

2-7-2009

## Graduate Recital: Monica Stein, violin

Monica Stein

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SCHOOL OF MUSIC

GRADUATE RECITAL

Monica Stein, violin  
Bryan Lilley, piano

Hockett Family Recital Hall  
Saturday, February 7, 2009  
7:00 p.m.

ITHACA

## PROGRAM

Sonata in g minor for Violin and Piano, D. 408

Franz Schubert  
(1797-1828)

- I. *Allegro giusto*
- II. *Andante*
- III. *Menuetto*
- IV. *Allegro moderato*

Partita No. 2 in d minor  
for Unaccompanied Violin, BWV 1004

J. S. Bach  
(1685-1750)

- V. *Chaconne*

## INTERMISSION

Much Ado About Nothing Suite, Op. 11

Erich Korngold  
(1897-1957)

- I. *The Maiden in the Bridal Chamber*  
*Lento--Molto moderato, with charm and grace*
- II. *March of the Watch*  
*In the tempo of a grotesque funeral march*
- III. *Scene in the Garden*  
*Molto espressivo (broad, but not too slow)*
- IV. *Masquerade: Hornpipe*  
*Animato*

Havanaise, Op. 83

Camille Saint-Saens  
(1835-1921)

Monica Stein is from the studio of Rebecca Ansel.

Graduate Recital presented in partial fulfillment for the degree  
Masters of Music in Suzuki Pedagogy.

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in the Whalen Center concert halls. Please turn off all cell phone ringtones.

## Program Notes

In March and April 1816 Schubert wrote his *Three Sonatinas*, in quick succession. His brother Ferdinand offered them in 1829 as "three easy, very fine sonatas for violin and piano." Fellow composer and copyist, Anton Diabelli, published them as "Sonatinas" in 1836. The original manuscript of D. 408 has been lost, but the autographs of the other two works show clearly that Schubert entitled them "Sonatas." Since Diabelli, however, all three works have come to be known by their misnomer "Sonatinas." In each sonatina, the piano and violin have an equal partnership; when the piano takes over the accompaniment, the harmonic texture is so transparent that it never obscures the solo line of the violin.

In music, a chaconne (Italian: ciaccona) is a musical form whose primary formal feature involves variation on a repeated short harmonic progression. J. S. Bach's *Chaconne*, from Partita No. 2 in D minor for Unaccompanied Violin, BWV 1004 was composed during his prolific six-year tenure in the service of Prince Leopold of Anhalt-Cöthen (1717-1723). Its vast structure is based on 64 variations of a single open-ended four-bar phrase.

Originally conceived for chamber orchestra, Korngold composed his incidental music for Shakespeare's comedy *Much Ado About Nothing* in 1918. One of Korngold's earliest theatre scores, the Viennese production was given at the Schönbrunn Palace the following year, with Korngold conducting. The scheduled performances of *Much Ado* at once sold out and audiences demanded a longer run. When it developed that the orchestra had already committed elsewhere, Korngold quickly rearranged his music for violin and piano. *Much Ado* remained open to packed houses, with Korngold himself playing the piano part. Published as suite, the new arrangement became one of his most popular works.

In November of 1885, Saint-Saëns was on a recital tour in the bleak north of France. One evening, in his frigid hotel room, he made a modest fire. The crackling of the wood gave him a melodic idea, which, two years later, he developed into the *Havanaise*, Op. 83. He dedicated the work to his travel companion for the tour, violinist Diaz Albertini. The languid, Cuban *habañera* rhythm (triplet and two eighth notes), reflects his penchant for exoticism.