

## Program Notes:

J.S Bach (1685 - 1750)

Partita No.1 in B Minor, BWV 1002

Approximate Duration: ~25 minutes

Partita No.1 is unique amongst the *Six Sonatas and Partitas* for solo violin in that each main movement is paired with a double. This form can be interpreted as a type of theme and variations, and so they will be played with little interruption between the movements on this program. As we flow from one movement to the next the Partita takes on a meditative quality, making it a welcome and centering start to this program.

The movements are: Allemanda - Double - Corrente - Double - Sarabande - Double - Tempo di Borea - Double. The main movements have many chords whereas the doubles are always a continuous stream of notes from which the melody must be drawn-out. The harmonies throughout the partita are rich and the doubles provide a welcome opportunity to hear them again in a new context.

F. Schubert (1797 - 1828)

Sonatina No.2 in A minor, D385

Duration: ~20 minutes

Schubert's Sonata No.2 is sometimes tragic, sometimes melancholy, and sometimes playful. The first movement begins with an introspective melody played by the piano, which is quickly interrupted by the violin's forceful entrance: big dramatic leaps from low-to-high. Immediately there is conflict. The second theme, also introduced by the piano alone, is more playful. This time when the violin enters it repeats the lilting melody, setting the conflict aside. But not for long! Large fluctuations in mood continue throughout the work until the very end. Wait for it...

Schubert composed his three sonatas for violin and piano in 1816, at the age of 19. These works were published posthumously, in 1836, as Op.137 under the title *Sonatinen*. Since their publication they have been known as "sonatinas," despite Schubert's original title of them as sonatas. Schubert was a prolific composer and is perhaps most commonly known for his legacy of lieder, of which he wrote more than 600. One of his most beloved songs, *Erlkönig*, was composed just a year before Schubert began work on Op.137. One can search for and find references to *Erlkönig* in the sonatinas' melodies, and it is clear that there is a shared sense of drama amongst the works.

-Intermission-

Krzysztof Penderecki (1933 - 2020)

Cadenza for Solo Viola (1983)

Cadenza for Solo Violin (1987) arr. Christiane Edinger

Duration: ~8 minutes

*Cadenza* is split into three sections - Lento, Vivace, and Tempo I. The Lento begins with two descending notes - often referred to as the sighing motif - followed by a rest. This pattern of sighing, pausing, and then continuing repeats at-length and mimics the circular and incessant thinking of an anxious mind. The rests become less frequent and eventually disappear completely, propelling the mood into a state of full on panic. The Vivace section hurls forward ceaselessly and it is only in the Tempo I that the rests re-emerge. Here, a welcome and restorative breath brings us back to where we began.

Much of the musical material found in this piece can also be heard in Penderecki's *Viola Concerto*, and, indeed, *Cadenza* itself was initially composed for solo viola. In *Cadenza*, Penderecki doesn't use the experimental notation and extended techniques often found in his earlier works like *Threnody for the Victims of Hiroshima* (1960), a large-scale piece written for 52 strings. Rather, this short work makes use of uncommon intervals and rhythmic variation to create a dynamic soundscape with just four strings alone.

Camille Saint-Saëns (1835 - 1921)

Introduction and Rondo Capriccioso in A minor, Op.28

Duration: ~10 minutes

The *Introduction and Rondo Capriccioso* is often used as an encore piece, hence its position here at the end of this program. It has steep ascents up the fingerboard, rapid arpeggiation, and a great finale. It is the kind of piece that puts a smile on your face and makes your toes tap along to the beat, which is to say it is charming. The characters are somewhat cartoon-like and, as difficult as the passagework may be, there is something simple and childlike about the way Saint-Saëns writes for the violin in this work.

The piece begins in a slower tempo with a delicate and almost dreamlike pulse from the piano. But the introduction ends with a rapid succession of trills followed by a thudding downbeat that sets the rest of the work into motion with a more elevated heartbeat. While we begin this piece in A minor, the final section makes a surprising switch to A major. It concludes with the soloist playing thirty bars of running sixteenth notes that swirl up and down before soaring into the stratosphere.