

Pacific Lutheran University  
School of Arts and Communication / Department of Music present

JUNIOR RECITAL

**Naomi Southard, violin**

Ella Kalinichenko, piano

Sunday, November 14, 2021 at 12pm  
Jennie Lee Hansen Recital Hall, Mary Baker Russell Music Center

**Program**

**Partita No. 3 in E Major.....Johann Sebastian Bach (1685-1750)**

*Preludio*

*Loure*

*Gavotte en rondeau*

*Menuet 1 & 2*

*Bourrée*

*Gigue*

**Sonata No. 2 (“Obsession”) for Unaccompanied Violin.....Eugene Ysaÿe (1858-1931)**

*Obsession; Prelude*

*Malinconia*

*Danse des ombres; Sarabande*

*Les Furies*

**Introduction to Rondo and Capriccioso.....Camille Saint-Saëns (1835-1921)**

**Program Notes**

**Partita No. 3 in E Major for Unaccompanied Violin – Johann Sebastian Bach**

Johann Sebastian Bach wrote the *Six Sonatas and Partitas for Unaccompanied Violin* during his employ with the Duke of Cöthen in 1720. He was known for his organ and keyboard skills and was also a successful violinist. Because he had a deep understanding of the violin, he was able to compose this set of sonatas and partitas filled with counterpoint that showed off the technical abilities of the violin. *Partita No. 3* is a collection of various French dances, aside from the “Preludio”, or introduction. The French dances that follow include the Loure, Gavotte, Minuet, Bourrée, and Gigue. The “Loure” is a slow baroque dance in 6/4 time. The dance’s name, Loure, refers to a bagpipe. The “Gavotte en Rondeau” is a lively and upbeat dance, in this case with a recurring theme, hence the “Rondeau.” “Minuets I and II” are in triple time, and are elegant line dance performed by couples. The “Bourrée” is a folk dance in duple time and is similar to the “Gavotte,” in that it has a sharp declamatory upbeat (the “Gavotte” has two such upbeats). The concluding “Gigue” is a lively dance which in this case is in 6/8 time.

**Sonata No. 2 (“Obsession”) for Unaccompanied Violin – Eugene Ysaÿe**

Eugene Ysaÿe, a Belgian violinist, composer, and conductor wrote his *Six Sonatas for Unaccompanied Violin* in a format similar to the format of Bach’s *Sonatas and Partitas*, and dedicated each one to a different violinist. He was inspired to write these compositions after hearing Joseph Szigeti’s concert of music by Bach. *Sonata No. 2* was dedicated to the virtuoso French violinist, Jacques Thibaud, and named it “Obsession” because Ysaÿe knew of Thibaud’s obsession with Bach. This Sonata takes themes and elements from Bach’s *Partita No.3*, but gives it a tumultuous twist as it also includes quotations of the “Dies irae” plainchant, a Gregorian chant sung for the dead, throughout the entire piece. Because the “Dies irae” theme is repeated again and again in this work, some suggest this piece reflects a yearning for death. The opening “Prelude” echoes the Prelude in Bach’s *Partita No. 3*. The next movement, “Malinconia”, translates from Italian as melancholy. This slow, sorrowful movement, set as a Siciliano, is muted and has a mournful tone. The “Danse des Ombres” that follows translates as the “Dance of the Shadows” and is made up of several variations and a Sarabande, first presented in pizzicato (plucking the strings) at the beginning of the movement and once, arco (with the bow) at the end of the movement. In between the two statements of the theme are lavish variations, from the contemplative to the outlandish. The last movement, “Les Furies,” is the Dance of Death. In this chaotic and furious movement, the “Dies irae” theme is heard constantly and recurs in different textures, including a wide palette of bow strokes such as *battuto*, *ponticello*, and *sul tasto*

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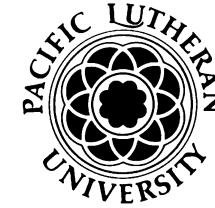
*This recital is presented by Ms. Southard in partial fulfillment of the requirements for the degree of Bachelor of Music in Violin Performance. Ms. Southard is a student of Dr. Svend Rønning.*

## **Introduction to Rondo and Capriccioso – Camille Saint-Saëns**

Camille Saint-Saëns, considered one of the greatest French composers, was a romantic composer attracted to classical form that captured the traditional French character in his compositions. He composed *Introduction to Rondo and Capriccioso* in 1863 and dedicated it to Spanish violinist, conductor, and composer, Pablo de Sarasate. Pablo de Sarasate premiered the piece on April 4th, 1867. The composition begins with a melodic and melancholy introduction with hints of sweetness. After the introduction, the rondo theme is introduced and the rest of the piece shows off technical challenges of the violin. The rondo theme in 6/8 has a flirtatious charm and reflects a Spanish character as an homage to Sarasate's Spanish style.

### **Acknowledgements**

I would like to thank my professor Dr. Svend Rønning who has helped me put this recital program together and worked with me diligently in our lessons for hours to help me learn and improve each piece. He has been an extremely supportive and active mentor who I very much respect and enjoy working with each week. I would also like to thank Ella Kalinichenko for accompanying me for the *Introduction and Rondo and Capriccioso* and Dr. Powers for coaching our collaboration. Thank you to everyone for coming to hear me play today. It has been a pleasure to share this music with you in person at last, after almost two years of not being able to perform for live audiences.



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assisted by  
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