



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Monday, 9 April 2001 at 7:45 p.m.

## GRADUATION RECITAL

# Amanda Tulk, violin

## Rinko Yoshino, piano

Sonata in E minor, K. 304  
*Allegro*  
*Tempo di Menuetto*

W.A. Mozart  
(1756-1791)

Sonata No. 1 in G minor (S. 1001)  
*Adagio*  
*Fuga*

J.S. Bach  
(1685-1750)

### INTERMISSION

Liebesleid

Fritz Kreislar  
(1875-1962)

Concerto No. 1 in G minor, Opus 26  
*Allegro moderato*  
*Adagio*  
*Allegro energico*

Max Bruch  
(1838-1920)

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



**Memorial**  
University of Newfoundland

## PROGRAM NOTES

Mozart's *Sonata in E minor* for violin and piano was written in the summer of 1778 during a visit to Paris with his mother. While it remains in the typical two movement form of early Mozart violin sonatas, it shows Mozart's maturity in musical stature, incorporating thematic alternation between the violin and piano.

The first movement is dominated by the powerful unison of the opening twelve bars with the *Minuet* sustaining a minor key until the *Trio* section in E major. This was Mozart's only instrumental work written in E minor.

J.S. Bach's *Sonata No. 1 in G minor* is believed to have been written while he was in the service of Prince Leopold, but it was thought to have been started much earlier in his career. This sonata follows many of the standard conventions Bach used in writing solo violin music, namely the *slow-fast-slow-fast* sequence of movements patterned after the *sonata da chiesa*. Bach shows a lavish use of multiple stops throughout the work, with the melody constantly switching between voices.

The opening adagio is based on an improvisatory style, followed immediately by a 3 voice fugue which uses an alternation of polyphony and episodic single line passage work. It appears this fugue held a special place in Bach's heart for he transcribed it twice more, once for organ and once for solo lute.

Many of Fritz Kreisler's compositions were written for his own use, either as an encore piece or to be used to fill one side of a recording. They stress elegance and charm in their melodic lines and show his gifts for melody and harmony and use of counterpoint.

The *Liebesleid* is part of a two-work set, the other being *Liebesfreud*, which show the two sides to love, this work representing sorrow.

Bruch's *Violin Concerto in G minor* was finished and premiered in 1866. The work incorporates virtuosic violin writing while giving us flashes of his vocal heritage. Bruch avoids a traditional form and opens the first movement with a "quasi" improvisatory passage. This theme is developed until a second contrasting theme is introduced. Some development of this theme also occurs before the second movement begins.

This slow movement, which is in the key of E<sup>b</sup>, provides the main source for the thematic material of the piece.

The finale is in G major and opens with the movement's principle theme. It contains rapid passage work and forceful romantic themes. This movement develops much of the thematic material of the previous movements.