



School of Music

JUNIOR RECITAL

LARISSA FREIER '17, VIOLIN ANGELA DRAGHICESCU, PIANO

SUNDAY, APRIL 24, 2016
SCHNEEBECK CONCERT HALL
2 P.M.

- Violin Sonata No. 8 in G Major, Opus 30, No. 3 Ludwig van Beethoven
I. Allegro assai (1770–1827)
- Sonata No. 1 in G Minor, BWV 1001 Johann Sebastian Bach
I. Adagio (1685–1750)
II. Fuga
- Suite Italienne for Violin and Piano (1933) Igor Stravinsky
I. Introduction: Allegro moderato (1882–1971)
II Serenata: Larghetto
IV. Gavotta con due variazioni
- Sonata for Violin and Piano (1963) John Corigliano
I. Allegro b. 1938

A reception will follow the recital in School of Music, Room 106.

VIOLINIST

LARISSA FREIER '17 studies violin with Maria Sampen and is pursuing a Bachelor of Music degree in violin performance with a minor in German. She is a section leader in the Symphony Orchestra and a member of the chamber music program, performing often in student groups and recitals, as well as alongside faculty on Puget Sound's Jacobsen Series. In addition to a merit and music scholarship awarded for the duration of her studies, Larissa is the 2015–16 recipient of the prestigious Edward Seferian Endowment Award, and will receive the Paul Bellamy Scholarship for the 2016–17 school year. She has spent her summers studying and performing at highly acclaimed music festivals around the country including the Bowdoin International Music Festival in Maine, the Brevard Music Festival in N.C., and the Kairos Chamber Music Lyceum in Washington. She has had the honor of performing onstage with renowned soloists such as Itzhak Perlman, Garrick Olson, and Vadym Kholodenko. Larissa also has participated in master classes led by Paul Kantor, Frank Huang, Aaron Berofsky, Jubal Fulks, Steve Miahky, and Sergiu Schwartz.

PIANIST

ANGELA DRAGHICESCU earned her master's and bachelor's of musical arts degrees in piano performance at Louisiana State University, where she worked with Michael Girt and Willis Delony. Recently Dr. Draghicescu served as teaching assistant in the Collaborative Piano Program at The University of Texas at Austin, where she also completed her D.M.A. under the mentoring of Anne Epperson. She currently serves as staff collaborative pianist at Puget Sound.

ACKNOWLEDGMENTS

I want to thank my wonderful teacher, Maria Sampen, for always offering positive encouragement in music and life, while pushing me to do my best and making me feel capable of achieving what I put my mind to. I thank my pianist, Angela Draghicescu, for dedicating her wonderful skills and so many hours to working with all of us in the music department. I also would like to thank the wonderful community of friends and mentors, who surround me here at Puget Sound, and an especially big thank you goes to my family for their unending support and interest in my musical endeavors.

PROGRAM NOTES

Compiled by Larissa Freier

Violin Sonata No. 8 was published in 1803 and dedicated to Tsar Alexander I of Russia. In this three-movement work, **Beethoven** uses standard sonata form and creates many nuances in dynamics, especially sforzandi on offbeats. The first movement, **Allegro assai**, begins upbeat and cheery, goes into a lyrical second theme, and then breaks into a minor mode before returning to the opening theme.

Bach completed his collection of six *Sonatas and Partitas for Violin* in 1720, and they are now a standard part of the violin repertoire. The **Sonata in G Minor** begins with a slow **Adagio** followed by the well-known **Fuga**, which is characterized by many chords, forming a melody with accompaniment played on one instrument.

Suite Italienne for Violin and Piano is based on one of **Stravinsky's** earlier ballets titled *Pulcinella*, which premiered in 1920. The entire *Suite* has five movements, all of which are based on and named after the original 20 short movements of the ballet. The *Suite* also was arranged for cello and piano shortly before the creation of the version with violin in 1933. Unlike many of Stravinsky's later works, this piece is very evocative of the Baroque and Classical styles in rhythm, tonality, and movement type. It begins with a stately **Introduction**, characterized by dotted rhythms and ornamental trills, followed by a slow and simple **Serenata**. The two variations of the **Gavotta** are usually preceded by a fast and perpetual Scherzino, more similar to the style usually associated with Stravinsky.

Sonata for Violin and Piano (1963) won first place at the 1964 Spoleto-Festival Competition for the Creative Arts. Shortly after its premiere at the festival, **Corigliano's** father, John Corigliano, Sr., performed the piece in New York, where he was concertmaster of the New York Philharmonic. The *Sonata* is very rhythmic and technically challenging for both the violinist and the pianist, who have equal parts in the performance. The piece was originally titled "Duo" because of the collaborative nature of the two parts. The **Allegro** is characterized by changing meters and articulations, with the pitch centering around C. Though not composed in a specific key, the *Sonata* still has ties to tonality, which can be heard in the scalar and chordal passages throughout the first movement.

UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

Ticketed = contact Wheelock Information Center, 253.879.3100,
or online at tickets.pugetsound.edu

E = exhibit F = film L = lecture M = music T = theater O = other

E MONDAY, APRIL 25–SATURDAY, MAY 14

2016 Senior Art Show

Kittredge Gallery, M-F: 10 a.m.–5 p.m.; Sat. noon-5 p.m.

L MONDAY, APRIL 25

“Borrando La Frontera/Erasing the Border”

Ana Teresa Fernández, artist

Part of the La Frontera: The U.S.-Mexico Border series

Wyatt Hall, Room 109, 3:30–5:30 p.m.

F MONDAY, APRIL 25

Grizzly Man (2005)

Part of the Werner Herzog: The Man Against the System film festival

Rausch Auditorium, McIntyre Hall, Room 003, 6:30 p.m.

F MONDAY, APRIL 25

Insiang from Davao City, Philippines

Part of the Sister Cities International Film Festival

Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

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