

5-2-2011

Graduate Recital: Mark Martin, violin

Mark Martin

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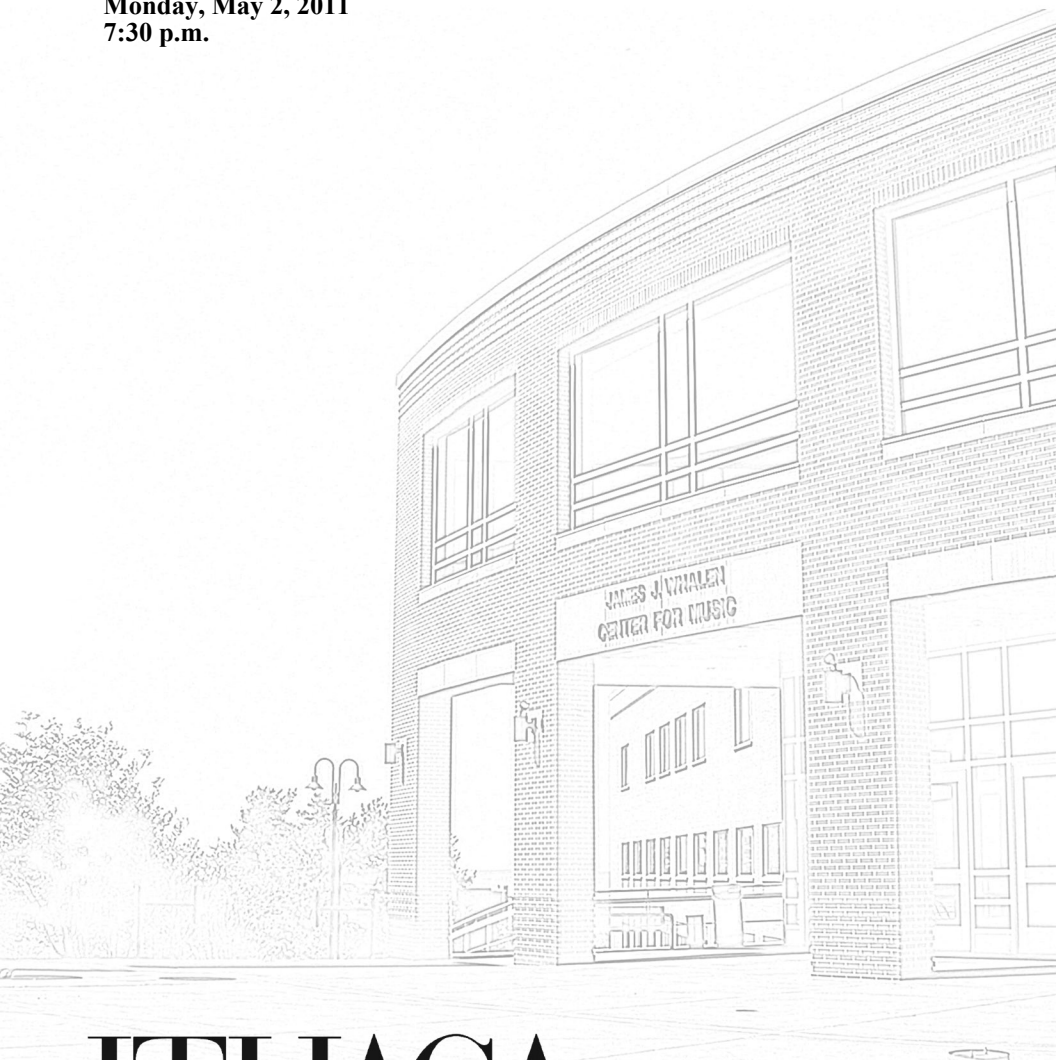
Martin, Mark, "Graduate Recital: Mark Martin, violin" (2011). *All Concert & Recital Programs*. 223.
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Graduate Recital: Mark Martin, violin

Elena Nezhdanova, piano
Ryan Jarvis and Beth Easton, dancers

Hockett Family Recital Hall
Monday, May 2, 2011
7:30 p.m.



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Program

Sonata No. 4, Op. 27
I. Allemanda

E. Ysaye
(1858-1931)

Partita No. 2
V. Chaconna

J.S. Bach
(1685-1750)

Intermission

Salut d'Amour, Op. 12

E. Elgar
(1857-1964)

Caprice No. 24

N. Paganini
(1782-1840)

Estrellita (My Little Star)

M. Ponce
arr. by J. Heifetz

Banjo and Fiddle

W. Kroll
(1901-1980)

Tango (Por Una Cabeza)

C. Gardel
arr. by John Williams

Ryan Jarvis and Beth Easton, dancers (IC Ballroom Dance Team)

This Graduate Recital is in partial fulfillment of the degree Suzuki Pedagogy.
Mark Martin is from the studio of Nicholas DiEugenio and Sanford Reuning.

Program Notes

Sonata No. 4, Op. 27

Sonata No. 4 for Solo Violin, Op. 27 was written by the Belgian violinist, conductor and composer Eugene Ysaye. He wrote six unaccompanied sonatas altogether and dedicated each of them to a virtuosic violinist and colleague. This sonata was dedicated to the Austrian violinist Fritz Kreisler. This Sonata consists of three movements: I. Allemanda, II: Sarabande, III: Finale. Ysaye liked to use older dance forms in his music very much like Kreisler did in his compositions. If you listen carefully, you should be able to recognize signatures of Kreisler throughout the piece. Kreisler was a bright virtuosic player who loved the use of blocked chords, double stops, and arpeggios. While listening, also notice the similar rhythmic gestures that Kreisler loved to use in his pieces.

Partita No. 2, V. Chaconna

Johann Sebastian Bach wrote a set of six Sonatas and Partitas (three Sonatas, three Partitas) during the years of 1719-1724. Unlike the Sonatas, the Partitas are suites of dance music. Partita No. 2 comprises of five movements, ending with the Chaconne that is twice as long as the first four movements combined. A Chaconne is a type of composition popular in the baroque era that consists of a theme and variation with repeated short harmonic progressions. There is no evidence that these were performed during Bach's lifetime. The theme, presented in the first four measures is a chord progression based on the repeated bass note pattern D D C♯ D B♭ G A D, and occurs throughout the rest of the movement in a series of variations. The piece starts in D minor, begins in major in the middle, and ends back in the original D minor key. The Chaconne is considered a pinnacle of the solo violin repertoire in that it covers every aspect of violin playing technique known during Bach's time and thus is considered one of the most difficult pieces to play expressively for the violin.

Salut d'Amour

Edward Elgar composed Salut d'Amour, Op. 12, in 1888. Salut d'amour is French for "love's greeting." There are several arrangements, but it was originally written for violin and piano. Elgar wrote it as a love gift and finished the piece in July 1888 while he was engaged to Caroline Alice Roberts from Germany. To make things romantic, he returned home to London from a holiday at a friend's house and he presented it to her as an engagement present. In return, she gave him a poem called "The Wind at Dawn" in which she had written years before and he eventually set it to music; so romantic, she beat him to the punch...

Caprice No. 24

Niccolo Paganini was a crazy virtuoso violinist who was often referred to as the Devil because of his looks and seemingly impossible skill sets. He often wrote pieces even he couldn't play and then would spend months mastering them. He was a showman by nature; a favorite trick was to play with worn strings and then, as they broke, complete a concert with the three, two or even one string remaining. He wrote 24 Caprices, which were the only solos publically released in 1820. They were written somewhere between 1801 and 1807. He apparently never performed the Caprices in public. Instead of dedicating them to a particular person, they were dedicated "to the artists." Caprice No. 24 consists of a theme and 11 variations that sum up the other techniques that were in the other caprices. Some of the techniques used are skipping bows, parallel 10ths, left-hand pizzicato, high chromatic runs, parallel octaves, and fast arpeggios as the

finale. Because of all the difficult techniques involved in one piece, this is considered to be one of the most difficult pieces to play at a “performance” level.

Estrellita (My Little Star)

Manuel Ponce composed his most famous work Estrellita (my little star): A Mexican Serenade while teaching at the National Conservatory of Music in Mexico in 1912. There are different arrangements of the piece and I’m not entirely sure what the original instrumentation was. There is a version for guitar, piano, voice, violin that was arranged by Jascha Heifetz. This is not a normal love song even though the title says “Mexican Serenade” as is usually thought, but rather a "Nostalgia Viva" (life-long nostalgia). What he has nostalgia over is still unknown. This beautiful piece is personally one of my favorites.

Banjo and Fiddle

Banjo and Fiddle was written and published in 1945 by American violinist William Kroll. It is his best-known work. Kroll was born in New York City, but he studied in Berlin before settling back in the United States, however he is mostly remembered for this one charmingly delightful and entertaining piece. This virtuosic piece is strongly influenced by traditional American styles of folk fiddle playing. It was probably popularized because of famous players like Leonidas Kavakos, Jascha Heifetz, and Fritz Kreisler who often programmed this piece in their recitals. The piece begins with a series of banjo-like plucked pizzicato chords and the player goes right into the fiddle-like main theme. There is a dreamy reflective passage midway through, then returns to the banjo pizzicato and virtuosic fiddle-like main theme. This piece consists of multiple stopping and ricochet bowing techniques that are executed at very rapid speeds. Banjo and Fiddle is particularly effective as an encore piece and was featured as such after heavy repertoire being performed in Heifetz's recitals.

Tango (Por Una Cabeza)

Por una cabeza is Spanish for "by a head [of a horse]" and is one of the most famous and tango pieces by composer Carlos Gardel and lyrics by Alfredo Le Pera in 1935. Interestingly enough, both died in the same plane crash in Colombia on June 24, 1935. The lyrics of the piece talk about a compulsive gambler who compares his addiction to horses with his attraction to women. This is often used as a dance piece to the Argentine Tango. Por Una Cabeza has been performed films and television shows like The Tango Project, Planet 51, Schindler’s List, Scent of a Woman, True Lies, Bad Santa, and an episode of Nip/Tuck. John Williams arranged this version for solo violin and orchestra featured in "Cinema Serenade” for violinist Itzhak Perlman.