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## Concert recording 2015-11-18

Er-Gene Kahng

Miroslava Panayotova

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## Faculty Recital:

### Er-Gene Kahng & Miroslava Panayotova

November 18<sup>th</sup>, 2015 | 7:30 PM

Stella Boyle Smith Concert Hall

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Le Grand Tango (1982)

Astor Piazzolla (1921-1992)  
(1990, arr. Sophia Gubaidulina)

Sonata no. 3 in A minor op. 25 for violin and piano Georges Enescu (1881-1955)  
"dans le caractère populaire roumain" (in Romanian Folk Style) (1926)

- I. Moderato malinconico
- II. Andante sostenuto e misterioso
- III. Allegro con brio, ma non troppo mosso

#### Short intermission

Four Souvenirs (1990)

Paul Schoenfield (1947 – )

1. Samba
  2. Tango
  3. Tin Pan Alley
  4. Square Dance
- 

Tango, like Jazz, was music of the urban underclass, born in bars and brothels. Through sailors it made its way to France, where its popularity and lascivious nature led the Archbishop to threaten excommunication to those who succumbed to its allure. Piazzolla's "Nuevo tango" was distinct from the traditional tango in its incorporation of elements of jazz, its use of extended harmonies and dissonance, its use of counterpoint, and its ventures into extended compositional forms. Piazzolla's fusion of tango with this wide range of other recognizable Western musical elements was so successful that it produced a new individual style transcending these influences.

Enescu's Third Violin Sonata was written in a span of about four months in 1926. Without ever quoting actual folk tunes, the material possesses the authenticity of a sort of "super folklore". The violin is cast in the role of a gypsy fiddle, and the writing for the piano imitates the cimbalom [hammered dulcimer] and kobza [Ukrainian

folk instrument]. The first movement begins with a suave and nostalgic theme, which later transforms into a "horă bătrânească" (old men's dance). The second movement can be heard as a song form in three parts: a long opening section filled with introspection and poetry, where the violin plays almost entirely harmonics, followed by a contrasting central section in folk style, and a return of the opening material with a gentle coda. The finale is in rondo form whose melody is reminiscent of a bear dance from northern Moldavia.

*Four Souvenirs* for Violin and piano proves to be a thoroughly compatible marriage of distinctive styles. The opening *Samba* immediately establishes an energetic, rhythmically dotted state of mind, light of mood and assured in its idiomatic writing for both instruments. Well into this roughly 3-1/2 to 4-minute movement Schoenfield seems to give a nod and a wink of his eye to Bach-inspired Baroque/modern counterpoint.

The ensuing *Tango* begins with a languorous and slowly lyrical violin introduction. A few minutes in, the piano initiates the sultry tango rhythm, and the movement ends on a bluesy note. The third movement, *Tin Pan Alley* opens slowly in dreamy bluesy-ness, ultimately evoking memories of Scott Joplin's ragtime music. By far the wildest piece is the final *Square Dance*, which boasts a veritable honky-tonk piano accompaniment supporting the violin's bouncy stratospheric flights of fancy.

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We hope you enjoy tonight's performance.

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Ushering and stage management for this concert  
provided by Sigma Alpha Iota and Phi Mu Alpha.