

continued

SERGEI RACHMANINOFF'S Prelude in G Major, Op. 32 No. 5 is like a meditation; with a repeated melody and continuous left-hand accompaniment, it creates a feeling of suspended time. The only break from continuity is the very end, where a simple cadence in G Major seems more reluctant than conclusive—an indication that perhaps the prelude is meant to continue without end.

Finally, the Sonata for Violin and Piano No. 2 in D Major, Op. 94bis by SERGEI PROKOFIEV is representative of a neoclassical style established among 20th century composers, including Stravinsky and Hindemith. These composers fused together techniques from both modern and classical traditions, and in this instance, Prokofiev's second violin sonata is reminiscent of a classical form; the first movement introduces a traditional sonata form structure, and its third movement is comparable to a slow movement of Mozart. But even while Prokofiev described this piece as a return to a "gentle, flowing classical style," it is certainly not without originality, including his signature jazz-inspired harmonies and rhythmic energy.

So, in the words of T.S. Eliot, "what we call the beginning" of today's program is actually an ending (in terms of Mozart's violin/piano repertoire and Debussy's complete works and life), and the way we "make an end" with Prokofiev actually "make[s] a beginning" (by referring back to Mozart). But one more task remains: "The end is where we start from."

Should we play the recital again, backwards?

—M.H.



Maggie Hinchliffe, piano

Christopher Herz, violin
Yujin Lee, violin

Candidate for the degree of Master of Music
From the studio of Dr. Jean Barr

Saturday, November 23, 2019
Kilbourn Recital Hall
11:30 A.M.

PROGRAM

Sonata for Violin and Piano in A Major, K. 526
(1787)

W.A. Mozart
(1756-1791)

- I. Molto allegro
- II. Andante
- III. Presto

Christopher Herz, violin

Sonata for Violin and Piano in G Minor, L. 140
(1917)

Claude Debussy
(1862-1918)

- I. Allegro vivo
- II. Intermède: Fantasque et léger
- III. Finale: Très animé

Yujin Lee, violin

INTERMISSION

Prelude in G Major Op. 32 No. 5
(1910)

Sergei Rachmaninoff
(1873-1943)

Sonata for Violin and Piano No. 2
in D Major, Op. 94bis
(1943)

Sergei Prokofiev
(1891-1953)

- I. Moderato
- II. Scherzo: Presto
- III. Andante
- IV. Allegro con brio

Yujin Lee, violin

Reception immediately following in Cominsky Promenade



PROGRAM NOTES

*“What we call the beginning is often the end.
And to make an end is to make a beginning.
The end is where we start from...”*

- T.S. Eliot

WOLFGANG AMADEUS MOZART completed his Sonata for Violin and Piano in A Major, K. 526 in 1787—around the same time as his opera, *Don Giovanni*. As the 35th of his 36 sonatas for violin and piano, it is perhaps the most substantial of them all, marking a significant ending for Mozart. With great technical demands and fugal exchanges between the two instruments, it maintains striking characters throughout three distinct movements; the Molto allegro, characterized by a lively first theme of continuous eighth notes, settles into a stunningly elegant and peaceful Andante, where violin and piano share a meandering theme. This necessitates an endlessly energetic and witty finale to celebrate the conclusion of his duo repertoire.

A century later, **CLAUDE DEBUSSY** was suffering from a years-long battle with cancer when he wrote his Violin and Piano Sonata in G Minor, L. 140. Intended to be part of a six-sonata series of which Debussy could only complete three, this sonata was his last work and last public performance; he completed it in 1917, one year before his death at the age of 58. In addition to suffering from illness during this time, Debussy was also enduring the First World War—a period that sent the Paris native into a depressive state. The violin sonata is thus infused with nostalgic sounds and desperately passionate moments. Even as the third movement dreamily recalls the first, it eventually finds its way to an enthusiastic conclusion in G Major. Perhaps this was wishful thinking for Debussy, who in his suffering described the sonata as “an example of what may be produced by a sick man in a time of war.”

continued

