

## GRADUATION RECITAL PROGRAM

**Tristan Jeffrey, violin**  
**Leslee Heys, piano**

Sonata no. 8 in G major, Opus 30

L.V. Beethoven  
(1770-1827)

- I. Allegro assai
- II. Tempo di Menuetto
- III. Allegro Vivace

Night Music for piano and violin

Ned Rorem  
(1923- )

- I Answers
- II Mosquitoes and Earthworms

**PAUSE**

Partita no. 3 in E major

J.S. Bach  
(1685-1750)

- I Preludio
- II Loure
- III Gavotte en Rondeau
- IV Menuet I
- V Menuet II
- VI Bourrée
- VII Giga

Concerto no. 1 in g minor, Opus 26

Max Bruch  
(1838-1920)

- I Prelude, allegro moderato

*Presented in partial fulfilment of the requirements for Music 445B*





## PROGRAM NOTES

### **Sonata no. 8 in G major, Opus 30**

Beethoven's violin *Sonata in G major*, Op. 30, no. 8, was written between 1801 and 1802 at the end of his first style period. At this point Beethoven was in the process of developing a new style for himself, which would soon blossom in the form of works such as the important Op. 31 piano sonatas of 1802 and the famous "Eroica" symphony of 1803. The first violin sonata in G major is composed of three movements, of which the first and last are fast and brilliant, while the middle movement is slow, delicate, and lightly scored. The opening figure in the first movement returns at regular intervals throughout the movement and is characteristic of points of excitement. In the second movement Beethoven makes use of a simple solo melody which is repeated throughout the movement. To add interest to the movement Beethoven alternates between the keys of Eb major and G minor, and adds grace notes to the solo line. The final movement, marked *Allegro Vivace*, is the fastest of the three. Here Beethoven has the melodic themes alternate between the violin and piano parts to create an exciting finale.

### **Partita no. 8 in E major**

The *Six Sonatas and Partitas for Solo Violin* by J.S. Bach are considered to be one of his finest instrumental works, and have become a standard part of the solo violin repertoire. This collection was completed by 1720 at Cöthen, where Bach was in the service of Prince Leopold of Anhalt as Capellmeister. At Cöthen Bach did not have duties as an organist or church musician, so he turned to writing instrumental music including the solo violin Sonatas and Partitas. The three sonatas are typical of the "sonata da chiesa" genre, in that each sonata consists of a slow movement, a fugue, another slow movement, and a fast finale. The three partitas are not so consistent in their sequence of movements, but contain a large variety of dance movements. The E major Partita is the third partita in the collection with a total of seven movements. Of these movements only the first one, titled *Preludio*, does not contain dance elements. The *Preludio* is instead a lengthy introductory movement, or prelude, consisting of almost continuous sixteenth notes.

### **Night Music for piano and violin**

*Night Music* for violin and piano was written by Ned Rorem in 1972 and is a sequel to *Day Music* which was written the year before. *Night Music* is a programmatic work with eight movements, each of which depicts something associated with the night. The world premier of *Night Music* took place on January 12, 1973 in Washington, D.C., and was performed by violinist Earl Carlyss and pianist Ann Schein. The first movement of the work, titled *Answers*, has a mysterious yearning quality to it and is played very softly with the dynamic range rarely moving above a piano. There are a number of silences in this movement which represent the questions, followed by answers in either the violin or piano parts. The second movement is titled *Mosquitoes and Earthworms*. Here the violin plays the part of the mosquito, using a highly chromatic line and tremolo bowing, while the piano part resembles an earthworm, slow moving and at a low register.

### **Concerto no. 1 in g minor, Opus 26**

Max Bruch's violin *Concerto no. 1 in g minor*, Op. 26, is the most well known composition of his today and has become recognized as one of the great Romantic violin concertos. Written in 1868 this concerto is dedicated to Joseph Joachim who advised Bruch on violinistic issues during the writing of it. Consequently the solo part is written with great understanding of the violin. This concerto as a whole is grave and earnest in character, particularly during the first movement, yet has many passionate sections as well. As one critic put it, "its melodies have a character deeper, nobler, and more genuinely expressive than any former work of its composer's." The first movement of the concerto begins with the solo violin playing dramatic ad lib, solo passages alternating with several bars of orchestral interlude. This idea is repeated at the end of the movement in a slightly different format. After the opening section the body of the movement contains two similar dramatic sections with fast arpeggio and double stops, separated by a more lyrical and expressive interlude.