

UNIVERSITY of VIRGINIA

MCINTIRE DEPARTMENT of

music 

presents

A Distinguished Major Recital

Sophia Park
violin

Saturday, April 10, 2021

1:00 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

Sophie Park, *violin*

Violin Sonata No. 32 in B-flat major, K. 454 Wolfgang Amadeus Mozart
(1756-1791)

- I. Largo-Allegro*
- II. Andante*
- III. Allegretto*

Shelby Sender, *piano*

Rhapsody No. 1, Sz. 86 Béla Bartók
(1881-1945)

- I. Lassú*
- II. Friss*

Shelby Sender, *piano*

~ Intermission ~

Violin Sonata No. 2 in A major, Op. 100
"Thun," "Meistersinger" Johannes Brahms
(1833-1897)

- I. Allegro amabile*
- II. Andante tranquillo - Vivace*
- III. Allegretto grazioso (quasi andante)*

Shelby Sender, *piano*

Violin Sonata in D Minor, Op. 27, No. 3
"Ballade" Eugène Ysaÿe
(1858-1931)

About the Performers



Sophia Park is a fourth year student double majoring in Chemistry with a B.S. Specialization in Biochemistry and in Music with a Performance Concentration. She has been playing violin for thirteen years and currently studies with Dr. Daniel Sender.

During her time at UVA, she has been involved with many performance groups, including the Charlottesville Symphony, Chamber Ensembles, and the Baroque Orchestra. She is a Miller Arts Scholar and a recipient of the Undergraduate Award for Projects in the Arts with her piano trio, Trio Sobrenna, which funded the group's fourth year recital. Sophia also played in masterclasses with Ruth Bacon, James Lyon and László Pólus.



Shelby Sender received her Doctor of Musical Arts degree in Piano Performance at the University of Maryland in 2013. She is active as both a solo and collaborative pianist. She has performed at both the Hungarian Embassy in Washington, D.C., and the Hungarian Ambassador's Residence. A faculty member of Crescendo, a classical music festival located in Tokaj,

Hungary each summer, she is also a co-founder and the accompanist for Mosaic Children's Choir in Charlottesville. In March 2012, she performed in Carnegie Hall's Weill Recital Hall as a part of the Adamant School of Music's 70th Anniversary Concert. Shelby was featured in a 2011 festival at Ithaca College commemorating the 200th anniversary of Franz Liszt's birth, and she recently gave world premieres of works by Walter Giesecking at the American Musicological Society's 2009 annual conference. She frequently works with the Charlottesville Opera as well as Victory Hall Opera and has appeared on multiple occasions with the Annapolis Chamber Players. She can be heard on a Centaur recording of unpublished works by Walter Giesecking, playing both solo and chamber music.

In 2018, Dr. Sender was sent by the Sister Cities Commission to Pleven Bulgaria to represent Charlottesville in concert. She studied during the 2010/2011 academic year under Kálmán Dráfi at the Franz Liszt Academy of Music in Budapest. She gave performances in Bartók Hall at the Institute for Musicology and the Régi Zeneakadémia at the Franz Liszt Memorial House and Museum in Hungary, as well as the Haus der Kulturen der Welt and the Universität der Künste in Berlin.

Shelby received her Master of Music degree from the University of Maryland and her Bachelor of Music degree from Ithaca College. She is the co-founder for Mosaic Children's Choir, a group that incorporates movement, drama, dance, and performs in non-traditional spaces. Until recently, she was the coordinator for the class piano program at the University of Maryland, where she also taught class piano and gave private lessons to piano minors. She currently maintains a private studio in Central Virginia and works as the choral and orchestral pianist at St. Anne's-Belfield in Charlottesville. Recent teachers include Bradford Gowen, Read Gainsford, and Jennifer Hayghe.

Program Notes



Violin Sonata No. 32 in B-flat major, K. 454 Wolfgang Amadeus Mozart

The thirty-six sonatas for violin and piano that Mozart composed throughout his life reflect the development of the violin sonata form in the classical period. While many of his earliest sonatas are two-movement works, in which the piano part is treated as the main material and the violin part as accompaniment, his later sonatas include fast third movements and give the violin an increasingly equal role to the piano. In 1784, at the height of his musical development, Mozart composed his Sonata in B flat major, K454, the first of his three late

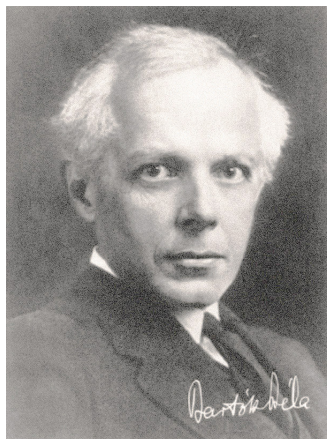
Viennese violin sonatas. In this piece, the violin and the piano are independent partners. The two instruments engage in concerto-like dialogue, trading themes and flourishes back and forth and expanding on each other's parts.

Mozart wrote the piece to be performed by himself on the piano and Regina Strinasacchi on the violin at a concert in the Kärntnerthor Theater in Vienna on April 29, 1784. Strinasacchi was an Italian violin virtuoso and guitarist in a time when women rarely performed on the violin in public. Mozart spoke highly of Strinasacchi in a letter to his father:

"We now have here the famous Regina Strinasacchi from Mantua, a very good violinist. She has a great deal of taste and feeling in her playing. I am this moment composing a sonata which we are going to play together on Thursday at her concert in the theater."

However, Mozart did not give himself enough time to write out his piano part, so he performed on the piano with a sheet of blank music paper in front of him to fool the audience.

The first movement of the sonata begins with a slow and majestic introduction, which leads into a lively sonata-form Allegro. The operatic aria-like second movement is the sonata's expressive centerpiece, pervaded with a mood of tenderness and profundity. It includes an unexpected harmonically daring section in the development, in which, within the span of several measures, Mozart modulates from B flat minor to a very remote B minor, and even threatens to move into C minor. The piece then concludes in joy with an exuberant and brilliant third movement finale in sonata-rondo form.



Rhapsody No. 1, Sz. 86 **Béla Bartók**

Bartók's Rhapsody No. 1 is the first of two virtuosic rhapsodies for violin and piano, written in 1928 and arranged for violin and orchestra in 1929. Like much of Bartók's music, the Rhapsody is based on the Hungarian folk music that Bartók had collected while travelling throughout Hungary and its surrounding regions using his Edison recording phonograph. Along with his colleague Zoltán Kodály, he recorded and transcribed more than 10,000 folk songs. His transcriptions

featured the folk melody as the main melody, and included accompaniment based on folk music-inspired polymodal and chromatic tonal system harmonies. Through his works, Bartók aimed to bring the Hungarian peasant music style into the Western concert context.

This piece is dedicated to Hungarian virtuoso violinist Joseph Szigeti, a close friend of Bartók, whose thoughtful and intellectual approach to music earned him the nickname "The Scholarly Virtuoso." Szigeti and Bartók gave the first performance of the orchestra version in Königsberg in 1929.

The Rhapsody consists of a *Lassú* (slow) and a *Friss* (fast) movement, two movements that are traditionally grouped together in the Hungarian *csárdás*.

The *Lassú* is in ternary form. Its main theme is a Romanian fiddle tune from Transylvania, containing a rising-scale melody in Lydian mode with dotted rhythms characteristic of the Gypsy style and a drone-like piano accompaniment. The contrasting theme is a mournful Transylvanian fiddle tune with recurring short-long figures.

The *Friss* is in chain form, featuring five vibrant and virtuosic dance melodies that create an overall *accelerando* throughout the movement. The ending brings back the main theme from the first movement and finishes with a *cadenza*-like flourish.



Violin Sonata No. 2 in A major, Op. 100, "Thun," "Meistersinger" Johannes Brahms

"There, where the Aar [the river running past Thun] glides softly from the lake down to the little town which it washes, where many a noble tree spreads its shadow, I rolled deep in the long grass and slept, and dreamed through the bright summer day, dreams so delicious that I could hardly describe them...."

– Jörg Widmann, from a poem inspired by Brahms's Violin Sonata No. 2

Brahms's Violin Sonata no. 2 provides a glimpse into Brahms's introspective thoughts and is very lyrical in nature. It is nicknamed "Thun," for the place of its composition: Thun, Switzerland, where Brahms spent the summer of 1886. He described the area as "so full of melodies that one has to be careful not to step on any," and composed prolifically during his stay. The Sonata is also nicknamed "Meistersinger," because of the beginning's resemblance to the opening motive to Walther's Prize Song in Wagner's opera *Die Meistersinger von Nürnberg*. In the Sonata, Brahms includes yearning fragments of songs that he wrote for his close friend and young German contralto Hermine Spies, such as *Komm bald!* ("Come Soon"), *Wie Melodien zieht es* ("It Goes Like Melodies"), *Auf dem Kirchhofe* ("In the Churchyard"), *Meine Lieder* ("My Songs"), and *Meine Liebe ist grün* ("My Love Is Green").

The Violin Sonata No. 2 was premiered in Vienna on 2 December 1886 by the violinist Joseph Hellmesberger and Brahms at the piano. Brahms's focus on composing works for the violin and piano genre at the time may have been influenced by his hopes of redeeming his friendship with Joseph Joachim, a Hungarian violinist who collaborated closely with Brahms and inspired his love of Hungarian music. The two were an inseparable pair until 1884, when Brahms sided with Joachim's wife, Amalie Weiss, in the couple's divorce proceedings. The rift in their friendship remained until Brahms offered Joachim the Double Concerto in 1887.

The sonata is pervaded by a mood of warmth and gentleness, moving Brahms's correspondent Elisabeth von Herzogenberg to say, "The whole Sonata is one caress." The opening movement is in sonata form, and the piano initiates the first and second themes. From the very first gently strummed chords in the piano, the melody continues incessantly

throughout the movement, flowing between the instruments in a conversation-like manner. The second movement combines a slow movement and scherzo in alternating sections. The last movement features a recurring rondo theme and is marked “Allegretto grazioso quasi Andante,” calling for a non-hurried, graceful mood.



Violin Sonata in D Minor, Op. 27, No. 3, “Ballade” Eugène Ysaÿe

“I have let my imagination wander at will. The memory of my friendship and admiration for George Enescu and the performances we gave together at the home of the delightful Queen Carmen Sylva have done the rest.”

– Eugène Ysaÿe, on “Ballade”

In 1923, Eugène Ysaÿe attended a concert in which Joseph Szigeti played Bach’s G minor solo Sonata. As recounted later by his son, after the concert, Ysaÿe locked himself in his room. Twenty four hours later, he flung open his door, exclaiming: “Voilà!”, with sketches of his Six Sonatas for Solo Violin, Op. 27 in his hands. With these sonatas, Ysaÿe wished to mirror Bach’s six solo violin sonatas and partitas with his own cycle of six works for solo violin. His sonatas approach Bach with an attitude of reverence with their frequent and explicit references to Bach’s sonatas. They also make use of prominent characteristics of early 20th century music, such as whole tone scales, dissonances, quarter tones, and virtuosic bow and left hand techniques. The pieces are highly melodic and have a harmonic language that moves freely between tonal and atonal. In this way, Ysaÿe uses Bach as his foundation from which he strives for new sounds – he acknowledges the past while conveying the future.

Ysaÿe dedicated each sonata to a different virtuoso and, in each sonata, aimed to capture the style of the performer whom the piece was dedicated to. His third sonata in D minor, “Ballade,” was written for George Enescu, a Romanian violinist and composer. As a performer, Enescu strove for a self-effacing performance in which all attention would be focused on the music. His tone has been described as warm and intimate, resembling the cantabile of the human voice.

The “Ballade” is in a single movement, containing two sections: a slow, recitative-like Lento molto sostenuto and an Allegro in tempo giusto e con bravura. The Lento molto sostenuto conveys a sense of longing through half-steps and large intervallic leaps. The piece then builds to the Allegro via an animated passage. The Allegro features dotted rhythms, rapid triplets, fugue-like sections, and many passages of double-stops, ending with a frantic climb in intensity to the end.

Acknowledgements

It is with much difficulty that I am writing these acknowledgments, because there are truly so many people to thank and so much to say that I am struggling to articulate my gratitude in a few words.

Firstly, Professor Sender, thank you for your guidance and support throughout these past four years. Thank you for all those times when you made time in your busy schedule to help me with violin, for always making sure that I am doing okay, and for the conversations we have when something is amiss. Thank you for your patience with my tendency to oversleep for morning lessons and to procrastinate assignments. Thank you for your gentle honesty after failed performances and during semesters that lack practice time and progress, and thank you for celebrating times of success with me. Thank you for always encouraging me to do my best and not settle for anything less than 100%.

Shelby, thank you for making time to rehearse and perform with me. I really enjoyed the process of putting the pieces together with you. Even after rehearsals in the early morning, I would walk out feeling super energized. Thank you for all your help with the music and for the kindness, energy, and humor that you brought to rehearsals. Performing these pieces together brings me a lot of joy.

To my music and non-music professors, mentors, and music teachers before college: thank you for teaching me so much. Thank you for believing in me and for your words of kindness and support, which have given me strength.

To my peers in the Performance Concentration; in the Best-Studio-On-Earth (aka Studio Sender); in Trio Sobrenna, the Jupiter Quartet, and other chamber groups; and to the pianists who kindly accompanied me throughout the years – you inspire me. It's been a privilege and joy to listen to your music and to make music together throughout these years.

Thank you to the people who helped me prepare for this recital behind the scenes. Leslie, thank you for those times when you went out of your way to help me and other students. It's been a joy to see you at Old Cabell throughout these years.

Thank you to the luthiers and bow makers who helped with instrument adjustments and bow rehairs and to the tailor who kindly went out of her way to alter my dress in a day. Thank you to David and Rosalyn Preston for allowing me to use your home space to perform in preparation for this recital.

To my family, thank you for the love and support you have shown me throughout all these years and for bearing with my constant practicing. My dear friends, thank you for brightening my life with your beautiful smiles and for allowing me to lean on your shoulders – I don't know where I would be today without you. The music you hear today is a product of the strength that you have lent me, and I hope that it can give you a little strength as well.

To conclude, thank you to every person listening to this performance. It is because of you that I am able to be on stage to share something small with you all today and look forward to playing violin in the future.

Hope you enjoy!

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.

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