

**CHRISTA COOK**  
**VIOLIN**

**JEREMY PETERMAN**  
**PIANO**

**SENIOR RECITAL**  
**RECITAL HALL**  
**SATURDAY, NOVEMBER 8, 2014 • 7:30 PM**

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  

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ARIZONA STATE UNIVERSITY

**School of Music**

## **Tempo di Minuetto**

Fritz Kreisler  
(1875-1962)

Fritz Kreisler is widely regarded as one of the greatest violinists of the 20<sup>th</sup> century. He is also well known for his vast body of works for violin and piano, which includes many transcriptions, arrangements, and original compositions inspired by the style of other master composers. His *Tempo di Minuetto*, first published in 1911, was written in the style of Gaetano Pugnani, an Italian violinist and composer who lived during the Classical period.

As its name implies, Kreisler wrote this piece in minuet and trio form, a three-part form where the third part is a repeat of the first part. In working on this piece, I have come to find that it can be extremely rewarding to play and hear when conceived in terms of a story. As you listen, imagine that you are in attendance at the royal court in early 18<sup>th</sup>-century France. The king has just returned from a holiday and as he enters the room, a majestic processional march begins to play. The march reaches a climax as the king makes his way to the front of the room and greets the court. The mood relaxes into a light and carefree atmosphere as the partygoers begin to celebrate the return of the king. A graceful theme replete with trills and ornamentation brings dancers to their feet as they sweep across the room in powdered wigs and hoop skirts. If you listen carefully, you may just be able to hear a conversation between a pair of dancers! The dancing subsides and the stately processional theme returns as the king makes his grand exit and the evening comes to an end.

## **Molly on the Shore**

Percy Grainger  
(1882-1961)

A master of British folk music settings, Percy Grainger wrote *Molly on the Shore* as a birthday gift to his mother in 1907. The piece was originally written for string quartet or string orchestra. In 1911, Grainger transcribed the work for violinist Maud Powell, who then made her own revisions to the piece. This lively piece is an Irish reel, a type of dance tune in duple meter in which four or eight bar phrases are repeated throughout and the first and third beats are emphasized. In the accompanying dance, also known as a reel, the dancers perform a series of foot movements, leg

movements, and leaps in patterns of eight beats. *Molly on the Shore* combines two different reel tunes, “Molly on the Shore” and “Temple Hill.” The first tune, introduced by muted violin, is light and playful. The second tune reflects Irish fiddling traditions, with many double stops and string crossings. Both tunes are interwoven throughout the piece in a variety of timbres, keys, and dynamic levels.

My personal connection to this piece goes back a long time – nine years to be exact! I first played an arrangement of it in my youth orchestra in the 7<sup>th</sup> grade, and it quickly became one of my favorite pieces. I largely forgot about it until last spring, when I stumbled across the violin transcription while searching for other pieces to perform on my recital. I could not believe my incredible good luck at having found one of my favorite pieces from my youth. I knew immediately that I had to play it on my recital. I am very glad to have the opportunity to play *Molly* once again and to share this fantastic tune with you.

### **Roumanian Folk Dances**

Béla Bartók  
(1881-1945)

Celebrated as one of the finest composers of his country, Hungarian composer Béla Bartók was a champion of folk music. Bartók felt that the Hungarian folk music of his day was not genuine, and he saw a need to document the authentic music of his people. He spent the years from 1909 to 1914 traveling through the Transylvanian regions of eastern Hungary (now part of Romania) collecting and recording folk music of those regions on a phonograph. *Roumanian Folk Dances* is a collection of six short dances, the melodies of which Bartók first heard played by some of the musicians he met on his travels. Bartók composed the work for piano in 1915 and transcribed it for small orchestra two years later. Zoltán Székely transcribed the piece for violin and piano in 1925.

The first dance, “Stick Dance,” is a men’s dance whose tune Bartók collected from two Gypsy violinists. Powerful and energetic, the syncopated melodies in the violin remain anchored by the steady rhythmic pulse set up by the piano in the opening chords. The second dance, “Waistband Dance,” is so named because the dancers must keep their arms closely wrapped around each other’s waists.

The quick and playful melody presents great stylistic contrast to the first movement. In the third dance, “Stamping Dance,” the dancers remain very still, staying in one place and stamping their feet throughout. The use of the augmented second interval suggests a Middle Eastern influence and lends a sense of eerie placidity to the movement. In the violin transcription, this dance employs artificial harmonics, an effect that produces a haunting sound. The fourth dance, “Dance from Buscum,” is a Gypsy violin tune that originates from the Buscum region. While the original tune moves rather quickly, Bartók set this dance at a considerably slower and calmer tempo. Two graceful yet poignant melodies are introduced in the violin and later restated in a soaring passage on the E string. The emotional depth and tender lyricism of this dance make it a favorite of mine. The fifth dance, “Roumanian Polka,” is a lively and boisterous children’s dance. The use of grace notes and alternation between duple and triple meters adds to the playful tune’s sense of childlike whimsy. This dance leads directly into the sixth and final dance of the piece. Known simply as “Fast Dance,” this movement introduces two joyous melodies that are supported by playful syncopated figures in the piano. Excitement builds as the material of the second theme is restated in an energetic frolic to the finish line.

### **Sonatina in G Major, Op. 100**

Antonín Dvořák  
(1841-1904)

*“It is meant for young people, but also for adults, let them enjoy it, too, they’ll have fun playing it as well.”*

These are the words Dvořák chose to describe his *Sonatina* for violin and piano. Indeed, the piece has an energetic and authentically youthful feel to it. He dedicated the work to his children, who premiered the work at a private performance before its public debut two years later. Composed in late 1893, this was the last chamber piece that Dvořák wrote while he was living in the United States. All of the movements exhibit the influence of folk music traditions and contain elements that are typical of works written during Dvořák’s American period, such as the use of the pentatonic scale and syncopation.

The first movement is written in sonata form, a three-part form where the opening material returns in the third section. It opens with a bright and jubilant theme based on the G Major triad which

sets the mood for much of the movement and provides material for the second section, the development. The cheerful nature of this movement reflects the carefree joys of childhood. The second movement can be heard as a story of unrequited love with three themes. The haunting opening melody, with its sense of longing for the unattainable, gives way to a dreamier theme with undulating sextuplet figures in the piano. The third theme, introduced in the piano, is optimistic and upbeat, with a forward motion that suggests pursuit of the beloved. In the end, though, the pursuit is unsuccessful, and the opening theme returns to close the movement in a quiet lament. The third movement is a lively and exuberant scherzo, a celebration of life and youth. It combines a short leaping figure with a longer lyrical line to evoke a playful mood. The contrasting trio section is slower and features a tranquil pentatonic melody alongside a powerful accented line. The fourth movement opens with a triumphant theme characterized by syncopation and dynamic contrast. This is followed by a solemn, rhythmic melody that resembles the beating of a drum and a beautiful, lyrical section. All three of the main themes are later restated, some in new keys. The ending section, which is based on material from the first theme, propels the movement forward with a compelling energy that brings the *Sonatina* to an exhilarating close.

## Program

<b>Tempo di Minuetto</b>	Fritz Kreisler (1875-1962)
<b>Molly on the Shore</b>	Percy Grainger (1882-1961)
<b>Roumanian Folk Dances</b>	Béla Bartók (1881-1945)
I. <i>Jocul cu bătă</i> – Allegro moderato	
II. <i>Brâul</i> – Allegro	
III. <i>Pe loc</i> – Andante	
IV. <i>Buciumeana</i> – Molto moderato	
V. <i>Poarga românească</i> – Allegro	
VI. <i>Mărunțel</i> – Allegro	

*\*\*There will be a 10-minute intermission\*\**

<b>Sonatina in G Major, Op. 100</b>	Antonín Dvořák (1841-1904)
I. Allegro risoluto	
II. Larghetto	
III. Scherzo	
IV. Finale	

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Out of respect for the performers and those audience members around you, please turn all beepers, cell phones and watches to their silent mode. Thank you.