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Amanda Stauffer, Junior Violin Recital

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

JUNIOR VIOLIN RECITAL

OF

AMANDA STAUFER

TIM TRUE, PIANO

SUNDAY, MARCH 25, 2018
3 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Partita No. 3 in E major, BWV 1006

..... Johann Sebastian Bach (1685–1750)

III. Gavotte en rondeau

Violin Sonata in D major, Op. 12, No. 1

..... Ludwig van Beethoven (1770–1827)

I. Allegro con brio

II. Tema con variazioni: Andante con moto

III. Rondo: Allegro

The Gadfly Suite, Op. 97a Dmitri Shostakovich (1906–1975)

arr. Konstantin Fortunato (1915–1996)

VIII. Romance

Légende for Violin, Op. 17 Henryk Wieniawski (1835–1880)

Mazurka for Violin, Op. 19, No. 1, “Obertass” ... Henryk Wieniawski

Piano Trio No. 1 in B major, Op. 8 ... Johannes Brahms (1833–1897)

I. Allegro con brio

Tim True, cello; Tyler Dellaperute, piano

Amanda is a student of Carlos Elias.

This recital is presented in partial fulfillment
of the Bachelor of Arts in music degree.

No flash photography, please.

Please turn off all cell phones.

PROGRAM NOTES

Gavotte en Rondeau from Partita No. 3

Nearly metonymic for “Baroque,” the name “Bach” belongs to one of the most famous composers in the world. Spanning 1600-1750, the Baroque period featured music characterized by a dominant melodic idea, rhythmic drive, rich and complex textures, and excessive ornamentation. Born in Eisenach, Germany on March 31, 1685, Bach grew up in a family of musicians. A capable violinist, harpsichordist, and organist, Bach earned his fame as a child prodigy and later as a composer. During his lifetime, Bach held several major posts in which he composed all of his music according to the needs and desires of his respective employers. Although Bach’s total output is dominated in sheer volume by sacred music (cantatas, passions, and chorales), Bach wrote no music for the church while he was employed by Prince Leopold of Anhalt-Cöthen from 1717-1723. During his service to the Prince, Bach composed his Six Sonatas and Partitas for Solo Violin, along with the Orchestral Suites, Brandenburg Concertos, and Suites for Solo Cello. Bach’s Partita No. 3 in E Major BWV 1006 is the last work in his set of six sonatas and partitas for violin. The Partita consists of six movements--*Gavotte en Rondeau* being the third. The *Gavotte* was a French dance in 4/4 time. In rondo form, the opening theme is played several times, with episodes of different musical material in between each repetition of the theme. Given the dance suite structure and rondo form, the alternating theme and episodes suggest an idyllic scene from a film in which the audience is witnessing simultaneous and separate events, perhaps at an elegant ball or dinner party. Notoriously complex, Bach’s music utilizes different techniques to give a solo violin several simultaneous voices including: double stops, melodic outlining, pedal points, and fast alternation between high and low registers.

Violin Sonata No. 1

A prominent composer bridging the Classical and Romantic periods, Ludwig van Beethoven composed with a personal and expressive musical voice that redefined what listeners expected from and valued in music. A few years before his hearing loss in 1802, Beethoven composed his three Op. 12 sonatas for “piano

and violin,” dedicating them to Salieri. All three sonatas reflect Beethoven’s incorporation of the classical style of Mozart and Haydn with his own emotionally expressive and assertive style. Neither violin nor piano can boast of clear dominance, although Beethoven primarily performed as a pianist. With a confident ascending unison theme played by both piano and violin, the first movement asserts itself boldly before a new and lyrical tune is introduced. Throughout the first movement, the piano and violin present a dialogue centered on these two themes. Briefly modulating to F major, Beethoven ends the movement in the bright D-major tonality of the tonic key. In second movement, *Tema con variazioni*, Beethoven demonstrates mastery of variation form. The elegant two-part theme is introduced by the piano and restated by the violin before the two instruments switch roles. Momentarily stealing the spotlight, the piano presents the first variation, tastefully accompanied by the violinist. Not to be outdone, the violin rhapsodizes over keyboard accompaniment in the second variation. The increasingly passionate variation in A minor achieves equality of roles. Finally, the last variation returns to the major mode and closes the movement gently and serenely. Joyfully concluding the sonata, the *Rondo* dances delightedly in 6/8 time, amplified by offbeat sforzandos in unforced exuberance. The give-and-take character of this entire sonata excellently conveys the light-hearted competition of two childhood friends who now perform as musical colleagues.

Romance from the Gadfly

Dmitri Shostakovich was a Russian composer and pianist of the twentieth century. His music was heavily influenced by the neoclassical style pioneered by Igor Stravinsky and the late Romanticism associated with Gustav Mahler. Typically, Shostakovich’s music contains sharp contrasts, elements of the grotesque, and ambivalent tonality. Throughout his lifetime, Shostakovich composed piano, chamber, and

Continued on back

symphonic works, as well as operas, song cycles, ballets, and film music. The Gadfly Suite was composed in 1955 for a dramatically tragic Soviet historical film based on a novel by Ethel Voynich. Inspired by Massenet's "Meditation" from *Thaïs*, the "Romance" is well known to Western TV audiences with its achingly beautiful solo violin theme. The Gadfly Suite holds particular significance for me, as I performed it under Maestro Andrew Koehler during my years with the Kalamazoo Junior Symphony Orchestra.

Légende

A Polish violinist and composer of the Romantic period, Henryk Wieniawski was born in Lublin, Poland, in 1835. Due to his extraordinary talent, Wieniawski attended the Paris Conservatoire by special exception to study violin at the tender age of nine. Interestingly, the *Légende* helped to secure Henryk's engagement to Isabella Hampton. Isabella's parents did not approve of their daughter's engagement to Wieniawski, but after hearing the piece, their admiration caused them to offer the young couple their blessing. Henryk and Isabella were married in 1860. Written in loose ternary form, the *Légende* begins with a soft, simple melodic line after a short introduction. Throughout the piece, Wieniawski intensifies the melody by double stops. Within the first section, the main theme repeats itself. A significant cadence is reached on the tonic g minor before the second section begins, this time in major mode. Playful and march-like, the second section features nearly constant double stops introducing a new melodic theme. In the third section, the first theme returns as a haunting, lilting echo of the once passionately assertive melody. Softly and wistfully, the melody moves in arpeggios until seeming to dissolve and disappear at the final pizzicatos.

Mazurka "Obertass"

Wieniawski's "Obertass" is the first of two Mazurkas composed for violin and piano. The Mazurka is a lively Polish folk dance in triple meter, with strong accents unsystematically placed on the second or third beat. After the partitioning and complete dissolution of Poland in 1795, the Polish people were a "blood without a soil." Wieniawski composed his Mazurkas during the 1860s when Poland remained under Russian control. Longing for the restored possession of his homeland, Wieniawski incorporated Polish nationalistic elements into his compositions as Poland hopelessly struggled for freedom from tsarist rule.

Piano Trio in B Major (1889)

Johannes Brahms was a German composer and pianist of the Romantic period who spent most of his professional life in Vienna, Austria. As a twenty-year old composer, Johannes Brahms issued his original B major piano trio in 1854. An unabashedly romantic creation, the B major trio depicts ardent, heart-wrenching emotion stemming from a personal tragedy in Brahms's young life. More than thirty years later, Brahms revised the trio, explaining in his own words, "with childish amusement I whiled away the beautiful summer days...I have rewritten my B major Trio...It will not be as wild as before—but will it be better?" Arguably, the 1889 trio benefited from Brahms's mature revisions. A noble piano melody introduces the trio, drawing the cello into the unfolding melody. The violin enters in joyful harmony, moving in parallel sixths with the cello toward an almost orchestral climax before calming to make way for the second theme, presented in unison by the strings. A triplet motive serves as a transition linking the exposition's two themes, and serving as a foundational motive for much of the development section. The development progresses in the minor subdominant (E), while tonicizing various related keys. A condensed recapitulation of the two themes rounds out the movement. Despite much reworking, the trio remains youthful; expressing the inner stress, fullness of heart, pride, restraint, and expectation of a soul in flower.