

Notes on the Program (Continued)

Romanza Andaluza, No. 1, Op. 22- Pablo de Sarasate (Continued)

Romanza Andaluza is part of the four books of *Spanische Tänze* (opp.21, 22, 23, 26) which make use of folk tunes in elegant arrangements. "In a purely violinistic sense, there is no better writing, for he knew and exploited the best of the instruments, both tonally and technically."⁴

Sonata for Violin and Piano No. 5 in F Major, Op. 24 "Spring"- Ludwig van Beethoven

"The 'Spring' sonata, Op. 24, is the fifth of Beethoven's ten sonatas for piano and violin. Composed between 1800 and 1801, it was dedicated, along with the Sonata in A minor Op. 23 to one of Beethoven's most generous Viennese patrons, Count Moritz von Fries. One of the most popular of Beethoven's sonatas for piano and violin, the work is easily remembered, even after first hearing. The music is full of joy, and its refreshing, hopeful quality makes the subtitle, 'Spring,' most appropriate. Throughout, the melodies are immediate, simple, and elegant. There are also humorous moments, reminding listeners that Beethoven was a master of fun and games as well. It opens with one of the most unforgettable melodies of all time played in F Major by the violin. The second theme which follows is more rhythmic and energetic, and the movement develops around the two contrasting themes. The slow movement in B-flat Major speaks simply and flowingly, with violin and piano alternating in presenting the theme in slightly different variations. The third movement, a scherzo and trio, is like a game of tag in which the violin and the piano bounce off each other. The coquettish impression is strengthened by the rhythmic playfulness. The finale is in rondo form, with a lyrical theme followed by three episodes. Lighthearted and spontaneous, its dotted rhythms exemplify Beethoven's inventiveness and sense of humor."²

Bibliography

¹ Hicks, Anthony, 'Handel', *The Grove Music Online* ed. L. Macy (Accessed [Monday March 7, 2005]), <<http://www.grovemusic.com>>

² Midori, Sym. Home page. 8 Mar. 2005. 8 Mar. 2005. <<http://www.gotomidori.com/english/>>

³ Schwarz, Boris 'Kreisler', *The Grove Music Online* ed. L. Macy (Accessed [Monday March 7, 2005]), <<http://www.grovemusic.com>>

⁴ Schwarz, Boris 'Sarasate', *The Grove Music Online* ed. L. Macy (Accessed [Monday March 7, 2005]), <<http://www.grovemusic.com>>



Artist Biography

Michael Bae started playing the violin when he was six years old. During high school, he began studying under Professor Edwin Johnonott. He joined the George Mason University Symphony Orchestra during his senior year of high school and continued through his freshman year in college.

He will be graduating this May 2005 with Bachelor of Science degree in Decision Science and Management Information Systems and minor in music.



COLLEGE OF VISUAL AND PERFORMING ARTS

Department of Music

Senior Recital
Michael Bae, Violin

Accompanied by:
Ji-Young Song, Piano

Saturday, March 26, 2005
4:00 p.m.
Harris Theatre

Notes on the Program

Program

Praeludium and Allegro (in the Style of Pugnani) Fritz Kreisler (1875–1962)

Sonata No. 4 In D, Op. 1 George Frideric Handel (1685–1759)

Adagio
Allegro
Larghetto
Allegro con brio

Romanza Andaluza, No. 1, Op. 22 Pablo de Sarasate (1844–1908)

🎻 Intermission 🎻

Sonata for Violin and Piano No. 5 in F major, Op. 24

“Spring” Ludwig van Beethoven (1770–1827)

Allegro
Adagio molto espressivo
Scherzo; Allegro molto
Rondo (Allegro ma non troppo)

Praeludium and Allegro (in the Style of Pugnani)- Fritz Kreisler

“Austrian-American violinist and composer, born in Vienna, educated at the Vienna and Paris conservatories. At the age of 14, Kreisler toured the U.S. Following his return to Vienna, he withdrew for varying periods to study medicine and art and to serve briefly as an officer in the Austrian army. Kreisler resumed his musical career in 1899, which suffered a brief hiatus early in World War I, when he was wounded while serving in the Austrian army. After 1915 he lived mainly in the U.S., becoming a citizen in 1943. Kreisler attained recognition as the most accomplished concert violinist of his time. He composed numerous pieces for the violin, such as *La Précieuse*, Praeludium and Allegro, and Variations on a Theme by Corelli, which he attributed originally to 17th- and 18th-century masters. Among his other compositions are *Caprice Viennois*, *Liebesfreud*, *Liebeslied*, and *Tambourin Chinois*, all for violin; a string quartet; and several operettas.”³

Praeludium and Allegro is in the style of Pugnani, who was a baroque violinist and composer. The piece is divided into sections creating small movements. It opens up with grand *Allegro* to set the tone of piece. It leads into a short *Andante* and goes back to *Allegro*. The next section is *Allegro molto moderato* containing series of fast melodies with echoes and finally ending with *Andante*.

Sonata No. 4 In D, Op. 1- George Frideric Handel

“English composer of German birth. Though consistently acknowledged as one of the greatest composers of his age, his reputation from his death to the early 20th century rested largely on the knowledge of a small number of orchestral works and oratorios, *Messiah* in particular. In fact, he contributed to every musical genre current in his time, both vocal and instrumental. The composition of operas, mainly on Italian librettos, dominated the earlier part of his career, and are the finest (though not the most typical) of their kind. In his later years his commitment to large-scale vocal works, usually with a strong dramatic element, found a more individual outlet in English oratorio, a genre that he invented and established.”¹

“By the time of George Frideric Handel, the violin sonata was already established and the form that he adopted, an alternation of slow and quick movements, was the standard arrangement. The fourth Sonata opens with a long *Adagio*, which leads to a brisk *Allegro*. The *Larghetto* is short and may be considered as an introduction to the final *Allegro* which follows it without a break.”¹

Romanza Andaluza, No. 1, Op. 22- Pablo de Sarasate

“Spanish violinist and composer. The son of a military bandmaster, he began to play the violin at the age of five and gave his first public performance when he was eight. He then began the concert tours which made his name famous in every country of Europe as well as in North and South America (1867–71 and 1889–90). Sarasate was the ideal embodiment of the salon virtuoso. He was distinguished by sweetness and purity of tone, produced with a ‘frictionless’ bowstroke and coloured by a shallow, fast vibrato, less sparingly employed than was customary at that time. At his best in his own compositions, his tone had little power or dynamic shading. His technique was assured, his intonation was precise, especially in high positions, usage of portamento was varied and frequent, and his whole manner of playing was so effortless as to appear casual.”⁴

Program notes continue on the following page.

🎻 Please join me for a reception afterwards! Thank you! 🎻