



SENIOR RECITAL
SAGE GENNA '19, VIOLIN
JINSHIL YI, PIANO

SATURDAY, APRIL 20, 2019
SCHNEEBECK CONCERT HALL
7:30 P.M.

Program

Partita No. 3 in E major, BWV 1006.....Johann Sebastian Bach (1685–1750)
I. Preludio

Sage Genna '19, violin

Hymne à Sainte Cécile (Hymn to Saint Cecilia).....Charles Gounod (1818–1893)

Sage Genna '19, violin
Jinshil Yi, piano

Romantische Stücke (Romantic Pieces).....Antonín Dvořák (1841–1904)

Opus 75 for Violin & Piano

I. Allegro moderato

II. Allegro maestoso

III. Allegro appassionato

IV. Larghetto

Sage Genna '19, violin
Jinshil Yi, piano

Quatuor pour la fin du tempsOlivier Messiaen (1908–1992)
(Quartet for the End of Time) for Clarinet, Violin, Cello & Piano

VIII. *Louange à l'Immortalité de Jésus*

(Praise to the immortality of Jesus) for Violin & Piano

Sage Genna '19, violin
Jinshil Yi, piano

From *Baal Shem (Three Pictures of Chassidic Life)*.....Ernest Bloch (1880–1959)
No. 3 Simchas Torah (Rejoicing)

Sage Genna '19, violin
Jinshil Yi, piano

Reception following the recital in School of Music, Room 106.

PERFORMER

SAGE GENNA '19 is a student of Dr. Maria Sampen. She is graduating from the University of Puget Sound with a double major in violin performance and administrative business. She co-founded the first, student-organized string octet, 8va, and is heavily involved in the string and symphony orchestras. In addition, Sage has served five officer roles at Sigma Alpha Iota (SAI), an international organization which promotes interaction among those who share a commitment to music. In 2018, she received the Sword of Honor in SAI, which is given to a member who has fulfilled all duties in each office she has held in an outstanding manner. She also is involved in the Music Ministry departments of Catholic churches in Boise, Idaho and Tacoma, Wash. She plans to continue her musical career by teaching, performing, and attending graduate studies in musicology.

ACCOMPANIST

JINSHIL YI '14 is an avid pianist in high demand throughout the Tacoma-Seattle area, performing frequently on many stages. Since 2016, Jinshil has served on the collaborative piano faculty at the University of Puget Sound, working extensively with the choral program and accompanying both instrumentalists and vocalists at the School of Music.

Jinshil loves her work as long-time pianist and organist for two churches in Lakewood, Washington. In addition to playing for Tacoma Youth Chorus, she regularly partners with schools, choirs, and private music studios as a collaborative pianist and vocal/instrumental coach. Both Jinshil's solo and collaborative playing have been broadcast on 98.1 King FM. She is also active in the local arts community, from singing soprano in the Symphony Tacoma Voices to serving as Managing Director for Second City Chamber Series. Jinshil holds three undergraduate degrees cum laude from Puget Sound in Music, Biochemistry, and Politics and Government.

ACKNOWLEDGEMENTS

I would like to thank my lovely family for constant support – especially my parents who first encouraged me to be a musician. I want to sincerely thank Cathyanne Nonini, Aeja Killworth Peterson, and Craig Purdy who gave me a terrific base for my collegiate music career. Lastly, I would like to thank the faculty here at Puget Sound who embraced my idealistic dreams and set me on paths to dream greater. This includes, but is not limited to: Geoffrey Block, Gwynne Brown, Rob Hutchinson, Alistair MacRae, Maria Sampen, and Anna Wittstruck. Many thanks to all for coming!

PROGRAM NOTES

Compiled and Written by Sage Genna

The **Partita No. 3 in E major, BWV 1006** is the last work of Six Sonatas and Partitas for Solo Violin by **Johann Sebastian Bach**. These were written in 1720 as secular instrumental music. The partitas in this selection follow loose patterns of the baroque dance suites, each with their own distinct characteristics.

In this partita, the five dance movements are introduced with a joyous **first movement, Preludio**. This movement is almost entirely composed of semiquavers (i.e.: sixteenth notes). It is among the most well-known movement in this partita because it was transcribed by Bach for use in later works. These works include a wedding cantata, *Herr Gott, Beherrscher aller Dinge (Lord God, ruler of all things)*, BWV 120a, and a sacred cantata, *Wir danken dir, Gott, wir danken dir (We thank you, God, we thank you)*, BWV 29.

The **Hymne à Sainte Cécile (Hymn to Saint Cecilia)** is a somewhat obscure motet by French composer, **Charles Gounod**. This hymn was not initially a vocal work. It was originally scored for solo violin, harp, drums, and winds, or for violin, organ, and piano. In 1876, the text "Ave verum" was added and it was adapted for soprano or tenor, violin, organ, piano, harp, and contrabass *ad libitum*.

This piece is in homage to Saint Cecilia. In the Catholic Church, saints are members of the Church who have arrived at perfect union with Christ. After the completion of the beatification and canonization process, a person is declared a saint. Then, they are worthy of universal veneration by the Church. Saint Cecilia is recognized as the patroness of music and musicians. However, this was not the first time Gounod wrote a work to honor Saint Cecilia. Interestingly enough, Gounod's fame as a noteworthy composer dates from the completion of his first major work: *Messe solennelle en l'honneur de Sainte-Cécile (St. Cecilia Mass)*.

Romantische Stücke (Romantic Pieces), Opus 75 is a cycle of four pieces written by **Antonín Dvořák**. These four pieces for violin and piano are arranged from his previous composition: *Miniatures*, Opus 75a Trio for Two Violins & Viola. Dvořák left the musical content for this new arrangement almost entirely unchanged from the original trio.

The **first movement, Allegro moderato**, opens in B-flat major with an expressive melody accompanied by a rhythmic ostinato. The **second movement, Allegro maestoso**, dances through harmonic variations in D minor. It contains themes in the style of traditional folk music, which is characteristic of Dvořák. The **third movement, Allegro appassionato**, parallels the expressive, B-flat major melody of the **first movement** with an added wistful ambience. The **fourth movement, Larghetto**, is the most technically complicated and its elegiac longing develops from the opening theme in G minor. The whole composition ends with this slow movement, which is uncharacteristic of the time this was composed in the late 1880s.

The ***Quatuor pour la fin du temps (Quartet for the End of Time)*** was written by **Olivier Messiaen** in the winter of 1940-41 during World War II. At this time, he was held at a prisoner-of-war camp in Silesia. He wrote this quartet for performance by a pianist, himself, violinist, Jean Le Boulaire, clarinetist, Henri Akoka, and cellist, Etienne Pasquier, who were also imprisoned. They premiered the piece at the camp for their fellow prisoners.

The title refers to the Book of Revelation and the biblical prophecy of the Apocalypse. The quartet is a study of measured time and timelessness/eternity. It is considered sacred music as is a great deal of Messiaen's works. Four of the eight movements are for all musicians while the third, fourth, fifth, and eighth movements vary the combinations of instrumentation. The **eighth movement, *Louange à l'Immortalité de Jésus (Praise to the immortality of Jesus)***, is for violin and piano. It is the counterpart of the fifth movement which is for cello and piano. The violin's slow ascent to the upper stratosphere of its range represents the ascent of Jesus, Son of God, to the Father after He suffered His Passion.

Simchas Torah (Rejoicing) No. 3 from Baal Shem (Three Pictures of Chassidic Life) was composed by **Ernest Bloch** in 1923, the year he obtained United States citizenship. It contains three movements based on Chassidic subjects for solo violin and orchestra or for violin and piano. ***Simchas Torah (Rejoicing)*** is the final movement in this suite. The name reflects the holy day that concludes a weeklong biblical pilgrimage, the Festival of Sukkot. This day celebrates the completion of the annual cycle of public readings of the Torah; the law of God as revealed to Moses in the first five books of the Hebrew Scriptures (i.e., Pentateuch).

Bloch's faith permeated throughout his works and life. He reflected in 1950 that: "Spiritual values never die. The universal idea must prevail. This crucial idea has permeated all my life and most of my works...—my ultimate faith and belief is in the unity of man, in spite of real racial values and dissimilarities. My faith is in justice... on earth, on the right of each man to live his life as decently and usefully and giving to the community what he has to give, according to his gifts, his forces."

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise.

Friday, April 26

Wind Ensemble/Concert Band

Gerard Morris and Robert Rink, conductors
Schneebeck Concert Hall, 7:30 p.m.

Saturday, April 27

A Celebration of African and African-American Choral Music

Tony Leach, guest conductor
Kilworth Memorial Chapel, 7:30 p.m.

Monday and Tuesday, April 29-30

Chamber Music Concerts I and II

Alistair MacRae, director
Schneebeck Concert Hall, 7:30 p.m.

Wednesday, May 1

Jazz Orchestra

Tracy Knoop, director
Schneebeck Concert Hall, 7:30 p.m.

Friday, May 3

Jacobsen Series: Puget Sound Piano Trio

Tanya Stambuk, piano; Maria Sampen, violin; Alistair MacRae, cello
Schneebeck Concert Hall, 7:30 p.m.

Tickets: \$20, \$15 *tickets.pugetsound.edu*

Free for Puget Sound students

All listings are subject to change. For the most current information about upcoming arts events and lectures, visit *pugetsound.edu/arts*.

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