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Amanda Staufer, Seniot Violin Recital

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF MUSIC AND WORSHIP

PRESENTS THE

SENIOR VIOLIN RECITAL

OF

AMANDA STAUFER

TIMOTHY TRUE, PIANO

SATURDAY, MARCH 16, 2019, 2 P.M.

PROGRAM

Violin Sonata No. 1 in g minor, BWV 1001 Johann Sebastian Bach (1685–1750)

I. Adagio

IV. Presto

Violin Sonata No. 18 in G Major, K. 301 Wolfgang A. Mozart (1756–1791)

I. Allegro con spirito

II. Allegro

Sonata Satz (FAE Sonata), Op. 5, Scherzo Johannes Brahms (1833–1897)

Baal Shem for Violin and Piano Ernest Bloch (1880–1959)

I. Vidui (Contrition)

III. Simchat Torah (Rejoicing)

Five Pieces for Two Violins and Piano Dmitri Shostakovich (1906–1975)

I. Prelude

arr. Lev Atovmyan (1901–1973)

II. Gavotte

III. Elegy

IV. Waltz

V. Polka

Assisted by Lydia Sarver, violin

Salut d'amour in E Major, Op. 12 Edward Elgar (1857–1934)

Introduction and Tarantella, Op. 43 Pablo de Sarasate (1844–1908)

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

Violin Sonata No. 1 – Bach

The iconic opening notes of Bach's first violin sonata fall with familiarity on many ears. The sonata features four movements in the slow-fast-slow-fast pattern of the Baroque sonata da chiesa. In typical Baroque style, the first movement Adagio is highly ornamental with three and four-note chords turning into sweeping runs and arpeggios. Presto, the last movement, is in binary form and maintains a perpetual sixteenth-note rhythm in 3/8 time except for the concluding sections. Notoriously complex, Bach's music utilizes different techniques including double stops, melodic outlining, pedal points, and fast alternation between high and low registers to give the solo violin several simultaneous voices. Bach's works for solo violin showcase the virtuosity of the instrument while presenting a beautiful simplicity of sound. During his service to Prince Leopold of Anhalt-Cöthen from 1717-1723, Bach composed this beloved sonata in his set of Six Sonatas and Partitas for Solo Violin.

Violin Sonata No. 18 in G Major – Mozart

Prominent in the Classical Period, Mozart's compositions exemplify classical style, emphasizing elegance, balance, contrast, and a more homophonic texture. Mozart composed his G Major Sonata as the first in a group of six sonatas for piano and violin during a tour through Mannheim and Paris in 1777-78. In contrast to Mozart's earlier violin sonatas, these sonatas give greater prominence to the violin. Immediately proclaiming the equality of keyboard and violin, this sonata's amiable melody is first presented by the violin, followed by the piano. With a recurring theme set between varied episodes in rondo form, the second movement contains similar exchanges. Exceptionally, the G Major Sonata is made up of two Allegros. The second is a graceful, waltz-like piece in simple ternary form with a central episode in minor. In the reprise, Mozart follows the plan of the opening section exactly, adding a lilting coda to bring the sonata to a charming close.

Sonatasatz – Brahms

Johannes Brahms was a German composer and pianist of the Romantic period who spent most of his professional life in Vienna. Brahms composed this sonata at the age of twenty. At this point, Brahms was just beginning to carve a name for himself among a small circle of admirers. Robert and Clara Schumann virtually adopted the young Brahms, seeing much potential in his musical abilities. During his stay with the Schumanns, Brahms wrote the Scherzo as one movement of a violin/piano sonata written by a "committee" including Albert Dierich and Robert Schumann. Notable for its drive and forceful lyricism, the Scherzo features a 6/8 rhythm which propels it forward. Even with a cantabile melody as the second subject, the ever-present rhythmic drive remains in the bass. Brahms's writing for the violin is confident and assertive, showcasing the instrument's range.

Baal Shem for Violin and Piano – Bloch

Ernest Bloch was a Swiss-born American composer. His music reflects Jewish cultural and liturgical themes, in addition to European post-Romantic traditions. Much of Bloch's music combines musical forms of the past with twentieth-century techniques. *Baal Shem* is one of Bloch's most famous works and is named after the acknowledged eighteenth-century founder of the Hassidic movement, Rabbi Israel ben Eliezer (1700–60). Vidui, the first movement, refers to the remorseful section of the Yom Kippur liturgy. The spirit of the Vidui is a contrite confession addressed to God for sins of omission and commission. Beautifully contrasting the somber mood of the Vidui, the Simchat Torah rejoices in the gift of the Torah and its teachings. In the performance of this last movement, I joyfully recall that "as far as the east is from the west, so far has He removed our transgressions from us" (Psalm 103:12). Divine forgiveness of sins happens once and for all in the sacrificial atonement of Jesus Christ. "For I will be merciful to their iniquities, and I will remember their sins no more" (Hebrews 8:12). In this truth, we have reason to rejoice.

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Five Pieces for Two Violins and Piano – Shostakovich

To supplement his income, Dmitri Shostakovich asked his friend Lev Atovmyan to arrange suites from his film and ballet scores. The Brahms-like opening Prelude is taken from Shostakovich's score to the 1955 film *The Gadfly*. Both the lively Gavotte and lilting Elegy come from his Third Ballet Suite, and the fast gypsy-style Polka comes from the First Ballet Suite. Perhaps inspired by another film soundtrack, the definite origin of the Waltz is unknown. 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. Living in Russia under Stalin's Communist regime, Shostakovich's life and works are filled with tragic and heart-rending emotion. However, in these five arranged pieces, we hear a Shostakovich who is joyful and sorrowful in turn, but uncut by the fear and anger implied in many of his other works.

Salut d'amour – Elgar

An English composer, Sir Edward Elgar wrote this piece in 1888, presenting it along with his proposal of marriage to Caroline Alice Roberts, subsequently Mrs. Edward Elgar. The two of them played it together, she on piano, and he on violin. Elgar's music typifies late nineteenth-century Romanticism. Bold tunes with striking color characterize his compositions. Salut d'amour is written in three-part song form.

Introduction and Tarantella – Sarasate

Pablo de Sarasate's *Introduction and Tarantella* proved to be his most popular non-Spanish Dance short work. This flashy, virtuoso piece is exciting to play because of its unapologetically romantic nature. Marked "Moderato," the Introduction features a singing melody over simple chordal accompaniment that returns to an arching chromatic gesture. This arch serves as a bridge between the Introduction and the subsequent Allegro vivo Tarantella. Sarasate composed according to his strengths as a violinist including fast passages, double stops, harmonics, and articulated bowings such as sautillé, spiccato, and slurred staccato. One of the unique devices in this piece is Sarasate's combination of left and right hand pizzicato. In the nineteenth century, composers meant "Tarantella" as a piece with continual eighth notes or triplets which present a technical challenge to the performer. The wildly energetic Tarantella features an exhilarating ride up and down the fingerboard in 6/8 time.