

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC

presents in

SENIOR RECITAL

Lindsie Katz, *violin*

assisted by

John Jensen, *piano*

James Bobb, *harpsichord*

with

Katherine Canon '14, *cello*



SUNDAY, APRIL 6, 2014

URNESS RECITAL HALL • 3:15 P.M.

PROGRAM

Sonata No. 7 for Violin and Continuo in D Minor, Op. 5

Arcangelo Corelli (1653–1713)

- I. Preludio – Vivace
- II. Corrente – Allegro
- III. Sarabanda – Largo
- IV. Giga – Allegro

Katherine Canon, *cello*
James Bobb, *harpsichord*

Partita No. 2 in D Minor, BWV 1004

Johann Sebastian Bach (1685–1750)

- V. Ciaccona

Sonata in A Major for Violin and Piano

César Franck (1822–1890)

- III. Ben moderato – Recitativo fantasia
- IV. Allegretto poco mosso

Rhapsody No. 1 for Violin and Piano, Sz. 86, BB 94

Béla Bartók (1881–1945)

- I. Prima Parte “Lassú”
- II. Seconda Parte “Friss”

~reception to follow~

Program Notes

While abroad in Italy last spring, I had the opportunity to play in an early music ensemble and study baroque violin with the principal second violinist of the orchestra. One of the pieces she had me play was this sonata by Corelli. I have always loved the Baroque style, but I grew to appreciate it even more through learning it in the midst of the Italian culture where many of the pieces we were playing in the orchestra were originally composed. Studying it with a native Italian added so much to my experience because my lessons were completely in Italian, so I was able to speak the language and understand its beauty from a musical perspective I never had before. My lessons were fun and engaging as she taught me about all the intricacies of the baroque style, such as how to ornament, for instance. The meaning of the language of music became even more special to me as I improved my Italian and my appreciation of the Italian culture because I began to understand the intentions of the composer beyond the meaning of the notes on the page.

My experience in Italy re-inspired me to discover why I am so drawn to music, and it helped me realize that I could not pursue anything else. Of course, the St. Olaf Orchestra is and always will be a place where I know my best self. Mr. Amundson and my beloved orchies have shown me that when you are making music with people who love you and are passionate about creating beautiful and meaningful music together, the impact that music can have is boundless. Although I knew I had Ole Orch to come back to, my experience in Italy really showed that I could make music wherever I am and be truly happy doing it. I was able to learn how to be more confident in my abilities and trust that when I am doing what I love, it is always worth the hard work and dedication that it takes to get there.

I decided to play this sonata on my recital because I wanted to share a bit of my experience from Italy with everyone and show how much it impacted my love of music. I also want to dedicate my performance of this piece to my Italian violin teacher, Laura Cavazzuti, who helped me realize that my soul truly belongs in the world of baroque music. Grazie per tutto, Laura!

The Chaconne is a slow dance in $\frac{3}{4}$ time, usually in a minor key, with an emphasis on beat 2. It is a type of Theme and Variations where the subject is four measures, and is continuously repeated and varied. This chaconne has three distinct sections, starting in D minor, then moving to D major, and finally back to D minor. I view this progression as a representation of the journey through life, marking the major transitions, and all the different events that occur and emotions that follow, such as sorrow, joy, bliss, and acceptance. Bach wrote this piece just after his wife died, so this view may truly be an accurate portrayal of his feelings and intentions behind the movement. As a life is specific to each person, so is this chaconne. This is my interpretation of all that life has to offer.

Franck wrote this sonata in 1886 as a wedding present for the famous Belgian violinist Eugène Ysaÿe. Many of the fingerings written in the part are intended for Ysaÿe's way of playing – very romantically with many slides, or portamenti. I hope you will hear the beauty this music has to offer and why it is a perfect piece for a wedding. Maybe some of you will decide to have it played at your wedding (or already did)! I know I am considering it!

Bartók's style has been described as a combination of Stravinsky and Schoenberg because of the dry, cubic rhythms paired with thematic atonality. Additionally, many of his works are based on Hungarian and Romanian folk tunes because he was heavily influenced by his travels across the countryside and around the world. His Rhapsodies include elements of folk-fiddling, like drones, modal harmonies, and improvisatory-sounding variations, which can all be found in this Rhapsody, written in 1928. The progression of movements goes from slow to fast (Lassú-Friss). The Lassú is separated into two intense outer sections, with a more subdued middle section. The Friss is based on a folk tune that very closely resembles the American Shaker hymn "Simple Gifts." Other folk tunes are presented in small episodes as the tempo steadily accelerates, until near the end when the "Simple Gifts" tune returns unexpectedly.

Although I have always loved listening to music like this, I have really enjoyed *learning* it more than I originally thought I would. I have been challenged to make more deliberate choices about style and articulation in order to successfully master the piece. It has also helped develop my musicality to a more intentional level. It is one of the most rhythmically challenging pieces I have played, especially in understanding how the violin and piano fit together. This is the first time I have really delved into a piece like this, and it has been extremely rewarding to undertake such a difficult work.

As a final note, I wanted to thank my violin professors throughout my time at St. Olaf. To Mr. Gray, I am extremely grateful for all that I learned in the two and a half years I studied with him. I came out of my shell as I learned how to be more demonstrative with my playing and how to project my passion for music. I especially wanted to mention my great appreciation for my current professor, Dr. Anderegg. This year has been an incredible learning experience for me because she has pushed me past my limits to where I never thought I was capable of going. She has encouraged me to figure out not only why I want to do something, but also *how* I will execute that idea. I have really learned how important conscious and deliberate decision-making is rather than relying solely on imitation. In addition to what I have learned, I have also found her teaching style to be incredibly inspiring. Lessons are always a discussion of ideas because she focuses on what I specifically need to improve upon rather than imposing one general methodology. Because she has created this atmosphere of collaboration, I always feel comfortable asking questions and I know that my ideas are truly being considered. She has helped open my eyes to the many possibilities that I had never encountered before, and even though this shift in awareness has made me realize how much more I need to learn, I feel more confident than ever before about my ability to succeed in the professional music world. Thank you so much for all your inspiration, Dr. Anderegg.