



The Music Department of
Gonzaga University
presents

Ariah Mann

Violin

Junior Recital

Dr. Colleen Hunter

Collaborative Pianist

from the studio of Dr. Jason Moody

Wednesday, March 22, 2020

1 PM

Gonzaga University Martin and Edwidge Woldson Recital Hall

This recital is given in partial fulfillment of a
Bachelor of Arts in Music Performance Concentration

Program

Violin Concerto in A Major
I. Allegro aperto

Wolfgang Amadeus Mozart
(1756-1791)

Violin Concerto in G Minor
II. Adagio

Max Bruch
(1838-1920)

Sonata for Violin and Piano
I. Allegro vivo

Claude Debussy
(1862-1918)

Romanian Folk Dances
Stick Dance
Sash Dance
On the Spot
Hornpipe Dance
Romanian Polka
Fast Dance

Béla Bartók
(1881-1945)

Program Notes

Wolfgang Amadeus Mozart- As a child prodigy, Mozart began performing and composing at a very young age, with his first compositions dating back to 1761 when he was just five years old. Despite his short lifespan, Mozart wrote many sonatas, string quartets, symphonies, and operas. His works are remembered for their elegance, rich harmony and texture, enchanting melodies, and are often referred to as the peak of Viennese classicism. During the year 1775, Mozart wrote five violin concertos in the span of just a few months. The *Violin Concerto in A Major* was the last of the set and has become a standard piece in violin solo and audition repertoire. Typical of a classical era concerto, the first movement begins with the orchestra presenting the main musical themes and melodies of the piece. However, instead of having the soloist burst out of this high-spirited energy and continue on with the allegro style, Mozart breaks from the norm and has the solo violin enter with a slow, adagio section. After this short opening, the soloist returns to the character and themes presented in the beginning by the orchestra. The rest of the first movement continues on with this playful, energetic style that has often been likened to the writing found in Mozart's operas. The movement concludes with a virtuosic cadenza meant to showcase the soloist's talent as well as tie together the themes that were woven throughout the piece. The cadenza used in this performance was written by Hungarian violinist Joseph Joachim.

Max Bruch was born in Cologne, Germany in 1838 and began composing at nine years old. His mother, a vocalist and musician herself, was a large influence on him, making sure that her son was exposed to music from a very young age. Bruch was adamant about the importance of melody in a piece even going so far as to refer to it as "the soul of music." He often turned to folk songs and traditional tunes from various nations as inspiration for his pieces. Along with his many instrumental works, Bruch also composed many operas during his lifetime, but none of them achieved as much fame or long-lasting recognition as his *Violin Concerto in G minor*. This concerto is perhaps the most well-recognized and often performed of all his works. Within the piece we see Bruch's passion for writing beautiful melodies as well as his love of folk songs and dances. During the process of writing this piece, Bruch sought out advice from the great virtuoso violinist, Joseph Joachim, in order to make his work as idiomatic as possible for the instrument. This collaboration produced one of the most beloved violin concertos of all time.

Claude Debussy is best remembered as an impressionist composer, although this is not a title he embraced during his lifetime. He was not born into wealth or into a family of musicians, yet he grew to be an influential figure in the world of music and his compositional style and harmonic innovations made a lasting mark on the history of the art. Debussy took piano lessons as a young boy and was later admitted into the Paris Conservatory in 1872. During his time at the conservatory, he studied the works of the traditional Western canon, but his personal compositions showed his desire to break from the accepted rules of tonal harmony and to experiment with new methods of writing music. Debussy composed the violin sonata as part of a project to write six sonatas for various instruments. The premiere was given in France by Debussy on piano and Gaston Poulet on violin in September 1917. This was only the third of the set but the last sonata he was able to complete before his death in March of 1918. It is also thought to have been the final public performance of Debussy's life.

Béla Bartók was a Hungarian pianist, composer, and ethnomusicologist. Born in Nagyszentmiklós, Hungary on March 25, 1881, he began studying music at a very young age. After graduating from the Royal Academy of Music in Budapest, Bartók became very interested in the traditional folk music of Hungary and neighboring Transylvania. Along with Zoltán Kodály, he traveled across the region copying down, arranging, and preserving these native folk tunes. The *Romanian Folk Dances* for violin and piano are part of this collection. Comprised of six movements, the piece was originally written for piano in 1915 and later arranged for solo violin and piano by Hungarian violinist, Zoltán Székely, in 1926. Throughout his lifetime, Bartók wrote many works for orchestra, solo instruments, chamber groups, and the voice. Sadly, the majority of his compositions did not gain popularity until after his death. Today, his works are performed regularly, and he is considered, along with Zoltán Kodály, as one of the main contributors to the preservation of Hungarian folk music.

About the Performer

Ariah Mann is a junior pursuing degrees in music education and violin performance with a minor in conducting at Gonzaga University. Originally from Northern California, she began playing the violin at age five. It has always been her dream to study music, and through generous donations and scholarship awards, Gonzaga has finally helped make that dream a reality. She currently performs with the Gonzaga Symphony Orchestra as principal second violin and has been involved in several string chamber groups on campus. While at Gonzaga, Ariah has had the opportunity to perform on faculty recitals, with the Gonzaga University choirs, and for the opening of the Myrtle Woldson Performing Arts Center. She also had the privilege to accompany world-renowned soloists such as Midori Goto, Shlomo Mintz, Lynn Harrell, Pascal Rogé, and Gary Karr. Last year, she received the Gordon Merwin Scholarship for musical excellence, academic achievement, and commitment and leadership within the music department. After graduating from Gonzaga, Ariah hopes to go on to get a master's degree in violin performance and possibly pursue her interests in musical composition. Her goals for the future are to perform with a symphony orchestra and to share her love of music with future generations through teaching private lessons and becoming involved in the organization, administration, and conducting of youth orchestra programs.

Special Thanks

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