

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of **music**



presents

A Distinguished Major Recital

Lauren Schmidt

violin

Saturday, March 26, 2022

3:30 pm

Old Cabell Hall

University of Virginia

***This recital is supported by the
Charles S. Roberts Scholarship Fund.***

Established in 2004 by the generosity of Mr. Alan Y. Roberts ('64) and Mrs. Sally G. Roberts, the Charles S. Roberts Scholarship Fund underwrites the private lessons and recital costs for undergraduate music majors giving a recital in their fourth year as part of a Distinguished Major Program in music.

Recital Program

Lauren Schmidt, *violin*

Sonata for Piano and Violin in C Sharp Minor, Op. 2

Ernő Dohnányi
(1877-1960)

- I. Allegro appassionato
- II. Allegro ma con tenerezza
- III. Vivace assai

Jeremy Thompson, *piano*

Duo for Violin and Cello, Op. 7

Zoltán Kodály
(1882-1967)

- I. Allegro serioso, non troppo
- II. Adagio – Andante
- III. Maestoso e largamente, ma non troppo lento – Presto

Chris Fox, *cello*

~Intermission~

Sonata No. 2 for Violin and Piano, Sz. 76

Béla Bartók
(1881-1945)

- I. Molto moderato
- II. Allegretto

John Mayhood, *piano*

About the Performers



Lauren Schmidt is a fourth-year student at the University of Virginia double-majoring in Music in the Distinguished Majors Program and Chemistry with American Chemical Society certification. After graduation, she will be attending graduate school for arts administration with the hopes of pursuing a career in orchestral management.

Lauren grew up in Westport, Connecticut and began playing the violin at age 9, studying with Denise Chividian and Asya Meshberg. She currently studies privately with Professor Daniel Sender,

concertmaster of the Charlottesville Symphony. She is a violinist in the Charlottesville Symphony, a violinist in the Ariel Quintet, and violist in the Jupiter and Chaos Quartets. In July of 2021 she was named the 2021 Distinguished Artist in Music, awarded by the UVA Arts Council. Lauren is the Chair of the Charlottesville Symphony Players Committee, and is also a representative on the UVA Student Council Arts Agency. She is a J. Sanford Miller Arts Scholar of Music and was the recipient of a 2021 Miller Arts Rising Fourth-Year Award to fund a large-scale music project during her fourth year.

Before coming to UVA, Lauren was heavily involved in orchestral and chamber music in Connecticut. She was the concertmaster of the Norwalk Youth Symphony from 2016-2018 and had the opportunity to tour with the orchestra both nationally and internationally. As a chamber musician, Lauren played both violin and viola in the Ariston String Quartet and the Apollo String Quartet. She has participated in the Skidmore String Festival, the Music Mountain Festival, and the Chamber Music Institute for Young Musicians in Stamford, Connecticut. She has also performed in masterclasses led by the Ying Quartet, the Miró Quartet, violinist Joseph Lin, and pianist László Holics, among others.

When not practicing or performing, Lauren researches organometallic catalysts in a UVA chemistry lab, works for the Music Department and the Music Library, and enjoys reading, hiking, and playing with her cats.



Jeremy Thompson was born in Dipper Harbour, a small fishing village in New Brunswick, Canada. He studied at McGill University in Montreal with Marina Mdivani who was herself a student of Emil Gilels. Thompson held two of Canada's most prestigious doctoral fellowships earning a D.Mus in Piano Performance. He has performed to universal acclaim in recital and concerto settings.

He regularly presents masterclasses and is a passionate teacher focusing on a relaxed and fluid technique and developing self expression. Thompson also studied organ performance with Dr. John Grew at McGill and is currently a concertizing organist and the Director of Music at First Presbyterian Church in Charlottesville, VA.

Dr. Thompson recently released a recording of piano music by Scriabin to commemorate the 100th anniversary of the composer's death on the MSRC label. He has also recorded a program of twentieth century piano music from Quebec on the McGill label. Current projects include a recording of the piano music of Vasily Kalafati, and studies in 16th and 17th century Italian organ music.



Chris Fox grew up in McLean, Virginia and began playing cello when he was nine years old. Before coming to the University, Chris was active in his high school's orchestra, chamber ensemble, and theatre pit orchestra. In addition, he participated in the Arlington Philharmonic Youth Chamber Program, McLean Youth Orchestra, Senior Regional Orchestra, and Virginia All-State Orchestra. At UVA, Chris is continuing to pursue his passion for cello

by majoring in Music with a Performance Concentration, in addition to majoring in Commerce.

Since his first year, he has become a member of The Charlottesville Symphony, various chamber groups, and UVA's Baroque Ensemble. Chris's involvement with music at UVA has also given him the opportunity to play with the Trans Siberian Orchestra at John Paul Jones Arena, perform for church services at St. Paul's Episcopal Church, and participate in the Music Department's annual Messiah Sing-In. When he is not playing cello, Chris enjoys watching movies, playing chess, walking his dog, and spending time with friends.



John Mayhood enjoys a busy performance schedule that in recent seasons has taken him across North America and Europe in a wide variety of solo and collaborative settings and in repertoire that spans from the English virginalists to music of the present day. His concerts often explore the works of a single composer, combining solo piano and chamber music – he has dedicated complete evenings to the works of Poulenc, Hindemith, Feldman, and Schubert, and to new works by emerging composers. He has recently given

world premieres of works by Matthew Burtner, Daniel Kessner, and James Sochinski, and the US premiere of Bruce Mather's *Doisy Daëne III*. His performances are often featured on NPR, CBC, and SRC radio, and his recordings can be heard on Ravello Records and the EcoSono label.

Also a scholar, he has presented work on 'transformational theory' and 'theory and performance' at the University of Chicago and at the annual meeting of the Deutsche Gesellschaft für Musiktheorie. His main interest is the philosophy of music, particularly meaning in abstract music and the philosophy of performance.

John holds the Master of Music degree from the University of Illinois at Urbana-Champaign, where he studied with Ian Hobson; his other major teachers are Caio Pagano and Jean-Paul Sévilla. He has taught piano at the University of Illinois and philosophy at Brown University and the Rhode Island School of Design. He currently resides in Charlottesville, Virginia, where he is head of the piano faculty at the University of Virginia.

Program Notes

Folk melodies are the embodiment of an artistic perfection of the highest order; in fact, they are models of the way in which a musical idea can be expressed with utmost perfection in terms of brevity of form and simplicity of means.

-Béla Bartók

The fall of the Austro-Hungarian Empire after World War I resulted in widespread political and social dislocation throughout Hungary. During this time, more rural areas of Hungary maintained their identity through folk traditions, namely song, dance, and music. The discovery of these ancient melodies led to a burst of inspiration by Hungarian composers who were looking to define what it meant to be authentically Hungarian. While defining their new Hungarian sound, composers were able to tap into strong folk traditions, resulting in a Hungarian music culture that would support the new surge of nationalism across Hungary.

Hungarian music has a few distinctive features that set it apart from other European art music. In Hungarian melodies, the first syllable of each phrase is often stressed, leading to a dactylic rhythm, where the first syllable is lengthened and followed by two shorter syllables. Hungarian music is also reliant on pentatonic scales, which are composed exclusively of major seconds and minor thirds, and the practice of multiple transpositions of a single melody over the course of a piece or song. Structural characteristics of Hungarian music include the Hungarian *verbunkos* style, which rose to popularity in the 18th century. It is a traditional dance and music style that consists of alternating slow (*lassú*) and fast (*friss*) sections. The *verbunkos*'s characteristic rhythm, called the *dűvő*, is an accompanimental figure where steady beats are grouped in pairs, with the second part of each pair receiving an accent. The *dűvő* is used in both literal and transformed forms throughout 20th-century Hungarian repertoire, with composers stretching its usage while also trying to remain true to tradition. The three pieces comprising this recital reflect the development of a true Hungarian sound over time, as well as using composition as a form of reflecting nationalism and what it means to be authentically Hungarian.

Ernő Dohnányi (1877-1960) composed his **Sonata for Piano and Violin, Op. 21** in Berlin in 1912. Widely regarded as his most important work for violin and piano, Dohnányi's sonata reflects a mature representation of his compositional style, which combines the musical characteristics of

Brahms and Liszt. The three-movement structure of the sonata is reflective of the influence of Romanticism and Central European sonata style, drawing parallels to Brahms's violin sonatas. The three movements are closely intertwined, each leading *attacca*, or without pause, into the next. Motivic themes return in each movement, giving the sonata the feel of being one extended movement. This style is closely associated with Liszt's compositional trademarks, where he utilized this concept of "motivic strands binding together a large-scale work" to make his music more understandable and cohesive. The underlying Hungarian influence can also be observed harmonically throughout the piece, with Romantic melodies being paired with unexpected chords and harmonic progressions.

The first movement, *Allegro appassionato*, begins with an unsettled theme in C sharp minor that soon expands into a lush Romantic melody passed between the violin and piano. As the initial excitement fades away, the piano introduces a sweeter, less intense secondary melody that combines Romantic chord structure with the chromaticism found in Hungarian folk melodies. These two melodies find themselves in an alternating pattern through the rest of the movement. Breaking from sonata tradition, the second movement, *Allegro ma con tenerezza*, is playful, rather than slow and serene. The movement begins with a simple melodic line in the violin, played 'with tenderness.' It has a six-part structure with clearly defined beginnings and endings to each section, marked by textural and tempo changes. The last section closes out the movement by returning to the first melody, this time splitting it more evenly between the violin and piano in a call-and-response fashion. The third movement begins with an energetic and dramatic echo of the D# - E- C# motif that was introduced in the first movement. It then quickly dives into a 3/8 theme that takes the first melody from the first movement and transforms it into a less legato and lyrical version of itself. The very end of the piece completes the truncated end of the first movement in which the first theme is reworked into a more subdued version of itself and ends quietly and expressively.

Zoltán Kodály (1882-1967) was a rare individual who excelled in all things he did. Throughout his lifetime, he held positions as a musician, composer, musicologist, journalist and more. He was at the forefront of the effort to define a new Hungarian sound during the late 19th century, and his early exposure to a combination of classical music through his family and folk music through his elementary school classmates resulted in a unique and distinctive compositional language that friend and fellow student Béla Bartók described as "rich melodic invention, a perfect sense of form, a certain predilection for melancholy and uncertainty [that] proves [Kodály's]

faith in the Hungarian spirit.” The **Duo for Violin and Cello, Op. 7**, was composed in Budapest in 1914. At this point in his life, Kodály was still a relatively young composer, and focused mostly on instrumental solo and chamber compositions, with string chamber works comprising most of his non-vocal works before 1920. The Duo’s instrumentation played to Kodály’s knowledge of cello and violin, two of the first instruments he learned to play. In this work, Kodály uses the full range of each instrument, along with multi-stopped chords, polyrhythms, and complex accompaniment parts, to give the illusion of the work being more expansive and complex.

The first movement of the Duo, *Allegro serioso, non troppo*, begins with a powerful cello melody, commented on by the violin with equally powerful chords. The assertive first theme dies away and is replaced with a more lyrical and flowing melody, accompanied by steady rhythmic pizzicati. Listen for the ability of the violin and cello to act almost as one instrument when the accompanimental figure is passed back and forth. The second movement, *Adagio*, is filled with a sense of anguish and tension that can be attributed to the composer’s mood concerning the imminent beginning of World War II. It begins with a calm passage in the cello, introducing a new color created by the solo being performed *sul G*. As the movement progresses, the range between the two instruments widens and the tone becomes more agitated. Double stops and octaves in both instruments add additional power to the sound and are fundamental to the arrival of the movement’s climax. The third movement begins with the *Maestoso e largamente*, with the violin performing a cadenza-like introduction. This rhapsodic section soon gives way to the *Presto*, a lively peasant dance, during which folk influence from the *verbunkos* style mentioned earlier comes to the foreground of the piece. The *Presto* has a near-constant eighth-note presence that gives it energy and rhythm. The two instruments pass this motor-like figure back and forth as they oscillate between melodic and accompanying roles. Two slower sections in the middle of the movement are the only chances for the music to rest, as more flowing melodic statements full of rich ornamentation and changing meters are brought to the foreground. But each time, the more improvisatory section gives way to the *friss* section of the movement, and the piece ends with a flurry of chords followed by a satisfying arrival on the tonic, D.

Hungarian composer, ethnomusicologist, teacher, and pianist **Béla Bartók (1881-1945)** is widely regarded as one of the most influential Hungarian musicians. Bartók’s parents encouraged him to begin composing and performing from a young age. After settling with his family in Pozsony in 1894, he became more involved in composition and performance of chamber works. His skill as a pianist in particular flourished, and he

made a name for himself while studying at the Liszt Academy under the same professors who had taught Ernő Dohnányi, four years his senior. His development as a composer centered around a newfound interest in Hungarian folk music. Also an accomplished ethnomusicologist, Bartók traveled across Europe with Zoltan Kodály, collecting folk songs that would later serve as inspiration for the melodies of many of his compositions. This folk influence is what shaped Bartók's most well-known compositional style, and had a significant impact on his two Sonatas for Violin and Piano.

Bartók's **Sonata No. 2 for Violin and Piano, Sz. 76** was completed in 1922. This was towards the end of Bartók's expressionist period, which was characterized by strongly atonal writing. A single low F# in the piano begins the first movement and introduces a rhapsodic passage in the violin played in the style of a *hora lunga*, which translates to 'long song'. This is an instrumental idiom from Romania that Bartók studied and recorded during one of his ethnomusicological research expeditions in 1913. The idiom is improvisatory in nature and gives the movement's opening a feeling of wandering. In lieu of a development section within the movement, the main theme is varied extensively, returning a total of five times but slightly altered during each iteration. The first movement moves *attacca* into the second movement through a subtle connection: a descending line (A-G#-F#-E-D-C) in the violin at the end of the first movement is replicated as an ascending line (C-D-E-F#-G#-A), played *pizzicato*, in the opening of the second movement. Musical connections such as this can be found scattered throughout the Sonata. The second movement begins with strong rhythmic piano chords and *pizzicato* in the violin, but soon gives way to a nearly out-of-control dance, with the violin playing a flurry of notes while the piano provides a steadier and more staccato rhythmic motor. The first two subjects of the movement repeat over and over in a variety of time signatures, tempi, and textures. It is only a quirky trio in the middle of the movement, with the piano playing cluster chords and the violin delivering an off-kilter, humorous melody, that breaks the cyclic nature of the rest of the movement. The recapitulation at the end of the movement uses the two initial themes but accelerates the tempo and complicates the texture. All of a sudden, the acceleration gives way to a short violin cadenza that results in a final, resounding iteration of the *hora lunga* theme from the first movement. After this final statement in the violin, the piece as a whole begins to wind down. The dissipation of energy continues through to the last chord, a widely spaced C Major triad that resolves the piece harmonically, and the movement evaporates quietly. The serene ending leaves room for contemplation and reflection following twenty minutes of organized chaos.

Acknowledgements

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Distinguished Major Program

The Distinguished Major Program allows outstanding music majors to work on large-scale projects during their last two semesters at the University. The project may consist of a thesis, a composition, or the performance of a full recital; a project that combines these components is also possible.

Majors normally apply to the program during their sixth semester. After a preliminary discussion with the Director of Undergraduate Programs (DUP), a student arranges supervision by a main advisor and two other committee members, and submits a proposal to the DUP and Department Chair. Each spring, the DUP announces detailed application procedures and a deadline. Work on the Distinguished Major project normally takes place through three credits of independent work in the last two semesters at the University.

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