

Music

AT EASTERN

The EWU Department of Music presents

Yekaterina Slyusarev Senior Violin Recital

Rebecca Hardy, piano
Mikaela Elms, cello

**Saturday, April 23, 2016
1:00 p.m.
Music Building Recital Hall**

Presented in partial fulfillment of the requirements for
Bachelor in Music Performance, Violin

Studio of Professor Julia Salerno

Sonata No. 1 in A Major, Op. 13

Allegro molto

Andante

Allegro vivo

Allegro quasi presto

Gabriel Fauré

1845-1924

Rebecca Hardy, piano

Intermission

Trio No. 2 in E minor, Op. 92

Allegro non troppo

Camille Saint-Saëns

1835-1921

Rebecca Hardy, piano

Mikaela Elms, cello

Beau Soir

Golliwog's Cake-Walk

Claude Debussy

1862-1918

Arr. Jascha Heifetz

Tzigane

Maurice Ravel

1875-1937

Rebecca Hardy, piano

Gabriel Fauré, Violin Sonata No. 1 in A Major, Op. 13

Fauré is now regarded as one of the most influential pre-impressionist French composers. However, throughout a large part of his career his music was under-appreciated and viewed simply as salon music. This is understandable, as Fauré's compositions flow easily and the complex harmonies are veiled in a false sense of ease and simplicity. The Sonata exemplifies this perfectly. Composed between 1875 and 1876, it is full of the joy and hope Fauré experienced while anticipating an engagement with Marianne Viardot, his first love.

The first movement is full of gorgeous melodies, which intertwine between the two instruments. They evoke a sense of jubilation and youthfulness. The melodies flow easily, taking unforeseen turns, subtly surprising the listeners. The second movement is both melancholy and serene. Fauré uses a continuous rhythm akin to a heartbeat throughout most of the movement. The third movement is fast and light, a stark contrast to the preceding intimacy of the second movement. The outer sections remind the listener of an awkward waltz, while the rich middle section becomes more and more insistent with its repeated melody. The last movement, just as the first, invites the listener into a world of beautiful melodies and intricate harmonies. It concludes brilliantly, only building to a frenzied end in the last few measures.

Camille Saint-Saëns, Trio No. 2 in E minor, Op. 92

At a time in France when most young composers were fascinated by the works of Wagner and were mainly interested in the theatre, Saint-Saëns was one of the few to champion chamber music. During his time, chamber music was considered mostly a German tradition, and programs included mainly works by Beethoven, Mozart, Haydn, and Mendelssohn. However, Saint-Saëns composed many chamber works himself, including his Trio No. 2 in E minor. The first movement of the work begins with light chords which build up and down in the piano, and a sombre melody passed between the violin and cello. The whole movement is quite dark and there are precious few moments of peace and serenity. When the climax finally occurs it is full of emotion, with sharper articulations and intense dynamics. The movement concludes with a fury of sixteenth notes followed by dramatic, unusual chords; it is a spectacular end to a spectacular movement.

Claude Debussy, Beau Soir and Golliwog's Cake-Walk

Claude Debussy was a master of combining poetry and music. Beau Soir (Beautiful Evening), a piece originally written for voice, is one of his earlier songs, and one of his earlier ventures into Impressionism. The listener is drawn into the picture Debussy paints with the music. It is easy to see the sun setting over a river and fields of wheat while hearing the sweet, soft melody soaring above the blurred accompaniment.

Golliwog's Cake-Walk provides a stark contrast to the softness of Beau Soir. It was originally written for solo piano, and was part of a full suite titled "Children's

Corner". The suite was dedicated to Debussy's two-year-old daughter, and was meant to be a portrayal of music through the eyes of a child. A golliwog was a doll which could bend into every ridiculous pose possible, and a cakewalk is a dance, created by African-American slaves before the Civil War. The whole piece is, therefore, about a golliwog attempting to dance a cakewalk, complete with leaps and high kicks. The music leaves the listener with a rather comic and ridiculous image.

Maurice Ravel, Tzigane

Ravel, along with Debussy, is considered to be one of the great Impressionist composers. He wrote Tzigane in 1924 and dedicated it to Jelly D'Aranyi, a great-niece of the famous violinist Joshua Joachim. Tzigane, French for 'gypsy', portrays Hungarian themes, which are slowly changed and played upon as the piece progresses. The work was originally written for violin and piano. Ravel later arranged it to be for violin and luthéal, a modified piano which more accurately expressed the sound of the Hungarian cimbalom, but this was impractical, as there was only a few in existence. After that, like with many of his other works, Ravel orchestrated the piece. The violin cadenza at the beginning is a masterpiece all on its own, and can be interpreted as a portrayal of the life of a gypsy. At the beginning of the section after the cadenza, the listener is transported into the life of a whole gypsy village. Ravel uses a variety of techniques to capture a "gypsy sound", including trills, pizzicato in both hands, and harmonics. The piece ends with an exhilarating repetition of one of the motifs, which is continually transformed and sped up, creating suspense and excitement until the very end.