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Junior Recital: Kathleen Stevens, viola

Kathleen Stevens

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ITHACA COLLEGE

SCHOOL OF MUSIC

JUNIOR RECITAL

**Kathleen Stevens, viola
Joshua Oxford, piano**

**Assisted by:
Amelia Baran, flute**

**Hockett Family Recital Hall
Friday, April 23, 2010
7:00 p.m.**

ITHACA

PROGRAM

Elegy, op. 44 (1893)

Alexander Glazunov
(1865-1936)

Prélude, Récitatif et Variations, op. 3 (1928)

Maurice Duruflé
(1902-1986)

INTERMISSION

Romance (c. 1925)

Ralph Vaughan Williams
(1872-1958)

Sonata, op. 11 No. 4 (1919)

Fantasie
Thema mit Variationen
Finale (mit Variationen)

Paul Hindemith
(1895-1963)

Junior Recital presented in partial fulfillment for the degree
Bachelor of Music in Performance.

Kathleen is from the studio of Debra Moree.

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Program Notes

The composers representing the four pieces of music to be heard in this recital also represent four different countries and therefore four different styles of musical composition. Glazunov was a Russian romantic, Duruflé was a French impressionist, Vaughan Williams an English composer, and Hindemith was German. However, they have more similarities than what may first be assumed. Glazunov and Duruflé composed in a style late in its development; Glazunov was considered old fashioned with his late Russian romantic music and Duruflé was respectively the last French impressionist. All four composers' lives overlapped so that each was at some point composing at a time when every other one was, too. With the exception of possibly Vaughan Williams, the pieces on this program were composed early in each composers' career; *Elegy* was written when Glazunov was 27, Duruflé wrote his op. 3 at 26, and Hindemith was 24 when he wrote his op. 11 No. 4.

Glazunov wrote *Elegy* immediately after he had a creative crisis from 1890-1891 from which he emerged with a new maturity. The form is a simple ABA with the B section keeping the same rhythmic lilt established from the very first measures by the piano but in Eb Major to contrast the G minor A sections. Repetitive and simple, its beauty is in its song-like melodies, which reappears in all possible registers of the viola.

Duruflé was a pianist, organist, chorister, and Paris Conservatory graduate. Known for his organ *Suite* op. 5 and his *Requiem* op. 9, *Prelude, Recitatif et Variations* is his only chamber music piece. Though obviously a composer of great proficiency, Duruflé was one of the least prolific having composed only a dozen works. For him, the point of composition was in the process, rarely publishing and always altering what he wrote. Op. 3 is a masterful piece of music demonstrating the waves, gestures, and modal melodies found in the compositions of Ravel and Debussy, but also has sections obviously influenced by Duruflé's church music background. For example, it is the flute that first announces the chant-like theme heard against the soft hymn chords from the piano.

Unfortunately, not much is known about Vaughan William's piece *Romance* as it was found with other published and undated works after his death. It is generally accepted that the piece was written for the virtuoso violist Lionel Tetris for whom Vaughan Williams composed his other great works for viola. This would place the piece around the same time as these compositions, around 1925 and 1934.

The longest piece on the program, played with no breaks between movements, is Hindemith's atypical Sonata, op. 11 No. 4. The unusually tonal, melodic, flowing *Fantasie* has rich chords and intricate figurations in the piano, the viola using grace notes and trills. All of these techniques are uncharacteristic of Hindemith. The theme is marked, "like a folksong," and similar to Duruflé's theme, is fairly simple. However, the variations become more and more adventurous harmonically and motivically, using whole-tone scales, polytonality, frequently changing time signatures, and invented key signatures (like that of F# and G#). However, the piece ends appropriately, using Hindemith's compositional design of a progression from simple tonality to increasingly complicated to back to simple, when it ends in epic octaves between the viola and piano.