

4-30-2019

Graduate Recital: Peter Nowak, violin

Peter Nowak

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Nowak, Peter, "Graduate Recital: Peter Nowak, violin" (2019). *All Concert & Recital Programs*. 6074.
https://digitalcommons.ithaca.edu/music_programs/6074

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

Graduate Recital:
Peter Nowak, violin

Joon Sang Ko, piano
Valerie Nuzzolo, clarinet
Emmanuel Berrido, piano
Emilie Benigno, violin

Hockett Family Recital Hall
Tuesday, April 30th, 2019
7:00 pm



ITHACA COLLEGE

School of Music

Program

Septum (2019)

Pride: Desires, Urges, Wants, and Whims
The Virtue of Patience in the Face of Wrath
Lust: Of a Hightened Awareness of What Already Is
Envy: Of Sweet Pastures and Green Sugar
Sloth-Gluttony: Lack of Doing, or Much of Nothing
Greed: A River Flowing that Ends Up Dry

Emmanuel Berrido
(b. 1986)

Gemini in Miniature (2017)

Joon Sang Ko, piano
Valerie Nuzzolo, clarinet

Julien Monick
(b. 1994)

Miserere for Solo Violin (2016)

Emmanuel Berrido
(b. 1986)

Stvalyön II (2016)

Daria Pavlotskaya
(b. 1994)

Pause

Four Nocturnes (Night Music II) (1964)

Notturmo I: serenamente
Notturmo II: scorrevole, vivace possibile
Notturmo III: contemplativo
Notturmo IV: con un sentimento di nostalgia
Emmanuel Berrido, piano

George Crumb
(b. 1929)

Rocking Mirror Daybreak (1983)

I. Autumn
II. Passing Bird
III. In the Shadow
IV. Rocking Mirror

Emilie Benigno, violin

Toru Takemitsu
(1930-1996)

Program Notes

Septum

Each of the miniatures in SEPTEM is inspired by the idea of the seven deadly sins, which other composers have already gotten inspiration from. I decided to do a "seven deadly sins" after re-discovering Weill's work of the same name. Since I do not think these sins occur in an isolated manner, but rather behaviors associated with each "sin" can overlap with other "sins", I have opted to not number each miniature but rather give performers a chance to order the movements as they see fit. The only constraint is that the solo movements need to be one after the other (first violin, second clarinet), and they can neither begin nor end the performance of this work. SEPTEM for violin, clarinet, and piano is composed to my friend Peter (Pedro) Nowak.

-Emmanuel Berrido

Gemini in Miniature

This piece is built upon the juxtaposition of contrasting material. Each block of music contains a character unique to itself and little is done to fluidly connect them. The source of the title, Gemini in Miniature, is the Zodiac sign Gemini. To reflect the duplicitous nature associated with this sign, the first two thirds of the piece utilize a rapid succession of contrasting material while the last third focuses on a single melody. This melody, which was first presented in an upbeat tempo, is now stretched out over a lush bed of sound, creating a tranquil soundscape to contrast the opening energetic material.

-Julien Monick

Miserere for Solo Violin

Miserere is the first word in Latin of Psalm 51, which could be translated to "Have mercy" or "Have pity." I composed Miserere for solo violin after a period in which I had not completed - if the reader could only imagine what that means for a creator not to have the time or energy to create!

When I sat down to write this quasi-rhapsodic work, I found myself reciting not the first word "Miserere" of this psalm, but rather the hopeful verse "Domine, labia mea aperies: et os meum annuntiabit laudem tuam" (O Lord, open thou my lips, and my mouth shall declare thy praise). Still unsure why this came to my mind when I started composing after 10 months: the only reason I can think of is that this is the invitation recited in the Catholic liturgy (in which I was raised), at the beginning of the first rite in the morning. As I was to begin a new era in Ithaca, NY, and as I had sharpened my pencils and readied my papers to compose once again, I prayed for music to pour forth from my heart once more.

It is my hope then, that both performer and listener can find in Miserere a sonic landscape in which feelings of vulnerability and humility come forth. Most importantly, at the end of the work the ascending melody can be heard as an awakening back into life - I am creating once more. I am alive, and I am

thankful.

Miserere was composed for and dedicated to Peter Sheppard Skaerved, with all my gratitude.

-Emmanuel Berrido

Four Nocturnes (Night Music II)

Crumb composed his Four Nocturnes for violin and piano in 1964. The title nocturne implies music of the night, and these four brief pieces (the entire set spans only nine minutes) are subtle, subdued, and complex in the extreme. Audiences new to this music might best approach it by listening for the eerie sound-world Crumb creates in these four miniatures. They may subtly evoke night-sounds (whispering wind, insects sounds), but they also remind us that things can go bump in the night. Crumb notates this score with extraordinary precision. The pianist is at times instructed to reach inside the instrument to pluck strings or strike the piano's frame, while the violinist must master every technique imaginable, including ponticello bowing (on top of the bridge), artificial harmonics, playing with the wood of the bow, quadruple-stopped glissandos, and many more. Crumb indicates to the second how long specific silences should last, and he even specifies which of the violinist's fingers should pluck individual pizzicatos. This is a world of delicacy, shadow, and subtlety, and all of these are projected through music of unbelievable difficulty for its performers.

-Eric Bromberger

Rocking Mirror Daybreak

"Rocking Mirror Daybreak" was commissioned by and dedicated to Ani and Ida Kavafian for their first duo recital at Carnegie Hall on November 17, 1983.

This piece is based on the linked verse entitled, "Rocking Mirror Daybreak" by Makoto Ōoka and Thomas Fitzsimmons. It consists of four parts, with the title of each part taken from the verse, with the permission of the poets.

- I. Autumn (verse by T. Fitzsimmons)
- II. Passing Bird (verse by M. Ōoka)
- III. In the Shadow (verse by M. Ōoka)
- IV. Rocking Mirror (verse by T. Fitzsimmons)

I heartily thank them for their generosity.

-Toru Takemitsu