing continuous vibrato, and formalizing modern bow strokes such as *sautillé*, *spiccato*, *ricochet*, and *staccato*, into violin pedagogy and treatises.[2] These technical advancements occurred in conjunction with the tenure of core pedagogues of the French school of violin playing at the *Conservatoire de Paris*, inclusive of the great Pierre Baillot, Charles de Bériot, Rudolph Kreutzer, Pierre Rode, and Pierre Gaviniès. With the founding of the *Conservatoire de Paris* in 1795, musical and instrumental technique scholarship centered around the production of faculty-authored treatises "offering systematic courses of technical and interpretative instruction to aspiring professionals."[3] With joint authorship between

[1]Hana Yoo, "Capturing the French Romantic Essence of Gabriel Fauré's Violin Sonata, Op. 13: A Practical Guide for Violinists," Dissertations or Theses, 2010, https://proxy.lib.umich.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fdissertations-theses%2Fcapturing-french-romantic-essence-gabriel-faur%C3%A9s%2Fdocview%2F814712805%2Fse-2, 12.
[2]Ronald Kogen. "Nineteenth Century Developments in Violin-Piano Duo Music." Northwestern University, 1968. https://proxy.lib.umich.edu/login?url=https://www.proquest.com/dissertations-theses/nineteenth-century-developments-violin-piano-duo/docview/1789299794/se-2, 11.
[3]Hana Yoo, "Capturing the French Romantic Essence of Gabriel Fauré's Violin Sonata, Op. 13: A Practical Guide for Violinists" 18.

Baillot, Kreutzer, and Rode, the official curriculum of violin playing at the *Conservatoire* was published in 1804. This *Méthode de violon* stood unchallenged as a standard method for *Conservatoire* violinists, and was one of many treatises Fauré studied to inform his violin compositions.[4] However, it was not until 1834 that Baillot's treatise, *L'art du violon*, addressed new possibilities of bowing with the newly adopted Tourte bow. Baillot's most famous student is De Bériot, who founded the Franco-Belgian violin school at the Brussels Conservatory, and whose technique books are still highly regarded today. As a faculty member at the *Conservatoire de Paris*, Fauré was highly influenced by these technical and musical developments of violin technique, and saw a higher demand of technical facility manifest during his tenure at the school.[5]

The origin and success of Fauré's Sonata op. 13 reveals a complex network of professional, interpersonal, and pedagogical figures of late twentieth-century Paris. In addition to the musical and technical influences from the Franco-Belgian school of violin founded by Baillot and De Bériot, Fauré emerged as a prominent figure in the Parisian music scene with the help of many individuals, most notably, his teacher Camille Saint-Saëns. After the passing of his primary teacher, Louis Niedermeyer, Camille Saint-Saëns became Fauré's teacher at the Niedermeyer School. The relationship Fauré cultivated with Saint-Saëns proved to be an everlasting friendship and mentorship, with Saint-Saëns encouraging Fauré to innovate by building upon, and challenging the traditional wisdom he learned from Niedermeyer. Fauré would frequently workshop newly composed songs and chamber works in the setting of the

[4]Hana Yoo, "Capturing the French Romantic Essence of Gabriel Fauré's Violin Sonata, Op. 13: A Practical Guide for Violinists" 18.
[5]Hana Yoo, "Capturing the French Romantic Essence of Gabriel Fauré's Violin Sonata, Op. 13: A Practical Guide for Violinists" 17.

salon. Through Saint-Saëns' connection, Fauré featured many of his new works at the salon of French mezzo-soprano and composer Pauline Viardot, who also happened to be the sister-in-law of the respected violin pedagogue, Charles De Bériot.

The Sonata for Violin and Piano no. 1, op. 13, was Fauré's first chamber composition, and was composed in the summer of 1875 while vacationing with his friends, Marie and Camille Clerc. The Sonata Op. 13 stands as one of the three masterpieces from his early period. Camille Clerc assisted the publication process through Breitkopf and Härtel in Germany, making the Sonata Op. 13 Fauré's first published work. Though violinist Hubert Leonard helped Fauré in the composition process, Fauré dedicated the Sonata op. 13 to Paul Viardot because he was in love with Paul's sister, Marianne Viardot, who was the daughter of Pauline Viardot and the fraternal niece-in-law of Charles De Bériot. Paul, being a close friend of Fauré and violinist, was the first to perform the piece with Fauré on piano at the home of the Clercs in Sainte-Adresse, France. The official premiere of the Sonata op. 13 took place at Paris' *Salle Pleyel*, with Marie Tayau on violin, and proved to be a major milestone in Fauré's career as the Sonata was met with extreme fondness and enthusiasm. After publication in 1877, many high-profile artists adopted the sonata into their repertoire, contributing to the piece's widespread popularity. The Sonata op. 13 stands as the greatest example of French Romantic composition for the violin and piano, filled with tremendous romance and vigor, exemplifying the Romantic, French trend of featuring overwhelming emotions at the fore of composition.

The overall form of the Sonata op. 13 is traditionally classical, consisting of four movements with each possessing its own distinct form. The first movement is in strict sonata form, though the harmonies are classically unconventional. The melodic lines in both the violin and piano are tremendously long in periodicity, and the technical demands are intense,

particularly for the piano. The first movement features melodies in syncopation, which hinge on the upbeats for momentum. Technical demands for the violin include continuous vibrato, legato lines, smooth string crossings, broken octaves, and dynamic terracing. The second movement is darker, calmer, and focuses on the intimacy between the violin and piano. This movement is said to embody a gondolier's stroke, and plays out as a *barcarolle* in 9/8. The melody is handed off between the two instruments, and the *andante* tempo demands continuous vibrato and the creation of delicate, long lines with the bow. The third movement, marked *allegro vivo*, is a fast, spirited piece in ternary form. The movement was so captivating at the premiere that Marie Tayou and Fauré performed the movement a second time after thunderous applause from the audience. This movement demands expert bow technique, features generous use of the bow stroke *sautillé*, and also features playful rhythmic challenges with audaciously placed accents on weak beats. The fourth movement is a dramatic and tuneful rondo piece with a highly romantic theme in the middle episode. The movement features chromaticism and the piece culminates in a virtuosic coda.

Heitor Villa-Lobos' Sonata no. 3 for Violin and Piano

Heitor Villa-Lobos (1887–1959) composed his Third Violin Sonata for Violin and Piano in Rio de Janeiro in 1920. The Sonata still remains the least performed of his 4 total sonatas for violin and piano, and I chose to perform this piece to highlight its musical and pedagogical value to the violin and piano repertoire. There is no record of a premier or first performance, so programs featuring the Sonata no. 3 truly bring significant value to the piece. Because of the composer's significant output of over 1,000 works, many of Villa-Lobos' pieces have not been streamlined into canons of Western music. This Third Sonata stands as a strong example of Villa-Lobos' pre-nationalistic style, a period of his output that is generally undervalued and under-researched.[6] Villa-Lobos is often generalized as a nationalistic, South American composer, and is typically the first-choice composer of many individuals and organizations that seek to program Latin American music, or Latin American-sounding music. As Rommel Fernandes points out in his dissertation, many researchers are eager to find nationalistic trends in the works of Villa-Lobos in order to justify their quality.[7] Generally, researchers claim that Villa-Lobos' music lacks formal consistency, however, this view is archaic and falls into the trap of imposing traditional values of Western music.[8] The Third Sonata cannot be strictly and formally analyzed in a conventional way. In my research, I have found that analyzing the piece according to its inner logic leads the performer to success.

[6]Jamary Oliveira, "Black Key versus White Key: A Villa-Lobos Device," in *Revista de Música Latino-Americana* (Vol. 5, no. 1, 1984), 33.
[7]Rommel Fernandes, "Heitor Villa-Lobos: Third Sonata for Violin and Piano" 7.
[8]Rommel Fernandes, "Heitor Villa-Lobos: Third Sonata for Violin and Piano" 7.

The style of the Third Sonata is perhaps the most interesting aspect of the piece, as it is a fluid style, passing through and blending Jazz, French Impressionism, Brazilian folkloric, and Romantic sections. Fernandes points out that "a lack of stylistic uniformity in many of Villa-Lobos' compositions may indeed have contributed to the discouragement of serious analysis of these pieces."[9] Interestingly enough, Villa-Lobos was not concerned with analytical explanations of his pieces, famously saying "My work is to be played and not to be analyzed."[10] The blend and diversity of stylistic influences is what contributes to the value of the sonata, especially during the time of its creation in 1920. We can see the effects of musical globalization taking root in this rather pre-globalized era. Rio in 1920 was heavily Eurocentric, and many patrons of the arts were primarily fans of Saint-Sëans, Darius Milhaud, (both of whom visited Rio), Fauré, Debussy, Ravel, Wagner, and Puccini. Due to these influences, Villa-Lobos incorporated *en vogue* European trends into his early compositions in order to be "accepted by his city's musical circles."[11] The harmonic scheme of the sonata may be described as nonfunctional tonality, with usage of polytonality, bitonality, chromaticism, and diatonicism. Harmony is used as color in this Sonata, and opens up more possibilities of technical demand for the violin and piano. Debussy had a huge stylistic influence over Villa-Lobos, and incorporating contemporary French Impressionist techniques allowed Villa-Lobos to distinguish himself from older composers of Rio. Villa-Lobos struggled to pigeonhole his compositional style in accordance with the traditional standards of Brazilian musical education. The Third Sonata features many Debussy-like techniques, such as chord planing, whole tone scales, altered chords, and non-traditional

[9]Rommel Fernandes, "Heitor Villa-Lobos: Third Sonata for Violin and Piano" 12.
[10]Rommel Fernandes, "Heitor Villa-Lobos: Third Sonata for Violin and Piano" 13.
[11]Rommel Fernandes, "Heitor Villa-Lobos: Third Sonata for Violin and Piano" 17.

sonorities. The harmonies featured in the Third Sonata are most closely related to Debussy's compositional style, and rhythmic influences of Stravinsky are also found in the piece.

The first movement, marked *Adagio non troppo,* incorporates an abundance of *glissandi* in the violin part, and is highly romantic, internal, and exploratory. The textures and registers of the movement function as structural indicators of new sections, each with its own sound world and timbre. Harmony is treated as color as dominant chords with 9ths and 11ths remain unresolved, moving on to more dissonant chords. Harmony and rhythm also provide contrast between sections. Unlike the Fauré Sonata, there is not a discernible form of any of the movements, however there are stable and unstable sections as determined by pulse stream and harmony. The beginning and end of the first movement are tonally unstable, and the middle sections anchor us in a semi-tonal melody with a more concrete sense of pulse. This is opposite of how sonata form treats harmony, with tonally stable sections occurring in the beginning and end, and a tonally unstable section developing in the middle. The second movement, marked *Allegro vivace scherzando*, contains more tonal stability in comparison to the first movement, and features a more cohesive, steady tempo. There is more motivic material, fragmentation, and violinistic elements, such as left hand pizzicato, harmonics, a variety of bow strokes, and motivic figurations in fourths and fifths. There is a jazz-like quality to the movement, especially with the lilting triplet motive. The third movement is very French Impressionistic, and circles through motives even more than the previous two movements. The return of the *glissandi* in the slow first theme of the opening movement occurs at the end of the third movement, just before the coda, which launches us towards the thunderous close of the sonata.

Sepehr Pirasteh's *Narrative*

Sepehr Pirasteh (b. 1993) composed Narrative in 2021 while a student at Temple University in Philadelphia. The piece is dedicated to violinist Charlene Kluegel. Pirasteh includes the following note in the score of the piece:

> I called this piece *Narrative* as if we are hearing a new narrative of the performance tradition of Iranian classical music. Although I am using a violin here, I have tried to create the sonic effects of Iranian string instruments such as *Kamanche* and *Gheychak* through altered tuning and different bowing techniques. In the Iranian classical music's performance tradition, the instrumental music starts with a *Darâmad* (introduction) and is followed by a few fast-paced, rhythmic, and dance-like movements such as, *Chahâr-mezrâb*, *Zarbî*, and *Reng*. Not only does *Narrative* follow all of these patterns and formal structures, but it also combines both Western and Iranian musical techniques and cultures together to create a dialectical relationship.

Narrative is designed to be a full-scale exploration of a *radif*, with a clear form that educates the performer and audience on the inner workings of Persian classical music. A *radif* is a collection of traditional melodic figures arranged in a tonal space, called a *dastgah*, similar to what we would think of as a particular key, *rag*, or mode. Narrative is in *dastgah shoor*, and travels to its derivatives.

Pirasteh instructs the performer to tune the instrument at A = 432 Hz, and instructs the violinist to tune *scordatura* in the following manner: string I = C5, string II = G4, string III = D4,

and string IV = G3. The lower two strings retain their standardized Western pitches, while the top string is lowered by a third, and the second string lowered by a second. Narrative is intended to imitate the *kamanche*, a type of spike fiddle native to Persia. Pirasteh instructs the violin to utilize a rubber or leather mute so the sonic coloration can better match the timbre of the *kamanche*.

The piece begins with the *darâmad*, an introduction which is played freely, and is composed to mimic *avaz* in Persian music, which is a freely performed section in a chosen *dastgah* or scale, similar to an *aalap* in Hindustani and Carnatic music. Generally, the *darâmad* should express the essence and character of the *dastgah*, setting the foundation for the composition.[12] In Narrative, the *darâmad*, marked freely and very slow, employs extended violin techniques such as varying left hand finger pressure, *sul ponticello* and *sul tasto* bowing indications, and quarter tones. The general character of Pirasteh's *darâmad* is exploratory, searching, and builds tension towards the *chahâr-mezrâb*.

After the presentation of the *darâmad*, the second movement, titled *chahâr-mezrâb*, presents a *bariolage* section with an undulating feel. The melody is presented in the bass, and the performer is free to improvise. Traditionally, the *chahâr-mezrâb*, meaning "four plectrum," is a rapidly rhythmic transition in the original *dastgah* which provides a relief of tension built up during the *avaz* of the *darâmad*.[13] There is a drone-like quality in this section, as the open D and G4 strings are constantly resonating throughout.

Next comes the *zarbî*, the primary rhythmic material that sets the pulse stream for the dance, or *reng*. While the *darâmad* and *chahâr-mezrâb* were generally unmetered sections,

[12]Bruno Nettl, "IRAN Xi. MUSIC," Encyclopædia Iranica, XIII/5, December 15, 2006, https://www.iranicaonline.org/articles/iran-xi-persian-music.
[13]Bruno Nettl, "IRAN Xi. MUSIC," Encyclopædia Iranica

Pirasteh presents the *zarbî* in mixed meters which include an alternation of 4/4 and 12+4/16 measures with articulated accents and tonic accents before launching into a dance-like tune in 5/8 and other more complex meters. The *reng* begins in measure 32, and is marked "fast and rhythmic," and is set in 12/16, set ablaze with triplets with *fortepianos*, *sforsandos*, and accents on both metrically weak and strong beats. Each downbeat is instructed to be elongated and accented. The *reng* moves into 4/4 in measure 19, and a new melody emerges, eventually getting softer, and echoing itself and previous melodies to the end of the piece.

Olivier Messiaen's *Fantaisie por violon et piano*

A devout Catholic and exemplary organist, Olivier Messiaen (1908–1992), forged his own compositional voice rooted in his desire to musically express the spatiality and spirituality of his Catholic faith. With interests in birdsong, classical Indian music, and an obsession with additive rhythm, Messiaen created a new dialogue that interweaves elements of religious music, nature, and modernist musical language. In addition to the *Théme et variations* (1932) and the *Poèmes pour Mi* (1936–37), Messiaen composed the *Fantaisie pour violon et piano* (1933) for his wife, violinist Claire Delbos, whom he married in June of 1932.
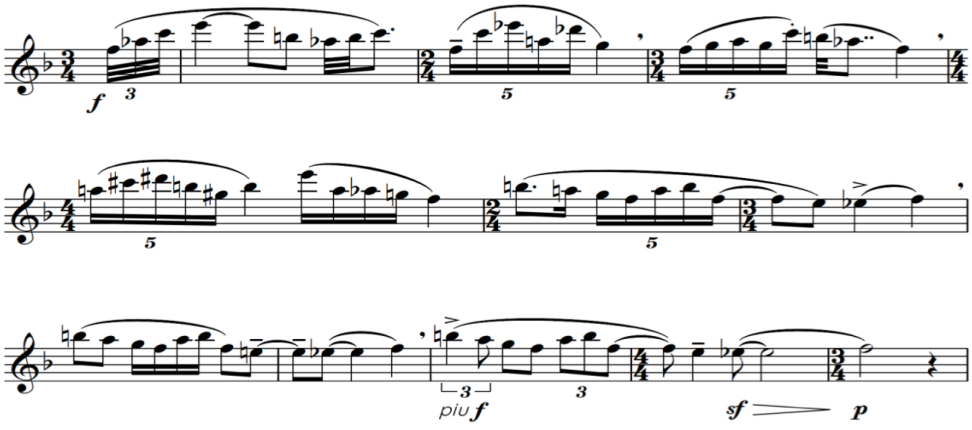
In the first years of the 1930s, Messiaen was concluding his studies at the *Paris Conservatoire* during which his mentors included Paul Dukas and Charles Tournemire (1870–1939). Tournemire was an organist and composer who worked at the *Basilique SteClotide*, Cesar Franck's previous post, and introduced Messiaen to the rhythmic wisdom and natural beauty found in birdsong. Tournemire is most known for his piece, *L'Orgue mystique*, completed in 1932, just before Messiaen completed the *Fantaisie*. In *L'Orgue mystique*, and many of his compositions, Tournemire puts modernist musical language in conversation with sacred chant and melody.[14] Through Tournemire's mentorship and wisdom transcended from *L'Orgue mystique*, Messiaen developed an affinity to the rhythmic wisdom and natural beauty found in

[14]Elizabeth McLain, "The Apolitical as Political: Olivier Messiaen's Theology, Intellectual World, and Aesthetic Agenda in the 1930s," Dissertations & Theses, 2022, https://proxy.lib.umich.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fdissertations-theses%2Fapolitical-as-political-olivier-messiaens%2Fdocview%2F2723511157%2Fse-2. 3.

birdsong. Tournemire's mentorship was highly influential, and a cornerstone in the shaping of Messiaen's compositional style.[15]
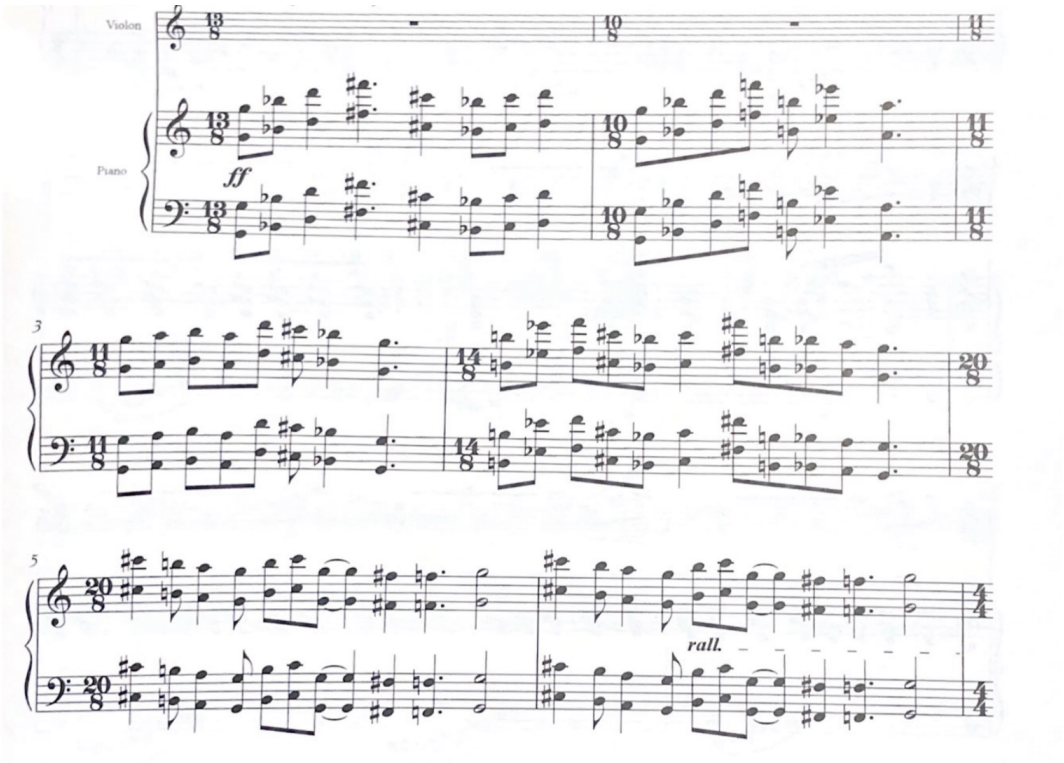
An example of Messiaen's spiritual work for the concert hall is *L'Ascension: quatre méditations symphoniques pour orchestra* (Ascension: Four Symphonic Meditations for Orchestra). Though the piece has many religious themes, it is one of Messiaen's most popular works for the secular concert hall. Composed in 1932–33, the second movement of L'Ascension derives its plainchant melodies from the *Fanataisie pour violon et piano*. A comparison of the opening of the *Fantaisie* and the second movement of *L'Ascension*, titled *Alléluias sereins d'une âme qui désire le ciel* ("Serene Alleluias from a Soul Longing for Heaven"), reveal qualities characteristic of Messiaen's compositional voice:

Example 1: Olivier Messiaen, *L'Ascension*, *Alléluias sereins d'une âme qui désire le ciel*, opening:



[15]Elizabeth McLain, "The Apolitical as Political: Olivier Messiaen's Theology, Intellectual World, and Aesthetic Agenda in the 1930s," 3..

Example 2: Olivier Messiaen, *Fantaisie*, opening:



In both openings, Messiaen features qualities found in plainchant, namely: melismatic gestures centering around a tonal center (F in *L'Ascension*, and G in the *Fantaisie*), and varied repetition and inversion of gestures which culminate on a "final," or the tonic pitch in which the chant is centered. In the *L'Ascension* iteration of the plainchant melody, Emily McLain claims that the rhythmic complexity, wide intervals, and repeated major second intervals are characteristic of Messiaen's birdsong compositions found later in his career.[16] However, in the

[16]Elizabeth McLain, "The Apolitical as Political: Olivier Messiaen's Theology, Intellectual World, and Aesthetic Agenda in the 1930s," 74.

Fantaisie, Messiaen casts the chant in a variety of meters more characteristic of the natural human, vocal quality of chant, rather than a marriage of chant and birdsong as found in *L'Ascension*.

The chant melody in the *Fantaisie* appears a total of three times, deepening in texture, and is composed in Messiaen's third mode of limited transposition. The first iteration of the chant, mm. 1–6, serves as the opening of the piece, and is first presented in octaves in the solo piano with the final centered on the pitch G. The second iteration, mm. 42–47, features the chant centered on E-flat as the pitch class for the final, and features the piano in octaves with the violin in unison with the piano's right hand. The third iteration of the chant, mm. 90–95, returns with G as the final, and its spatiality is filled out with a near continuous eighth-note motor. The chant is harmonized for the first time, and the texture of the piano is as thick as possible with heavy chords and a counter-melody. The violin is playing the right-hand melody as first seen in the opening chant.

In the *Fantaisie*, Messiaen employs a fantasy and loose form, though the piece is structurally distinct via its textures and melody. The following Table 1 illustrates the map of the piece:

Table 1: Outline of Form in Messiaen's *Fantaisie*

Section	Measures	Description
A	1–6	Fortissimo chant with G as the final, solo piano with octaves in both hands, mixed meters
B	7–27	Syncopation and trills, meter shifts between 4/4, 3/4, & 2/4
C	28–41	Legato violin texture highlighting the augmented triad in mode 3, undulating piano triplets
A'	42–47	Chant in unison with E-flat as the final, the violin joins in unison with the piano's higher right-hand octave. E-flat final is delayed to the next section though enharmonically spelled as a D-sharp sounding as the third of a B major chord
D	48–65	Features fragmentation of previous motives, section is characterized by a searching, agitated, and bipolar mood heightened by extreme contrasting dynamics, features triplets and 2:3 rhythms
E	66–75	Reflection of agitation of previous section, section is characterized as softer, more subdued with the melody and fragments being exchanged between the two instruments
F	76–89	Building towards the climax, major development of triplet motive, delay of a structural downbeat until mm. 87
A''	90–95	Harmonized chant with G as the final, most heightened iteration with thick piano texture, violin is in its highest register playing the right-hand melody as first seen in the opening chant A
B'	96–117	Syncopation and trills, goes up by a third in the secondary motivic material
C'	118–131	Legato in violin highlighting the augmented triads of mode 3, undulating piano triplets, material transposed up a third
G	132–147	Motivic fragmentation with material combined from all previous sections
H	148–160	Coda and drive to the end

The *Fantaisie* traces the evolution of the opening chant melody, and heightens the intensity of the chant through episodic sections between each iteration. Sections D, E, and F create the most tension leading up to the third iteration of the chant marked as A'', and the material afterwards consists of motivic fragments which accelerate and drive towards the coda. The *Fantaisie* is a strong fantasia piece with an intensely demanding piano part. Technical demands for the violin include continuous vibrato, supreme bow distribution, and unison and octave intonation with the piano. The piece is generally well-received in the concert hall due to the organized structure and increasing intensity of its major themes, despite employing a fantastical form.

SECOND DISSERTATION RECITAL

CHASE WARD, VIOLIN

Sunday, February 26, 2023
McIntosh Theatre, Earl V. Moore Building
7:00 PM

Five Melodies, op. 35 (Los Angeles, 1920) — Sergei Prokofiev (1891–1953)
Andante
Lento, ma non troppo
Animato, ma non allegro
Allegretto leggero e scherzando
Andante non troppo

Hsin-yi Sandy Huang, Piano

La Gitana (1900) — Fritz Kreisler (1875–1962)

Hsin-yi Sandy Huang, Piano

Fantasie Nr. 7 für Violine ohne Bass (Hamburg, 1735) — Georg Telemann (1681–1767)
Dolce
Allegro
Largo
Presto

Miniatures for Solo Violin (Interlochen, 2011) — TJ Cole (b. 1993)
I
II
III

Deux Morceaux pour Violon et Piano — Lili Boulanger (1893–1918)
Nocturne (Paris, 1911)
Cortége (Villa Medici, Rome, 1914)

Hsin-yi Sandy Huang, piano

D'un matin de printemps (Paris, 1918) — Lili Boulanger (1893–1918)

Hsin-yi Sandy Huang, Piano

The Golden Calf (New York City, 2014) — Icli Zitella (b. 1966)

Appalachian Duets, op. 38, no. 8 (2001) — Maria Newman (b. 1962)

The Heart O' the Hills
Goin' Fishin
The Train
Mammy's Little Lullaby
Grandpap's Fiddle

Lauren Pulcipher, Violin

Sergei Prokofiev's Five Melodies

Sergei Prokofiev (1891–1953) composed the Five Melodies in 1920 on a visit to California for the Ukrainian soprano, Nina Koshetz. The Five Melodies were composed as "songs without words," such as Rachmaninoff's *Vocalise*. Prokofiev composed the Five Melodies while also composing his opera, *The Love for Three Oranges*, for which Koshetz sang the role of Fata Morgana. After struggling with the opera's libretto in Russian, English, and French, Prokofiev released his linguistic frustrations, and on a trip to California, was inspired to begin work on the Five Melodies as songs "without words." After the premier of his opera in 1921, Koshetz and Prokofiev premiered the Five Melodies, only for Prokofiev to recompose the Melodies for violin in piano in 1925, readapting the soprano part with more violinistic articulation markings, shifts of register, trills, double stops, harmonics, and octaves. Prokofiev gave the first performance with violinist Pawel Kochánski.

The Five Melodies consist of five distinct musical caricatures. Similar to elements in his Classical Symphony, each melody contains neoclassical elements, most commonly their forms and textures. Each melody is cast in a quasi *da capo* aria form as found in French and Italian opera, yet Prokofiev plays with traditional rules of composition, traveling to distantly related keys in the B sections, and infusing the repeated sections with more complexity and decoration himself, rather than leaving the performers to decide for themselves. The first movement, *Andante*, instructs the violin to play with mute in the opening phrase, and can be characterized as languorous. The second movement, *Lento ma non troppo*, is a much lighter, more flowing melody, with pizzicato, long lines, and a 16th-note motor throughout. Additionally, the second melody is in ternary form, ABA', with the B section presenting a hushed (with mute), yet anxious character. The third movement is the most flamboyant melody, with a bold, passionate

opening. There is a motor throughout the third movement, first presented as 16th notes, then diminishing rhythmically to triplets, then eight notes for the B section (mm. 28). The sixteenth-note motor returns in A' section (mm. 55), with another concise rhythmic diminution as evidenced in the last four measures of the melody. The fourth melody, *Allegretto leggero e scherzando*, is a light scherzo with alternating themes, with the B theme presented louder and heavier. The form of this melody is heard as A, B, A, B', A', which is more similar to an instrumental rondo, than a *da capo* aria, however, the presence of the galloping ostinato in the piano's left hand lends the melody a *cabaletta* quality, though the melody is not emotionally extreme. The motors present in the second, third, and fourth melody are neoclassical in nature, as they mimic similar textures of music from the Baroque and Classical eras. The fifth melody, *Andante non troppo*, is in a distinct *da capo* aria form, and features a return of the languid mood from the first melody. The B section (mm. 19–37), is more animated, and the return of the A section features a coda which closes the piece in a haunting presentation of the melody in false harmonics.

Fritz Kreisler's *La Gitana*

Fritz Kreisler (1875–1962) was an Austrian violinist who is known for his dynamic performances, signature vibrato, and buttery sound. He is also known for composing several short violin pieces in a variety of global styles. He composed *La Gitana* around the year 1900, and the work is subtitled *Arabo-Spanish Gypsy Song of the 18th Century*. It is a musical caricature piece, though it does not generate an authentic gypsy style of performance. The piece opens with a bold introduction, with flourishes of long runs in the Phrygian dominant scale, utilizing the augmented second interval between the second and third scale degree. The Phrygian dominant is a mode found in music in many parts of the world. It is referred to as *hijaz-nahawand* in the Arab music world, *Dastgāh Homāyoun* in Iran, and raga *Hijaz Bhairav* in Hindustani music, among dozens of other modal interpretations globally. In the introduction, the piano acts as the *cimbalom*, as it interjects gestures and harmonies, and the violin acts as the *primas* (band leader), developing the melody, shaping the phrases, and signaling the pauses in which the *cimbalom* may interject with other gestures.[17] After the bold introduction, the piece moves to D minor in common time, with the melody avoiding structural downbeats until the last bar of the phrases, with a strong statement landing on beat one. This is followed by a section in D major, with a lilting rhythm in 6/8. There is a small coda which returns to the *primas* runs as noted in the introduction, and the piece ends with a strong gesture towards the downbeat.

[17]John Alistair Thomson, "The Gypsy in Violin Music: A Lecture Recital Featuring the Music of Kreisler, Ravel, and Sarasate; Together with Three Recitals of Music by Bartok, Beethoven, Chausson, Dvorak, Schoenberg, Schubert, Shostakovich, and Tchaikovsky," Dissertation or Thesis, 1990, https://proxy.lib.umich.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fdissertations-theses%2Fgypsy-violin-music-lecture-recital-featuring%2Fdocview%2F303887971%2Fse-2. 32.

Georg Telemann's *Fantasie Nr. 7 für Violine ohne Bass*

The fantasy is a type of suite with a loose, more general form, encouraging the performer to improvise with the compositional material freely and fantastically. Elements of the overall form of a Baroque fantasy may include a prelude, recitative, fugal movement, and dance movements. Baroque composers often used dance forms in solo works so the performer may embellish and improvise upon the original material, especially during the repeat of sections. Georg Telemann (1681–1767) composed two sets of 12 fantasies: the first set is for flute, and is rumored to be composed in 1732; the Fantasies for Solo Violin were composed secondly, and were published in 1735. The Fantasies for Solo Violin are less formally structured than the Flute Fantasies, and number 7 is unique in that it is one of two 4-movement fantasies.

The first movement, marked *Dolce*, is in a ternary ABA form, and the second movement, marked *Allegro*, is a sort of *toccata* with syncopated rhythms and fast sixteenths in AABA form. The third movement, marked *Largo*, is a *Sarabande* in a binary form with four, 4-measure phrases. The final movement, marked *presto*, is a *Rigaudon* in duple meter with leaping sixths, octaves, and tenths.

TJ Cole's Miniatures for Solo Violin

TJ Cole (b. 1993) composed the Miniatures for Solo Violin in 2011 while they were a student at Interlochen Arts Academy in Northern Michigan. Cole, originally from the Atlanta area, was exploring their compositional voice on violin, and asked if I would premiere the piece in the winter of 2012. The Miniatures for Solo Violin contain three miniatures, each with their distinctive personalities. The first miniature, which was revised in 2014, features a series of agitated sixteenth notes, and begins softly, climaxing in mm. 14, then gradually diminishing in volume until the last bar. Tritone double-stops are used in nearly every beat of the movement, and add to the immense tension building up to the climax. Measures 15–17 feature single-stops, and descend chromatically in an accelerando, until the last final gestures which return to the original tempo. The first miniature has no time signature, just a metronome indication of quarter note equals 86 beats per minute.

The second miniature, marked *Freely Expressive*, is in common time, though no bar lines are present. This movement is the longest, most melodic, and very contemplative, and one must breathe naturally with each gesture as indicated by the commas. Dynamically, the second movement has an arc-like shape, similar to the first movement. Comparing the first gestures to the last gestures, they are opposite in contour. While the opening gestures *glissando* from unison to a minor second dissonance, the final gestures *glissando* from minor seconds to unisons, achieving a sense of clarity and relaxation.

The third miniature, marked *Freely Aggressive and Fast*, begins with 4 soft pizzicato gestures, first separated by 18 seconds, then 11, 7, and 6 seconds. Similar to the second movement, this miniature is written in gestural cells, separated by commas. Arco begins on the

fifth gesture, and each subsequent gesture elaborates and builds upon the next. Cole uses the A harmonic minor scale, and features a lot of passagework in 6ths. This movement culminates in a loud, exciting ending, with the original gesture set three octaves higher, and with a fanning notation suggesting with each subsequent repetition, the gesture becomes faster and faster. (Figure here).

Overall, Cole's piece gives the violin repertoire an accessible, exciting new set of miniatures which has many pedagogical benefits to students, especially in the realm of 21st-century musical notation.

Lili Boulanger's *Nocturne* and *Cortège*

Lili Boulanger (1893–1918) was the first woman to win the *Prix de Rome*, and she was taught and influenced by the most highly regarded French composers and pedagogues of her time, including Fauré and Debussy. She struggled throughout her life with illness, what we know today as Crohn's disease, and persevered to achieve a remarkable output of compositions during her short 24 years of life. Her two miniatures for violin and piano, *Nocturne* and *Cortège*, are highly regarded in the violin repertoire, and are now performed very often.

The *Nocturne*, marked *Assez lent*, was composed in 1911 during Boulanger's time at the *Paris Conservatoire*. The piece is a beautiful arc shape, beginning with a C pedal tone for the first thirteen measures. The violin floats the melody over the pedal points, and steadily builds to the climax of the piece in measure 26. There are considerable instructions regarding tempo fluctuation, all working in tandem with the dynamics and intensity of the piece's arc shape. There is a direct quote from Wagner's *Tristan and Isolde* in the piano in mm. 32-35, and a quote from the opening of Debussy's *Prelude to the Afternoon of a Faun* in measures 36–37. The piece is through-composed with a free form.

The *Cortège*, marked *pas vite*, was completed in 1914 at the *Villa Medici*, and is dedicated to violinist Yvonne Astruc. Boulanger employs many impressionistic techniques such as fragmentation of motives, pentatonicism, and an overall *leggiero* quality. The personalities of the piece shift quickly, and though c*ortèges* are typically funeral-like pieces, this one sounds more like a graceful parade.

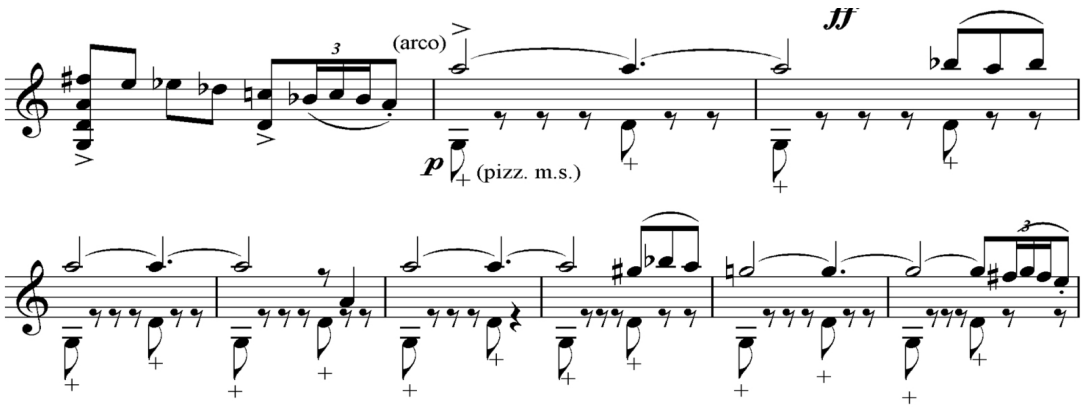
Lili Boulanger's *D'un matin de printemps*

Translated to "Of a Morning in Spring," this 1917 piece is one of the most popular pieces of Lili Boulanger. In addition to the violin, flute, and cello versions, the work has been adapted as a trio for violin, cello, and piano. Additionally, Boulanger wrote an orchestral version of the piece in 1918. Marked *assez animé*, the overall feel is light and joyous, with fast flourishes in the solo part. The piece is continuously moving forward with an eighth-note motor. Composed in a ternary form, the slower B section features fragmentation and cyclical harmony shifts of material from the A section.

Icli Zitella's The Golden Calf

Composer Icli Zitella (b. 1966) was born in Caracas, Venezuela, and composed *The Golden Calf* in New York City, while attending the Manhattan School of Music for his Master of Music in Composition. The piece is dedicated to violinist Daniela Lancara. Composed in 2014, *The Golden Calf* depicts the Israelites manufacturing of a golden calf to worship while Moses journeyed to Mount Sinai to receive the Ten Commandments. The piece opens with an unmetered introduction, marked *Lento, rubato, senza misura* (without measure), employs embellishments such as grace notes and mordents, and features natural harmonics as it builds to the *Subito allegro*. The *allegro* is in 7/8 meter, and organizes the 7 beats into 2 + 2 + 3. The *allegro* heavily features left hand pizzicato, and shifts quickly between left hand pizzicato, right hand pizzicato, and bowed or arco material. The secondary theme of the *allegro* combines both *detaché* (smooth bowing) and left-hand pizzicato, creating a challenging coordination obstacle for the performer:

Example 3: Icli Zitella, *The Golden Calf*, mm. 34–42:



Maria Newman's Appalachian Duets, op. 38, no. 8

Composed in 2001, Maria Newman's *Appalachian Duets* is a violin duo piece with American folkloric themes. The inspiration for the duos were taken from Maria Newman's newly adapted orchestral score for the silent 1919 film, *Heart O' the Hills*. The first movement, titled *Heart O' the Hills* is a moderate dance in 3/4, with an eighth note motor exchanged between both violin parts. The melody is a soaring tune that features double stops, natural harmonics and embellishments, signature of the Appalachian fiddling style. The second movement, titled *Goin' Fishin*, is a fast gallop that features a pizzicato eighth note motor exchanged by the two violins. The melody is a simple, lilting line with a light, playful character. The third movement, titled *The Train*, paints a scene of an accelerating train. Each violin is playing in thirds for the entire movement, and the movement ends with the train chugging off into the distance. The fourth movement, titled *Mammy's Little Lullaby*, has Celtic qualities, and is a tender and passionate berceuse with ample embellishments and double-stops. The fifth movement, titled *Granpap's Fiddle*, is a wicked fast fiddling frenzy that is interrupted by a slow folk song, only to be swept away by the return of the scrubby fiddling. The coda, mm. 139–150, instructs the performers to increase the tempo and drive to the end, featuring fast *bariolage*-like passages, and the fastest iteration of the movement's theme.

THIRD DISSERTATION RECITAL

CHASE WARD, VIOLIN

Thursday, April 27, 2023
Walgreen Drama Center, Stamps Auditorium
8:00 PM

Sonata no. 5 in F Major, op. 24 (Vienna, 1801) — Ludwig van Beethoven (1770–1827)

Allegro
Adagio molto espressivo
Scherzo: Allegro molto
Rondo: Allegro ma non troppo

Hsin-yi Sandy Huang, piano

Sonata for Violin and Piano in G Minor (Paris, 1917) — Claude Debussy (1862–1918)

Allegro vivo
Intermède: Fantasque et léger
Finale: Tres animé

Taylor Flowers, piano

Ludwig van Beethoven's Sonata No. 5

Composed in 1801, the Sonata no. 5 in F Major, Op. 24 is dedicated to Count Moritz von Fries, a generous patron of Ludwig van Beethoven (1770–1827). Beethoven had just recently received criticism in periodicals such as the *Allgemeine musikalische Zeitung*, which stated that his works had too much emotional gravity, and that the technical demands in his music were far too challenging. Lewis Lockwood suggests that the "Spring" sonata, and other works composed around 1800, was workshopped with this criticism in mind.[18] The "Spring" sonata is among Beethoven's last "early period" works, just before scholars define his 1802–1816 "middle period," in which he asserted more individualism in his compositions.[19] During the Classical Era, the sonata was customarily intended for amateurs to play, therefore the public was accustomed to accessible, lyrical instrumental music with limited technical demands.[20] There was a preference in the Classical Era for simple melody, and refined execution, therefore many Classical Era string works have very few passages of double stops and other special techniques.[21]

The popularization of the pianoforte allowed Beethoven to employ more dynamics in his sonatas for violin and piano. The Sonata no. 5 is filled with *sforzandi* and many more articulations, more characteristic of the scrupulous markings of the Romantic Era. Since the Sonata no. 5 is an early work of Beethoven, the Sonata retains characteristics of the Classical

[18]Lewis Lockwood and Mark Kroll, "On the Beautiful in Music: Beethoven's 'Spring' Sonata for Violin and Piano, Opus 24," essay, in *The Beethoven Violin Sonatas: History, Criticism, Performance* (Urbana, IL: University of Illinois Press, 2004), 41.
[19]Rachel Kitagawa Shapiro. "Tracing Beethoven through the Ten Sonatas for Piano and Violin." Order No. 10128594, University of Maryland, College Park, 2016. https://proxy.lib.umich.edu/login?url=https://www.proquest.com/dissertations-theses/tracing-beethoven-through-ten-sonatas-piano/docview/1812538692/se-2, 16.
[20]Lewis Lockwood and Mark Kroll, "On the Beautiful in Music: Beethoven's 'Spring' Sonata for Violin and Piano, Opus 24," 11.
[21]Lewis Lockwood and Mark Kroll, "On the Beautiful in Music: Beethoven's 'Spring' Sonata for Violin and Piano, Opus 24," 12.

Era, yet there are new ideas explored. Additionally, this is the first of the ten violin sonatas to contain 4 movements.

Generally, simple melodic content of the Sonata no. 5 is shared equally between the violin and piano, though in playful exchanges of voicing. The first movement is in sonata form, and opens with a lush, melodic theme in the violin, accompanied by Alberti bass in the piano. During the recapitulation, the roles are reversed, with the melody in the piano first. A signature Beethovenism is the element of surprise, playing with unexpected harmonies and their relationships to dynamic schemes and playful, varying rhythms. For example, the A theme of the exposition cadences in C major in mm. 24–25, and after two beats of rest, the piano enters with an unexpected *fortissimo* statement in A-flat major, the flat VI, in mm. 26. Another instance where an unexpected harmony is amplified with dynamics occurs in mm. 86, the second ending of the exposition, transitioning to the development. While the first ending cadences to the tonic of F Major (marked as *piano*), the second ending is marked *fortepiano* as Beethoven abruptly transitions from the dominant seventh chord (C7) in mm. 85, to A Major in mm. 86. Then, after a few turns and motives in A major, Beethoven bumps the harmony up a half-step to B-flat major with another *fortepiano* in mm. 90. Beethoven's generous use of *sforzandos* and *fortepianos* displays his compositional favoring of dynamic extremes for which his music is famous for.

The second movement is in the key of B-flat major, and opens with a piano melody, with a subsequent repetition in the violin. The melody is progressively more ornamented and embellished throughout the movement. The texture of the movement is like the first, with alternating Alberti bass patterns between the two instruments. While the parts do share equal access to the melody, the movement presents an opportunity for the piano to shine, as its melody is more embellished than the violin's. The A section of the movement returns in mm. 38 in the

parallel minor of B-flat minor. In measure 45, the movement moves to G-flat major, and an extended coda, mm. 54–73, closes out the movement.

The third movement is an exciting, humorous scherzo with rhythmic displacement between the violin and piano. This displacement acts as a musical joke, with the audience wondering whether the instruments have lost their rhythmic accuracy between each other. Another joke occurs in mm. 20–21, where both instruments crescendo well above the dynamic of *piano*, only to encounter a *subito piano* in mm. 21. The movement ends with a *da capo*, or return to the beginning section, and the rhythmic displacement ends the movement in mm. 27.

The fourth movement is a rondo and combines elements of all four movements. The melody begins in the piano, and is similar in mood to the opening of the first movement. An unconventionally Romantic element occurs in mm. 124–131 and mm. 193–96 where the violin has pizzicato chords. A new hymn-like melody emerges towards the end of the movement in mm. 224, and the piece ends with rambunctious triplets and chords in both instruments.

Claude Debussy's Violin Sonata

Claude Debussy (1862–1918) wrote his violin sonata as a part of *Six sonatas for various instruments*. The Sonata for Violin and Piano in G minor, L. 140, was composed in 1917, and was the last major composition he completed. The Violin Sonata was the third and last piece to be completed in his six-sonata compilation. While composing the Sonata for Violin and Piano, Debussy was ill with cancer. The premier of the work, with violinist Gaston Poulet, was Debussy's last public performance.

The first movement, *Allegro vivo*, is brief, though it does conform to sonata form. While there are glimpses of virtuosity in the violin part, it is the sensitivity to the harmonies, intimacy, and finesse of the shifting, vibrato, bowing, and *glissandi* that make the piece sparkle. The piano part is mostly chordal, with most of the melodic content presented by the violin. The second theme presents a melody in the violin that contains similarities to Gregorian chant.

The second movement, an *Intermède* marked *Fantasque et léger* (whimsical and light), features both instruments more equally than the first movement. Beginning with a sort of cadenza, the violin sets up the rhythm for a dance-like middle section which is followed by a sixteenth-note *ostinato*, mimicking a laugh. This *ostinato* is carried throughout the remainder of the movement and is cast in different moods in both the violin and piano parts.

The third movement, a *finale* marked *très animé* (very lively), combines material from the previous two movements and puts them in conversation. The movement opens with the opening theme from the first movement, but with more active *ostinatos* in the piano part, making this restatement a bit more anxious and bubbling. The main theme of the movement enters with

cascading sixteenth-note runs, and simmers down into some expressive fragmentation of the third movement's signature theme, which is basically a turn in multiple combinations with four notes: G, A, B/B-flat, and C. Scales in distantly related keys take us back to the main theme of the third movement, only to be driven to a halt before the cyclical acceleration of the theme, which thrusts forward towards the last chords of the piece.

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