



Student Recital

Luciana Hontilă, *violin*
Nathan Carterette, *piano*
Ghyas Zeidieh, *cello*

Saturday, May 1, 2021 at 3:30 PM

Voxman Recital Hall

PROGRAM

Methodical Sonata TWV 41: h3

Georg Philipp Telemann

I. Siciliana

(1681-1767)

II. Allegro

III. Dolce, mà non adagio

IV. Grave - Vivace

V. Presto

Sonata no. 3 in D Minor, Op. 108

Johannes Brahms

I. Allegro

(1833-1897)

II. Adagio

III. Un poco presto e con sentimento

IV. Presto agitato

~ Brief intermission ~

Violin Rhapsody No. 1, Sz. 87

Béla Bartók

I. Lassù. Moderato

(1881-1945)

II. Friss. Allegro moderato

Luciana Hontilă is from the studio of Katie Wolfe and performs this recital in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance and Pedagogy.

Program Notes

Georg Philipp Telemann was one of the most prolific German composers of the late baroque music. He wrote both sacred and secular music but was most admired for his church compositions. He wrote hundreds of cantatas, operas and both small and large scale instrumental music. The “Metodische Sonaten” (Methodical Sonatas) were written to be performed either by solo flute or violin. The score shows ornaments, which Telemann himself wrote for performers to have as reference. He juxtaposed the unembellished melody lines with the embellishments on a separate staff. This particular sonata is no longer written in the strict four-movement form of the classical sonata da chiesa but it is expanded to five movements. It consists of beautiful melodies that are a delight to play.

Johannes Brahms was a German composer, pianist and conductor of the Romantic period. Brahms was the great master of symphonic and sonata style during the second half of the 19th century. Out of all three violin sonatas, this particular sonata has a more agitated character throughout and is written in four movements. The first movement is in traditional sonata-allegro form. The first subject, a long and lyrical cantabile line is marked as *sotto voce* (in a quiet voice) by the violin with a simple piano accompaniment. The off beats are contributing to the agitated character of this sonata. It then transforms into a more virtuosic, heroic character which winds down with a romantic second subject melody in F major. The movement ends with a final sostenuto statement of the first subject which cadences in D Major, leading directly into the second movement. The Adagio is considered one of Brahms’s most endearing creations, an instrumental hymn of delicately dappled emotions, touching melody, and suave harmonies. The third movement replaces the traditional scherzo with an intermezzo of precisely controlled intensity and masterful motivic development. The final movement returns to the sonata’s home key of D Minor with a darkly expressive eloquence of the opening movement. It is the most virtuosic of all four movements. Its structure is similar to the first movement, with two contrasting subjects linked together by interludes of melodic fragments and modulations. “Perfect as each movement of the three violin sonatas is, they seem, in this last movement, to have reached their culminating point.” (Karl Geiringer)

Bela Bartok was a Hungarian composer, pianist, teacher and ethnomusicologist. He is known for the Hungarian flavor of his major musical works, which include orchestral works, string quartets, piano solos, a cantata, and a number of settings of folk songs for voice and piano. Rhapsody No. 1 is based on Hungarian folk music, which intrigued him both as a composer and as an academic researcher who had traveled the countryside collecting tunes. Most of the folk elements originate from Transylvania, an historic region in central Romania, with additional tunes from Hungary and Ruthenia, a border region partly in Hungary, Slovakia and Ukraine. The structure is built on the *csárdás* (country tavern) and has two distinct movements: a slow introduction, called the *lassu*, and a swift wild dance, called the *friss*. The *lassu* features a heavily accented rhythm and a melody initially based on the ascending scale of the medieval Lydian mode. A second section is dominated by the characteristic short-long rhythm familiar in Hungarian folk music. The section ends with the return of the first material and a closing reference to the second. The *Friss* is based on a folk tune - with an uncanny resemblance to the American Shaker hymn "Simple Gifts" - which is shunted aside for a procession of other folk tunes in a series of episodes in steadily accelerating tempo. The acceleration is then interrupted with the return of the *friss* theme followed by a cadenza like violin moment leading to the end of the piece with a brisk coda.