

Master's Student Recital at Barnett Hall

Friday, April 7th, 2023

19:00 p.m.

XIAOYIN ZHANG, violin
with
Kanade Tsurusawa, piano

Violin Sonata No. 1 in G major, Op. 78

Johannes Brahms
(1833-1897)

- i. Vivace ma non troppo
- ii. Adagio – Più andante – Adagio
- iii. Allegro molto moderato

~ intermission ~

Violin Caprice No. 8 Elegie

Sophie-Carmen Eckhardt-Gramatté
(1899-1974)

Violin Sonata No. 4 in A minor, Op. 23

Ludwig van Beethoven
(1770-1827)

- i. Presto
- ii. Andante scherzoso, più allegretto
- iii. Allegro molto

Introduction and Rondo Capriccioso

Charles-Camille Saint-Saëns
(1835-1921)

This recital is in partial fulfillment of the requirements for the Master of Music degree with a major in Violin.

We gratefully acknowledge that we are gathered together for this performance on the traditional, ancestral, and unceded territory of the x^wməθk^wəyəm (Musqueam) people.



Violin Sonata No. 1 in G major, Op. 78

This work composed during the summers of 1878 and 1879 in Austria is also called "Rain Sonata", which indicates the association with Brahms's own art song "Regenlied". Actually, it refers to the fact that Brahms reused this song to create the third movement finale. This sonata is only Brahms's second work for the violin as a solo instrument, after the op. 77 concerto that directly precedes it. There is no massive notation in the work. "Brahms's notation communicates all the necessary information" ¹. The first movement is in sonata form, featuring a strong sense of lyricism. The second movement is in ternary form with a significant coda, which begins with piano, marked *forte*, with violin entering much more timidly. The finale is a rondo at a faster pace.

Violin Caprice No. 8 Elegie

Sophie-Carmen Eckhardt-Gramatté was a Russian-born Canadian composer and virtuoso pianist and violinist. She spent most of her life in Europe and moved to Canada in her later years. Her 10 caprices for solo violin were early works written between 1925-1934. The No.8 caprice was organized in sonata form. It arouses sorrow at the beginning of the piece, with the theme appears again in the recapitulation section which happens at the end of the song.

¹ Joel Lester, *Brahms's Violin Sonatas: Style, Structure, Performance* (Oxford University Press, 2020), 54.

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Violin Sonata No. 4 in A minor, Op. 23

This sonata was dedicated by Beethoven to one of his principal patrons of the time, Count Moritz von Fries. It shows a strong tendency toward equality in organizing materials between the two instruments. A lot of dialogue, echo and imitate stuff run through the whole piece. The first movement is a dramatic presto with rather intense spirit, featuring a remarkably rich development section. This movement as well as the subsequent one adopted sonata form. "The principle of developing variation... seem to constitute genuine dialectical totalities... reconciling force and counterforce, part and whole, self and other..."². This piece was the first of Beethoven's violin sonatas to be favorably reviewed by critics.

Introduction and Rondo Capriccioso

Saint-Saëns composed this piece in 1863, dedicating to the virtuoso violinist Pablo de Sarasate who performed it at the premiere four years later. "It's a kind of fantasy waltz in the Spanish manner, enchanting in its effect", described by Eugène Ysaÿe, another virtuoso violinist and composer. This highly virtuosic piece features various difficult techniques in violin performance, along with fascinating musicality, which made it the repertoire of all the great violinists.

² Michael Spitzer, *Beethoven* (Routledge, 2015), 410.

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