The UC Santa Cruz Music Department presents a Bachelor of Music Recital		Program Notes
		W.A. Mozart, Sonata in G, K. 301
April 28, 2012		W.A. Wozart, Sonata in 6, K. 501
Senior Recital Zachary Ragent, Violin with William Long, Piano		One of the unusual features of Mozart's youth was that so much of it was spent traveling. Father Leopold was anxious to show off both Wolfgang and his sister Nannerl and to find a position worthy of his son's talents, and so the family spent years on the road. It was during the last of these extended tours - which lasted from September 1777 to January 1779 and took Mozart and his mother to Mannheim and Paris - that the young composer wrote
Sonata in G, K. 301 Allegro con spirito Allegro	W.A. Mozart	the Sonata in G major, K 301. It dates from February 1778 in Mannheim, where Mozart and his mother spent five months.
		Mozart's earlier violin-and-keyboard duos had sometimes included a cello or continuo part, and there is evidence that he had intended some of these sonatas for flute as well as violin.
Efshariut Shel-I (2012) Ma'ayan Tsadka World premier		But when the set of sonatas that includes K 301 was published in Paris later in 1778, Mozart specified that this was a set of "Six Sonatas for Harpsichord or Fortepiano with Accompaniment of Violin." Much has been made - too much - of the fact that these
Five Melodies, Op. 35 bis Andante Lento, ma non troppo	Sergei Prokofiev	are piano sonatas with violin accompaniment, as if the violin could be removed with no real damage to the music. Even a cursory examination of K 301 shows how false that idea is.
Animato, ma non allegro Andantino, un poco scherzando Andante non troppo		The <i>Allegro con spirito</i> opens with a flowing melody played by the violin, and it is the piano that murmurs the accompanying voice. Quickly the melody passes to the piano and now the violin accompanies, but the point has been made: this is a sonata for equal partners, and they share the music-making evenly. The
Guitarre, Op. 45, No. 2	Moszkowski-arr. Sarasate	opening <i>Allegro</i> is in sonata form, with a gracefully-syncopated second theme, and the movement comes to a surprisingly sudden
-Brief Intermission-		close.
Sonata No. 3 in d minor, Op. 108 Johannes Brahms <i>Allegro</i> <i>Adagio</i> <i>Un poco presto e con sentiment</i> <i>Presto agitato</i>		Mozart's violin-and-keyboard sonatas from this period were usually in only two movements, a pattern true of the Sonata in G major. There is no slow movement, simply another <i>Allegro</i> . The flowing main theme, in an easygoing 3/8, undergoes a series of variations as the movement develops. Particularly effective is the gently-dotted middle section, which dances in a graceful G minor. -Notes by Wolfgang David

Ma'ayan Tsadka, Efshariut Shel-I (2012)

This piece for solo violin uses the violins open strings as its main pitch material, also using the notes a half-step away from each open string. As it moves from one string to another, the pitch material increases. Listen for the timbral differences between articulation of the same note in different places on the instrument.

-Notes by Zachary Ragent

Sergei Prokofiev, Five Melodies, Op. 35, bis

Prokofiev fled Russia in 1918 to escape life under the new communist government, and at first he intended to make the United States his home. His two years in this country were unhappy, however, and in April 1920 he moved to Paris, which was then the musical capital of the world. But Prokofiev quickly returned for a tour of the United States, and on that tour he visited a place he particularly liked: California. It was in California in December 1920 that Prokofiev composed a sort of novelty, a set of *Five Songs without Words* for the Russian soprano Nina Koshetz; the première took place in New York City on March 27, 1921.

Songs without words were not unheard of-Rachmaninoff's famous Vocalise had been composed only eight years earlier for the soprano Antonina Nezhdanovka-and as a form it emphasizes the sound of the voice and its ability to sustain a lyric line. In 1925, while living in Paris and working on his ballet Le Pas D'Acier, Prokofiev returned to his wordless songs and arranged them for violin and piano. In fact, this took almost no arranging at all: he simply edited the soprano's vocal line for violin, and in this form the music becomes a set of lyric miniatures for violin and piano. This music is full of the characteristic pungency of Prokofiev's harmonic language in these years, so full of accidentals that it seems to hover uneasily between different keys, and the melodic line can be angular and twisting. But there is a haunting, bittersweet lyricism about these short pieces that makes them very appealing: Prokofiev's arrangement in effect creates five brief songs for violin.

-Notes by Eric Bromberger

Moritz Moszkowski, Guitarre, Op. 45, No. 2 (Arr. Sarasate)

Though transcribed from the German pianist Moritz Moszkowski's piano composition, Sarasate's playful, light treatment of the theme showcases the many tonal colors and effects of the violin to a brilliant result. –Notes by Zachary Ragent

Johannes Brahms, Sonata No. 3 in d minor, Op. 108

Brahms spent the summer of 1886 at Lake Thun in Switzerland. He had just completed his *Fourth Symphony*, and now-in a house from which he had a view of the lake and a magnificent glacier-he turned to chamber music. That summer he completed three chamber works and began the *Violin Sonata in D Minor*, but he put the sonata aside while he wrote the *Zigeunerlieder* ("Gypsy Songs") and *Double Concerto for Violin and Cello*, grumbling that writing for stringed instruments should be left to "someone who understands fiddles better than I do." He returned to Lake Thun and completed his final violin sonata in the summer of 1888.

Despite Brahms' customary self-deprecation, his writing for stringed instruments could be very convincing, and the Third Violin Sonata is brilliant music-not in the sense of being flashy but in the fusion of complex technique and passionate expression that marks Brahms' finest music. The violin's soaring, gypsy-like main theme at the opening of the Allegro is so haunting that it is easy to miss the remarkable piano accompaniment: far below, the piano's quiet syncopated octaves move ominously forward, generating much of the music's tension. Piano alone has the second theme, with the violin quickly picking it up and soaring into its highest register. The development of these two ideas is disciplined and ingenious: in the piano's lowest register Brahms sets a pedal A and lets it pound a steady quarter-note pulse for nearly 50 unbroken measures-beneath the powerful thematic development, the pedal notes hammer a tonal center (the dominant) insistently into the listener's ear. Its energy finally spent, this movement gradually dissolves on fragments of the violin's opening melody.

The heartfelt *Adagio* consists of a long-spanned melody (built on short metric units-the marking is 3/8) that develops by repetition; the music rises in intensity until the double-stopped violin soars high above the piano, then falls back to end peacefully. Brahms titled the third movement *Un poco presto e con sentimento*, though the particular sentiment he had in mind remains uncertain. In any case, this shadowy,

quick silvery movement is based on echo effects as bits of theme are tossed between the two instruments. The movement comes to a shimmering close: piano arpeggios spill downward, and the music vanishes in two quick strokes.

By contrast, the *Presto agitato* finale hammers along a pounding 6/8 meter. The movement is aptly titled: this *is* agitated music, restless and driven. At moments it sounds frankly symphonic, as if the music demands the resources of a full symphony orchestra to project its furious character properly. Brahms marks the violin's thematic entrance *passionato*, but heneedn't have bothered–that character is amply clear from the music itself. Even the noble second theme, first announced by the piano, does little to dispel the driven quality of this music. The complex development presents the performers with difficult problems of ensemble, and the very ending feels cataclysmic: the music slows, then suddenly rips forward to the cascading smashes of sound that bring this sonata to its powerful close. –Notes by Eric Bromberger

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• We recommend you arrive 30 minutes before the performance to allow for parking, picking up your tickets, and being seated before the scheduled concert time. The ticket window opens one hour before ticketed performances.

• Latecomers will be admitted to the hall at an appropriate break in the performance—typically between musical works. Latecomers should be seated toward the back to cause the least disruption.

• Food, drinks, and tobacco may be enjoyed outside only. Please unwrap cough drops and throat lozenges before the performance.

• The use of photographic, audio, and video devices is distracting to audience members and performers alike. The use of cameras and recording devices is strictly prohibited unless approved in advance by the theater manager.

• Younger children and their adult guests may wish to consider being seated on an aisle near the door.

• Children (and adults) should be able to sit quietly throughout the performance.

• All patrons, including children of any age, must purchase a ticket and sit in a seat.