

Fall 2016

Recital: Ludwig van Beethoven - The Complete Sonatas for Piano and Violin

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Charis Dimaras

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Ludwig van Beethoven (1770-1827)

The Complete Sonatas for Piano and Violin

Calvin Wiersma, violin

Diane Birr, piano

Charis Dimaras, piano

Dmitri Novgorodsky, piano

Vadim Serebryany, piano

Student "Marathon" Concert (11/8/2016)

Hockett Family Recital Hall

Monday, October 3rd, 2016

7:00 pm

Hockett Family Recital Hall

Monday, October 24th, 2016

7:00 pm

Hockett Family Recital Hall

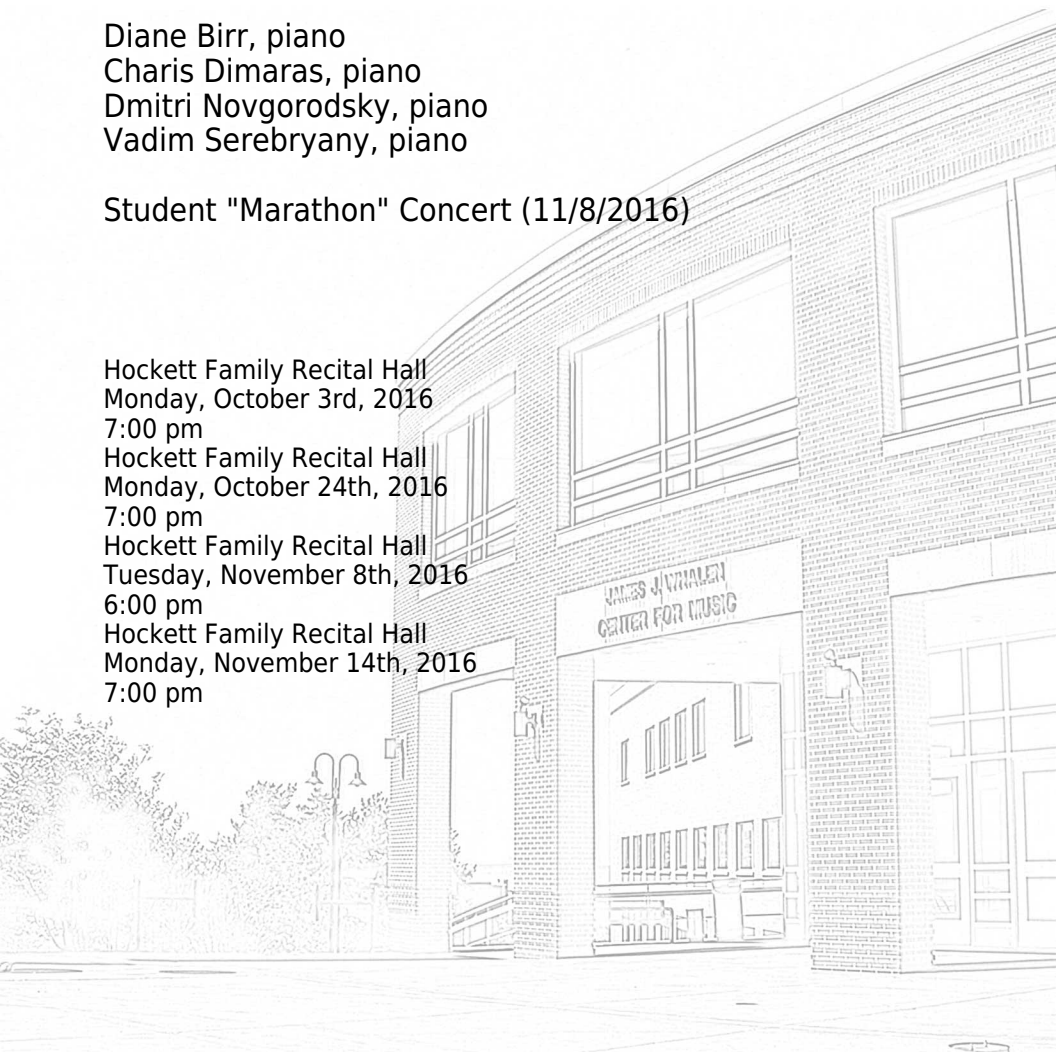
Tuesday, November 8th, 2016

6:00 pm

Hockett Family Recital Hall

Monday, November 14th, 2016

7:00 pm



ITHACA COLLEGE

School of Music

A word of Welcome!

On behalf of all of the participants in this project, I would like to welcome you to the performances of the complete Sonatas for Piano and Violin by Ludwig van Beethoven. It is our pleasure to share this music with you, and we hope that by hearing the cycle of these Sonatas in its entirety you will come, with us, to realize the scope and breadth of these timeless masterpieces.

But what is also important to realize, and important for you to know, is that these three faculty concerts, given over the space of six weeks, are only the most public face of what is a much larger and more important undertaking involving many more members of the Ithaca College community. This larger endeavor has, in addition to these faculty performances, pedagogical, musicological, and student performance components which are, in no small way, the most important aspects of this project.

Twenty three students will be studying these works this semester in a specially created course overseen by Prof. Charis Dimaras of IC's Piano Faculty. It was his idea to, as he put it, "find a place for this project to live", and he has been tireless in the creation of a home where students could work with us on these pieces, learn from each other by listening and investigating together their similarities and differences, and together coming to understand what the style and imagination of these works can teach us. The faculty who are working with Prof. Dimaras on this course, Profs. Birr, Novgorodsky, Serebryany, and myself, are co-teaching the class and sharing our experience from previous performances and our newfound insights in the rehearsals leading up to these performances. But what is also true is that in a class as intensive and focused as this, we are also learning, both by listening to the ideas of our colleagues, and also by the new ideas that we learn from our students, who, sometimes unwittingly, bring a fresh perspective to those of us who have worked with this music our entire lives.

From a musicological perspective, the program notes you will read for each of the works were written by the students studying each particular work in this class, and their creation was lovingly and painstakingly shepherded by Prof. Sara Haefeli, who also wrote the beautiful introduction found in this booklet.

And I also want to invite all of you to a special performance, a real "marathon" of all of these sonatas, to be given by the student performers who have worked on the pieces the better part of this semester, which will take place on November 8 at 6 PM in the Hockett Family Recital Hall. Bring food and drink, it's going to be a long one!

So, now that you understand all that has gone into this, and the many facets of such an undertaking, I invite you to be the final piece of this puzzle, for without active and appreciative listeners, without people with whom to share this beauty, we are lonely souls indeed. Thank you for joining us on this journey, and we hope that you come to love this music as much as we do.

--Calvin Wiersma

Beethoven--the Genius-- and his Violin Sonatas

For music lovers today, Beethoven looms large in the imagination as the central character in the pantheon of musical deities. Mass-produced busts of his likeness adorn student pianos all over the world. To non-practitioners, this bust may be a harmless homage to a musical genius, but to many musicians he is an intimidating figure. He seems to be passing judgment on us as we practice, subtly letting us know that our work can never compare to his. We are duped by this subterfuge.

The myth of genius makes us forget that Beethoven was a human being with struggles, flaws, vitriolic critics, and bills to pay. The story of the composer as a solitary genius laboring in his cold garret hides the reality that every artwork is a product of a community that includes the person who brought Beethoven his tea, as well as his collaborators, copyists, publishers, promoters, and patrons. It might be helpful to think of the ten violin sonatas in this context of a community of collaborators. Beethoven's community included an eager public, ready-- not only to listen but also to buy the published sheet music, as well as vainglorious patrons hungry to have their name associated with Beethoven's work.

Beethoven grew up playing both the piano and violin and he worked closely with violinists in his hometown of Bonn and later when he moved to Vienna. The Hapsburg capital was home to the young virtuoso Ignaz Schuppanzigh who played Beethoven's quartets throughout his life and premiered one of the Op. 12 violin sonatas. Beethoven was also close to a group of French violinists who were radically changing the way the instrument was played around the turn of the century. These violinists, namely Rodolphe Kreutzer, Pierre Baillot, and Pierre Rode, collaboratively wrote the violin method book of the early nineteenth century: the *Méthode de violon* (1803).

The piano was also undergoing radical change during this period. Technological and structural innovations made the instrument more dependable and affordable. Beethoven's own keyboard virtuosity was changing the expressive range of the instrument as well. Beethoven had a legendary ability to mimic the smooth, connected lyricism of the violin at the piano. In other words, he could play the piano as if playing with a bow.

Most of the sonatas (with the exception of the last sonata, No. 10, Opus 96) were written between the years 1798 and 1803, when Beethoven was emerging as a mature composer, working on his first two symphonies and his first three piano concertos. Although struggling with the first signs of hearing loss, Beethoven wrote that he otherwise felt at the top of his game.

This young Beethoven is not the Beethoven that we think we know--not yet the composer of the radical *Eroica* Symphony, nor the heroic Fifth Symphony, and certainly not the deaf composer of the deeply philosophical and difficult late string quartets. These early sonatas belong to a different world; a world more courtly than democratic, more restrained than revolutionary. And yet, despite the overarching mood of grace, poise, and subtle humor in these

works we still get a glimpse of the later Beethoven, the “genius” that we think we know.

Beethoven’s great talent is not necessarily in his ability to write beautiful melodies, but rather in his ability to pose interesting questions through his music. Throughout the sonatas he poses questions about the roles of the instruments, often giving the violin the role of accompanist. He questions the nature of the genre, sometimes subtly by bending the rules of form, and sometimes overtly as in the ninth sonata with the clarifying subtitle: “Sonata--written in a very *concertante* style, almost that of a concerto.” The subtitle is an indication that Beethoven suspected that his audience wasn’t ready to hear such a sonata and needed a new conceptual frame for the work. Each of the Opus 30 sonatas presents a compositional question or problem to be solved. As musicologist Richard Kramer puts it, each opens with “an idiosyncrasy: a riddling harmony, a perverse rhythm, an isolated tone whose insinuation of deeper messages must be cracked like a walnut.” He claims that these openings make the performers “think hard about the sense of a beginning, inviting us to imagine what these openings portend, how they are in a radical sense defining moments.”

If we compared our favorite classical composers to superheroes, Mozart would be Superman, because he seems to fly effortlessly through great works, composing in his mind and writing first drafts that need no corrections. Beethoven, on the other hand, would be someone much more fallible, like Spiderman. He has flaws and struggles; he makes mistakes, but seems to still save the day in the end. Although Beethoven is using Mozart and Haydn sonatas as overt models for these creations, Beethoven’s grace sometimes stumbles and his humor is often sarcastic or ironic instead of bright and cheery.

Unfortunately, the myth of musical genius convinces us to hear Beethoven’s music as simply beautiful and sublime, and when we learn that some of the sonatas were initially negatively reviewed, we are likely to feel a little superior to the poor critic who was shocked by their novelty. But that is too bad for us! When we sit back in our bath of sublimity, no longer surprised by the revolutionary element in Beethoven’s writing, we miss part of the elemental energy of the music.

As we hear the ten sonatas presented over the course of this concert series, I hope we can set aside the bias of genius that so strongly colors the reception of Beethoven and hear these works in a fresh context. They are, for the most part, works of a relatively young man working out his identity as a composer, collaborating with the most talented up-and-coming violinists in Vienna, bargaining with publishers, and struggling with some negative reactions in the press. All of the sonatas, except for the last, were written before the rise of Napoleon when Vienna was still a walled city and Beethoven was not yet Beethoven.

--Dr. Sara Haefeli

Program I - October 3, 2016

Violin Sonata No. 1 in D Major, op. 12/1 (1798)

- I. Allegro con brio
- II. Tema con variazioni: Andante con moto
- III. Rondo: Allegro

Diane Birr, piano

Violin Sonata No. 5 in F Major, op. 24, "Spring" (1801)

- I. Allegro
- II. Adagio molto espressivo
- III. Scherzo: Allegro molto
- IV. Rondo: Allegro ma non troppo

Charis Dimaras, piano

Intermission

Violin Sonata No. 2 in A Major, op. 12/2 (1798)

- I. *Allegro vivace*
- II. *Andante, più tosto allegretto*
- III. *Allegro piacevole*

Dmitri Novgorodsky, piano

Violin Sonata No. 10 in G Major, op. 96 (1812)

- I. *Allegro moderato*
- II. *Adagio espressivo*
- III. *Scherzo: Allegro - Trio*
- IV. *Poco allegretto*

Vadim Serebryany, piano

Program II - October 24, 2016

Violin Sonata No. 6 in A Major, op. 30/1 (1803)

I. *Allegro*

II. *Adagio molto espressivo*

III. *Allegretto con variazioni*

Vadim Serebryany, piano

Violin Sonata No. 8 in G Major, Op. 30/3 (1803)

I. *Allegro assai*

II. *Tempo di minuetto, ma molto moderato e grazioso*

III. *Allegro vivace*

Dmitri Novgorodsky, piano

Intermission

Violin Sonata No. 7 in C minor, op. 30/2 (1803)

I. *Allegro con brio*

II. *Adagio cantabile*

III. *Scherzo: Allegro*

IV. *Finale: Allegro: Presto*

Diane Birr, piano

Student "Marathon" Concert - November 8, 2016

Violin Sonata No. 1 in D Major, op. 12/1 (1798)

I. *Allegro con brio*

II. *Tema con variazioni: Andante con moto*

III. *Rondo: Allegro*

Matthew Barnard, violin

Daniel McCaffrey, violin

Yetong Tang, piano

Violin Sonata No. 2 in A Major, op. 12/2 (1798)

I. *Allegro vivace*

II. *Andante, più tosto allegretto*

III. *Allegro piacevole*

Tyler Bage, violin

Maryelizabeth McKay, violin

Manuel Gimferrer, piano

Violin Sonata No. 3 in E-flat Major, op. 12/3 (1798)

I. *Allegro con spirito*

II. *Adagio con molta espressione*

III. *Rondo: Allegro molto*

Kate Jurek & Jennifer Riche, violin

Chuang Li, piano

Intermission I

Violin Sonata No. 4 in A minor, op. 23 (1801)

I. *Presto*

II. *Andante scherzoso, più allegretto*

III. *Allegro molto*

Emily Wilcox, violin

Michail Konstantinos Chalkiopoulos, piano

Violin Sonata No. 5 in F Major, op. 24, "Spring" (1801)

I. *Allegro*

II. *Adagio molto espressivo*

III. *Scherzo: Allegro molto*

IV. *Rondo: Allegro ma non troppo*

Amy Chryst, violin

Marci Rose, piano

Intermission II

Violin Sonata No. 6 in A Major, op. 30/1 (1803)

I. *Allegro*

II. *Adagio molto espressivo*

III. *Allegretto con variazioni*

Cynthia Mathiesen, violin

Maria Rabbia, piano

Violin Sonata No. 7 in C minor, op. 30/2 (1803)

I. *Allegro con brio*

II. *Adagio cantabile*

III. *Scherzo: Allegro*

IV. *Finale: Allegro; Presto*

Corey Dusel, violin

Junwen Liang, piano

Violin Sonata No. 8 in G Major, op. 30/3 (1803)

I. *Allegro assai*

II. *Tempo di minuetto, ma molto moderato e grazioso*

III. *Allegro vivace*

Jason Kim, violin

James Lorusso, piano

Intermission III

Violin Sonata No. 9 in A Major, op. 47, "Kreutzer" (1803)

I. *Adagio sostenuto - Presto*

II. *Andante con variazioni*

III. *Presto*

Hannah Lin, violin

Joon Sang Ko, piano

Intermission IV

Violin Sonata No. 10 in G Major, op. 96 (1812)

I. *Allegro moderato*

II. *Adagio espressivo*

III. *Scherzo: Allegro - Trio*

IV. *Poco allegretto*

Shelby Dems, violin

Xiaoyi Shen, piano

Program III - November 14, 2016

Violin Sonata No. 4 in A minor, op. 23 (1801)

I. *Presto*

II. *Andante scherzoso, più allegretto*

III. *Allegro molto*

Vadim Serebryany, piano

Violin Sonata No. 3 in E-flat Major, op. 12/3 (1798)

I. *Allegro con spirito*

II. *Adagio con molta espressione*

III. *Rondo: Allegro molto*

Dmitri Novgorodsky, piano

Intermission

Violin Sonata No. 9 in A Major, op. 47, "Kreutzer" (1803)

I. *Adagio sostenuto - Presto*

II. *Andante con variazioni*

III. *Presto*

Charis Dimaras, piano

Program Notes

Sonata No. 1 in D Major, Op. 12/1

For Beethoven, the years leading up to 1797-98 would prove to be a period of loss, change, and newfound freedom in his career as a composer: his mentor, Wolfgang Amadeus Mozart, passed away in 1791; he moved to Vienna in 1792 and soon after heard of his father's death; and in 1794 his teacher and mentor Haydn moved to England. All the while, the French Revolution was the talk of the town. Despite the personal and political turmoil, Beethoven remained in Vienna to study counterpoint and Italian vocal composition with Antonio Salieri, to whom this piece is dedicated.

As a man in his late twenties who knew loss and lived in a time of war, Beethoven felt free to experiment and move beyond the styles of his predecessors. Although Mozart's and Haydn's influence is still abundantly present in his earlier works—including the first three violin sonatas—Beethoven's music shows revolutionary progressions in melody, musical development, transitional material, modulation, and textural ideas. Although the violin part remains prominent in the first violin sonata, its difficulty was on a level that was uncharacteristic of violin sonatas at the time, drawing criticisms from those accustomed to the current style.

The loss of his mentors, family, and the aggravations of war caused the darker facets of Beethoven's persona to begin to permeate his music, and the main themes heard in the major mode are repeated in the minor; yet, his sense of humor is able to shine throughout. The first of ten, Beethoven's Violin Sonata No. 1 is only the beginning of the radical progressions to be heard in the sonatas to come.

-- Matthew Barnard and Yetong Tang

Sonata No. 2 in A Major, Op. 12/2

This sonata adopts the Classical tradition of the Sonata and the first movement, *Allegro vivace*, is a clear homage to Haydn and his humor. Haydn was Beethoven's teacher from 1792-94 and Haydn's style is evident throughout the first movement. The movement has constant forward motion, never regressing, and sometimes we feel uneasy as to when it will end. At last, Beethoven creates the illusion that the movement is coming to an end, only to develop the main theme until a brilliant Coda closes the movement, almost as Haydn himself had written it.

The second movement, *Andante, più tosto allegretto*, is especially tricky; indeed, the expression "*Andante* but more like an *Allegretto*" is not always taken into consideration. The movement is set in a minor----in contrast to movements one and three, both of which are in A Major--giving it a more dramatic aspect. Beethoven is known for writing subservient string parts, and while it is not out of the ordinary for the piano to present the primary motive,

this movement is remarkable for its equality between voices. The violin is entrusted with thick melodies and shocking *sforzandi*. The movement ends serenely, as if the opening *Allegro vivace* were a dream.

The third movement takes us right away to a bucolic scene. Momentary discord emerges when the piece turns to d minor and when loud dissonances emerge in both the violin and the piano. However, we are redirected towards the serenity and warmth of the woods, only to end in homage to Haydn, as the piece ends in joviality.

--Tyler Bage, Manuel Gimferrer and Maryelisabeth MacKay

Sonata No. 3 in E-flat Major, Op. 12/3

Although the first three sonatas received negative reviews after their debut in 1798, they have become a concert hall favorite and a violin repertoire standard. Current music critics such as Sieghard Brandenburg have a refreshed view on the Op. 12 sonatas, encouraging listeners to be compassionate and curious about the first steps of a genius. These sonatas are dedicated to Beethoven's teacher, the *opera seria* composer Antonio Salieri, and Beethoven's choice of instruments suggests his tie to the genteel world of the eighteenth century.

The Violin Sonata No. 3 evokes a sense of grandeur, power, and majesty, similar to Beethoven's earlier works. The piano heroically takes center stage for most of the *Adagio con spirito*, causing the audience to question if this is a sonata for violin and piano or a sonata for piano and violin.

The *Adagio con molta espressione* evokes a quality of reciprocal expansion between the violin and the piano. Like a happily married couple, the violin and the piano learn to give and take. The violin even begins as an accompaniment to the piano as the piano introduces the first theme. In many instances the piano introduces an idea, then extends the new thought to the violin, who graciously takes the idea into consideration and further develops the theme. At other times, the violin patiently accompanies as the piano restates a previously introduced theme in a new light. This movement demonstrates Beethoven's favorite style elements as he alternately shocks and soothes the audience, creating false expectations of calm and safety.

The sonata ends with a catchy and light-hearted *Rondo* and both the piano and the violin playfully exchange themes.

--Kate Jurek and Jennifer Riche

Sonata No. 4 in a minor, Op. 23

Beethoven composed the Violin Sonata No. 4 in 1800-1801 alongside the fifth Sonata, the *Spring* Sonata. The fourth sonata is typically not performed as often as its cousins, the *Spring* or the *Kreutzer* Sonatas despite the fact that it was written during a critical stage in Beethoven's life. Without reason, Violin Sonata No. 4 is, in a way, the "stepchild" of the violin sonatas.

In some ways, this piece breaks the mold of what a typical sonata was like in this time. In this sonata Beethoven almost abandons the gallant style of the three previous violin sonatas, with the exception of the second movement, *Andante scherzoso, piu allegretto*, which is in a jovial, light style. This sonata has dark colors and shades throughout the first and third movements. The first movement is in an unsettling 6/8 time in a minor, which was unusual for the first movement of a sonata during this time. Its minor key and sudden changes create a sense of tension within the two main melodies. Likewise, the third movement has the same darkness as the first with similar abrupt stops and starts. In this movement, Beethoven follows a rondo form that seems more forgiving than the first movement with its frequent alternations between minor and major keys. The sonata ends with the initial gloomy mood, with more a sigh of despair than one of relief.

Demonstrating how life inspires art, even in the darkest moments, in 1800 Beethoven writes to his dear friend Dr. F. Wegeler in Bonn: *"Only my envious demon, my bad health, has thrown obstacles in my way. For instance, my hearing has become weaker during the last years...For the last two years I have avoided all society, for it is impossible for me to say to people, I am deaf...I will defy my fate, although there will be moments in my life when I shall be God's most wretched creature. I beg you not to tell anyone about this...I only tell it to you as a secret."* One can hear Beethoven's desperation in this piece. It marks a vivid representation of how fate can intervene in people's lives without warning and transform everything.

--Michail Konstantinos Chalkiopoulos and Emily Wilcox

Sonata No. 5 in F Major, Op. 24, Spring

Beethoven wrote his fifth violin sonata in late 1800, dedicating the piece to his patron Count Moritz von Fries. In this sonata, Beethoven acknowledges the favored stylistic features of his time with transparent textures and familiar harmonic progressions. However, he still captivates the modern ear with subtleties of daring individualism and striking harmonies. Written on the brink of his turn toward a more "heroic" style, this sonata is evidence of Beethoven's pioneering spirit.

Although Beethoven did not provide a programmatic title for this piece, the nickname *Spring* certainly provides direction for the imagination. The first movement opens with a sweet violin melody floating above a rippling piano accompaniment. Knowing that Beethoven's love of nature often directly poured out into his music, this movement immediately transports the listener into a fresh spring morning: sweet and peaceful, but simultaneously full of energy and new life. This lovely day has outbursts of untamed exuberance

with intermittent transient thunderstorms, finally ending with triumphant joy.

A tender, rocking lullaby forms the core of the second movement. If the first movement is a spring day, then this movement is for the end of the day—sung to a weary child who had been up since sunrise, reveling in the newly arrived springtime.

The awkwardly playful rhythms of the brief third movement vividly evoke the impish activities of gangly young lives in springtime. Perhaps the child that had been lulled to sleep by the lullaby has woken up with more energy than ever and with a mischievous twinkle in his eye.

The sonata crescendos to a conclusion with the fourth movement, which is by far the most texturally complex and harmonically adventurous of the four. Beethoven starts with a seed of an idea in the old world that grows and transforms into something completely new, as if the mischievous child has matured into confident adulthood.

--Amy Chryst and Marci Rose

Sonata No. 6 in A Major, Op. 30/1

Beethoven's Violin Sonata No. 6 is the first of the three Op. 30 sonatas. The set was composed between 1801 and 1802 and published in May of 1803. This was an important time in Beethoven's life as he was becoming increasingly deaf. In the year 1802, Beethoven left his busy life in Vienna on the advice of his doctor. He temporarily moved to the quiet village of Heiligenstadt, overlooking Vienna. There, Beethoven agonized while coming to terms with his deafness. He wrote his *Heiligenstadt Testament* there, in which he contemplates taking his own life. Beethoven did not commit suicide, however, because he felt that he had a duty to humanity to write music that he believed would change the world.

Despite his diminished hearing, he was remarkably productive during this time. He was in the process of writing his first set of string quartets (Op. 18) and the radical *Eroica* symphony, inspired by the ideals of the French revolution, was soon to follow. The Sonata No. 6 is no exception to Beethoven's innovative style. Beethoven integrates his radical style into this sonata by adding more frequent *sforzandi* and *fortepiano* dynamics throughout the piece, which marks this sonata as the work of no one but Beethoven. His predecessor, Haydn, experimented with these techniques, but Beethoven's command of dynamics is unlike any composer before him.

The mood of the piece is warm, graceful, and classical in nature. Unlike composers before him who used this genre to feature the violin with piano accompaniment, Beethoven uses this sonata to show that there can be an equal importance in the roles of the violin and the piano. On the title page of the first edition, Beethoven writes that the sonatas are written for piano "with the accompaniment of a violin," indicating that Beethoven had more of an equal partnership in mind.

-- Cynthia Mathiesen and Maria Rabbia

Sonata No. 7 in c minor, Op. 30/2

The second sonata of the Op. 30 set, Sonata No. 7, is a work of drama, passion, power and almost symphonic scope. Early in the nineteenth century, Beethoven was just beginning to fall victim to deafness, and aspects of his anguish are evident in a darker compositional style. The sonata is also set in C minor, one of his favorite keys, the key of his most impassioned works, most notably his Fifth Symphony. The sonata initially establishes a depressing and somber mood, which is eventually overcome through the joy of triumphant C major, only for it to recede back into the darkness of c minor by the end.

The first movement opens with a dark, mysterious motive in c minor by the piano. Indeed, all four movements of the sonata begin with piano, implying that Beethoven conceived of all these melodies as piano-centric themes. This makes sense as the violin part often functions as lyrical embellishment. Later on, Beethoven expands the material that initially created an intense atmosphere but ends up crafting a bold and contrasting second subject in E-flat major. This subject is approached in a march-like style, but remains playful. The second movement is slow, but beautiful, and the piano and violin interact and exchange the main melodic line. The scherzo movement is witty, playful and full of rhythmic quirks and rough humor, which is similar to the third movement of his early Piano Sonata, Op. 2/3. The finale returns to c minor, and unusually ends in c minor. This movement emphasizes Beethoven's focus on relentless dramatic tension and emotional conflict. It is very serious and intense as well as confirmative without any hesitation. The aggressive ending in c minor brings out Beethoven's anger about his worsening deafness. This anguish and struggle will be a theme in Beethoven's work for many years to come.

--Corey Dusel and Junwen Liang

No. 8 in G Major, Op. 30/3

The Violin Sonata No. 8 is the light and charming three-movement work that completes the three-sonata set. The eighth sonata, although seemingly unpretentious and light, marks a traumatic time of despair and psychological suffering in Beethoven's life when he was forced to admit that he was losing his hearing. It was only a few months after the completion of the Op. 30 that he wrote the famous *Heiligenstadt Testament*. Nevertheless, the sonata remains upbeat and cheerful and seems not to betray any of the distress Beethoven was living with trying to cope with his condition.

The work begins with a rumbling sixteenth-figure quickly followed by the rising arpeggio reminiscent of the early Classical "Mannheim Rocket." Beethoven then gives us an energetic and humorous primary theme shared by both the piano and the violin. Although modern editions list these works as "violin sonatas," they were originally marked "for the fortepiano and a violin." Beethoven placed equal importance on the two instruments and often shared musical ideas between them as shown in the lyrical connecting passages traded between the piano and the violin.

Set in the distantly related key of E-flat Major, the second movement is to be played in the tempo of a minuet. The graceful central movement consists of flowing lyrical sections and quiet dynamic markings throughout. While there are flashes of anguish in the movement, it remains Romantic in character, a contrast to the following third movement.

The final movement, *Allegro vivace*, could be considered a nod to the witty, humorous writing of Haydn. In the form of a rondo with constantly moving sixteenth notes and repeated eighth notes, Beethoven plays with the listener's expectations in terms of form and key relationships in this movement. The most prominent example of this tendency is towards the end, where there is a sudden unexpected jump to E flat major before quickly returning to the home key to conclude the movement.

--Jason Kim and James Lorusso

Sonata No. 9 in A Major, Op. 47, Kreutzer

Though Beethoven's earlier violin sonatas experiment with greater independence of the violin, it is in this ninth sonata from 1803 that Beethoven truly treats the violin as the piano's equal in both prominence and virtuosity. From the very beginning of this piece, the violin declares its status as a contending soloist. Not only does the piece defy the typical roles assigned to each instrument in a sonata duo, but it also challenges the magnitude of the usual sonata of that time. No longer intended for intimate musical gatherings, the length and intensity of this sonata seems more appropriate for the concert hall. Beethoven even added this phrase to the piece's original title: "*scritta in uno stilo molto concertante, quasi come d'un concerto*" ("composed in a decidedly concertante style, as though a concerto").

Beethoven composed this innovative sonata for the exceptionally talented Afro-European violinist George Bridgetower's debut in Vienna's artistic society. Beethoven barely finished the composition in time for the performance, using a final movement originally composed (but discarded) for his first violin sonata and hastily composing the first two movements from earlier sketches. In fact, the day of the performance, Beethoven is said to have called his copyist at 4:30 in the morning to copy out a part for the concert that day. Beethoven acknowledged that the success of this sonata was largely due to Bridgetower's virtuosity. According to the legend surrounding this piece, not only did he sight read the second movement from Beethoven's manuscript, but he also, on a whim, improvised an imitation of a cadenza-like piano arpeggio early in the first movement. He did this much to Beethoven's delight, who immediately left the piano to embrace Bridgetower before resuming the performance. Beethoven, ecstatic over Bridgetower's performance, announced at its celebration that he would dedicate the sonata to him: "*Sonata per uno mulattico lunatico*" ("Sonata for a crazy mulatto"). Unfortunately, Beethoven and Bridgetower later quarreled over a woman and in his anger Beethoven removed the original dedication. He instead dedicated the piece to French violinist Rodolphe Kreutzer who pronounced it "outrageously unintelligible" and, ironically, never performed it.

-- Joon Sang Ko and Hannah Lin

Sonata No. 10 in G Major, Op. 96

The Sonata No. 10 in G Major, op. 96 was written in 1812 and is the only sonata from Beethoven's middle compositional period. This sonata was composed at the same time as Beethoven's Archduke Trio, the Op. 95 string quartet, and the Seventh and Eighth symphonies, bringing his "heroic" middle period to a close. The piece was dedicated to Beethoven's patron Archduke Rudolph who premiered it with violinist Pierre Rodes, for whom the sonata was written. Unlike most of Beethoven's violin sonatas, Sonata No. 10 has four movements (as do the fifth and seventh). As is typical of his middle period, he plays here with expectations of the Classical style, and in this piece the "twist" happens right at the beginning with the first phrase. The sonata opens with trill that is shared between the two instruments before anything develops, and this was rare, making this sonata very unique. This trill is just the beginning of an equal dialogue between the violin and piano throughout the 27-minute sonata.

There was a ten-year gap between the ninth sonata (the "Kreutzer") and the tenth. The tenth does not share many similar characteristics with its preceding sonata; instead it is gentler, more intimate, and deeper melodically, eschewing the more dramatic writing that Beethoven was capable of. The first movement is full of warmth and elegance. Of the second movement, violinist Abram Loft said, "the players are as close to paradise as one can approach in this world." This movement transitions into a short third movement, *Scherzo*, without pause. In the fourth movement, Beethoven gives us a beautiful, buoyant theme and seven different variations with a coda. The author of the program notes for the Vancouver Recital Society wrote, "Beethoven toys with our expectations as the music makes little detours through changes of tempo and ventures into new harmonic regions, as if the composer were reluctant to bid farewell to his last violin sonata."

--Shelby Dems

Faculty Biographies

Diane Birr, Professor of piano at Ithaca College School of Music teaches courses and lessons in collaborative piano, private piano and class piano, as well as coaches chamber music. Dr. Birr also serves as Coordinator of the M.M. – Performance in Collaborative Piano degree, a new focus to the graduate performance degree instituted in Fall 2015. For sixteen years, Birr served on the faculty of *International Workshops*, a two-week music & arts festival held in locations around the world, in which she performed with string faculty in the festival's concerts and coached chamber music. In 2008, Dr. Birr was a visiting faculty at the Ithaca College London Center where she taught an integrative course entitled "The Keyboard in London and its Role in Society". In past summers Dr. Birr has taught & performed at Rocky Ridge Music Center in Estes Park, CO. Currently, Dr. Birr is a member of *Troica* (trumpet, saxophone, & piano), which released its first full CD recording in 2010 and is also featured on "Sing to me of the night", a CD of saxophone music of composer Dana Wilson (2015). This trio has received invitations to perform at a variety of venues including Sydney, Australia and Strasbourg, France, and inspired composers to write new works for this unique combination of instruments. Diane has been an active member of MTNA having served in a variety of roles including NYSMTA President, MTNA Eastern Division Director and as a member of the MTNA National Board of Directors.

Greek concert pianist & conductor, **Charis Dimaras**: Recitals, chamber music collaborations (with such artists as the St. Petersburg String Quartet and sopranos Carole Neblett and Marlis Petersen among others) and orchestra soloist in world's leading venues (NYC's Lincoln Center and Carnegie Hall, Amsterdam's Concertgebouw & London's South Bank Center) and festivals throughout Europe, Turkey, Russia, Brazil, China, Canada and the USA. Recipient of numerous awards and prizes (among them, an Onassis Beneficiary Foundation Scholarship and an International Richard-Wagner-Foundation Scholarship). Featured on NY's WQXR, on several Dutch, Italian and Greek radio stations and on Greek national TV and recorded solo and chamber works by Bartok, Beethoven, Franck, Libby Larsen, Prokofiev & Stravinsky. Released a piano-solo CD of contemporary Greek composers Mitropoulos & Sicilianos in 2010 and is currently recording two new CDs: A solo disc of Liszt complete transcriptions from Verdi operas and a collection of contemporary American song cycles with soprano, Deborah Lifton. Degrees in piano performance from London's Royal College of Music and New York's Juilliard School and Manhattan School of Music and in orchestral conducting from Bard College. Advanced German Literature studies at the Athens University. Currently, Professor of piano and collaborative studies and Keyboard Area Coordinator at Ithaca College. Solo piano and chamber music masterclasses around the world. Music Director and Head Vocal Coach for CAA's Summer Vocal Institute at CT's Music Mountain, New York's Opera Singers Initiative (OSI) Summer Program, the IPAI Summer Vocal Program in Germany, the University of Miami Summer Vocal Program in Salzburg/Austria and the Johanna Meier Opera Theater Institute in South Dakota. Artistic Director of an international summer music festival in Sparti/Greece and of the Renaissance Academy Chamber Music Concerts in Naples/FL. In demand as conductor on both sides of the Atlantic

from such orchestras as the St. Petersburg Philharmonic Chamber Orchestra and the Symphony Orchestra of the Greek National Opera.

Sara Haefeli teaches music history and philosophy of creativity at Ithaca College. Her work on John Cage has been published in the journal *American Music* and her pedagogy scholarship is published in the *Journal of Music History Pedagogy*. The forthcoming book *Information Literacy in Music: an Instructor's Companion* includes a chapter on teaching students how to evaluate musical editions, co-authored with music librarian Kristina Shanton. Sara is also an accomplished cellist. She has performed as a soloist and chamber musician, specializing in both early music and contemporary music performance. She particularly enjoys performing as a member of the psychedelic bluegrass trio *The Prairie Pranksters* with whom she will be performing at the music festival *Nuit d'hiver* in Marseille, France this December.

Dmitri Novgorodsky was born to a musical family in Odessa, the former USSR. By the age of 16, he had won the First Prize at the Kazakhstan National Piano Competition, and later the Gold Medal of the National Festival of the Arts. After graduating from Moscow Tchaikovsky Conservatory with high honors, he was offered a full scholarship for advanced graduate studies at Yale University School of Music under the tutelage of Professor Boris Berman. Currently, Dr. Novgorodsky is the first and the only Moscow Tchaikovsky Conservatory graduate in piano performance to have earned the Doctor of Musical Arts in Piano Performance degree from Yale. In 1999, he was granted the Extraordinary Abilities in the Arts permanent US residence, "as one of a small percentage of those who have risen to the top in their field of endeavor". Dr. Novgorodsky has appeared in Russia, Ukraine, Byelorussia, Kazakhstan, Israel, France, Austria, Spain, Canada, Turkey, Taiwan, and Armenia. In the United States, he has performed at such venues as Carnegie Hall, Steinway Hall, and Kennedy Center. Dr. Novgorodsky's pedagogical experience comprises more than 14 years of university teaching. His former students have continued their graduate studies at Juilliard, Manhattan School of Music, NYU, New England Conservatory, Cleveland Institute of Music, University of Colorado Boulder, Northwestern University, University of Texas at Austin, Cincinnati Conservatory of Music. He has been a piano faculty at Grand Valley State University, University of Wisconsin, Lawrence University Conservatory of Music, Jerusalem Academy of Music, Fredonia School of Music. He joined the Ithaca College School of Music's piano faculty in Fall 2015.

Vadim Serebryany has been highly sought after as a recitalist, concerto soloist and chamber musician. He has performed in Europe, South America, Australia and throughout the US, Canada and Japan. In recent seasons Mr. Serebryany has been a guest soloist with the National Arts Center Orchestra, The Kingston Symphony, the Osaka Century Orchestra, and Montgomery Symphony Orchestra. In 2005, Vadim founded Trio+, with violinist Yosuke Kawasaki and cellist Wolfram Koessel. The ensemble is known for its creative programs which explore a large portion of the chamber repertory, including duos, trios and larger ensembles in which they frequently collaborate with guest artists. The trio has performed to critical acclaim throughout North America and Japan. Mr. Serebryany is a graduate of the Royal Conservatory of Music of Toronto, the Juilliard School and Yale University. His teachers have included Marina Geringas, Oxana Yablonskaya, Jacob Lateiner and Boris

Berman. From 2005 to 2008 Mr. Serebryany served as Artist in Residence at La Sierra University in Riverside, California, and has also served as a visiting professor at Lawrence University. From 2008 to 2016 Mr. Serebryany was a professor of music at Huntingdon College in Montgomery, Alabama, and in 2015 was named Huntingdon's first ever Belcher-Cheek Artist in Residence. Mr. Serebryany joined the piano faculty at Ithaca College in 2016.

Calvin Wiersma, violinist, has appeared throughout the world as a soloist and chamber musician. He was a founding member of the Meliora Quartet, winner of the Naumberg, Fischhoff, Coleman, and Cleveland Quartet competitions. Mr. Wiersma was also a founding member of the Figaro Trio and is currently a member of the Manhattan String Quartet. In addition to worldwide touring with the Quartet, Mr. Wiersma's wide range of musical activities have recently involved performances at Bargemusic and Merkin Hall, and national and international tours with the Orpheus Chamber Orchestra and his contemporary music ensemble Cygnus. He has appeared at numerous Music Festivals including Aspen, Vancouver, Rockport, Bard, Portland, Crested Butte, North Country, Central Vermont, New Hope, Interlochen, An Appalachian Summer, Cape May, and Music Mountain. His recently completed recordings include Jacob Druckman's Third String Quartet for Philomusica, Elliott Carters' *Syringa*, and recently commissioned works of Martin Rokeach and Mario Davidovsky. A noted performer of contemporary music, Mr. Wiersma is a member of Cygnus and the Lochrian Chamber Ensemble, has toured extensively with Steve Reich, and has appeared with Speculum Musicae, Ensemble 21, Parnassus, and NYNME. Mr. Wiersma is an Assistant Professor of Violin and Chamber Music at the Ithaca College School of Music. He has previously served on the faculties of the Purchase Conservatory of Music, Lawrence Conservatory of Music, Florida State University, Brandeis University, and the Longy School of Music. He has conducted master classes throughout the world, has been on the Faculties of several summer programs, and an artist in residence at numerous institutions including Colgate University, CalArts, the Smolny Institute in Moscow, Russia, and CMI in Khiryat Shemona, Israel.