

University of Missouri School of Music  
2020-2021 Series

**Junior Recital**

**Alexandre Negrao, violin**  
**Natalia Bolshakova, piano**

March 7

3:30pm

Sinquefield Music Center 132

**Program**

Romance in F Major, opus 50 ..... **L. v. Beethoven**  
(1770-1827)

Partita no. 2 in D minor for solo violin, BWV 1004..... **J. S. Bach**  
(1685-1750)

V. Chaconne

**Intermission**

Poème, Op. 25 for violin and orchestra..... **E. Chausson**  
(1855-1899)

Louisiana Blues Strut- a Cakewalk for Solo Violin (2002)..... **C. T. Perkinson**  
(1932-2003)

Tango Etude No. 3 solo for violin..... **A. Piazzolla**  
Molto Marcato e Energico (1921-1991)

Tamba-Taja..... **W. Henrique**  
(1905-1995)

*This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Violin Performance. Alexandre Negrao is a student of Prof. Eva Szekely.*

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## PROGRAM NOTES

*Romance in F Major, Op. 50*

*Ludwig van Beethoven (1770-1827)*

The Romance, prominent in literature, the term emerged towards the end of the classical period in music as well. Beethoven dedicated this work and the Romance in G major to one of his closest friends, virtuoso violinist Ignaz Schuppanzigh. Composed for violin and orchestra in 1798 the Romance in F Major was published in 1805. The work balances lyrical and dramatic qualities and features the soloist in virtuoso passages to great effect.

*Partita no. 2 in D minor, BWV 1004*

*Johann Sebastian Bach (1685-1750)*

The Chaconne is a composition consisting of a theme and variations in triple time over a repeated bass line. Bach's Chaconne is the fifth movement of the Partita in D minor for violin solo. The sonatas and partitas were completed in 1720 during the time that Bach served as Kapellmeister at the court of Prince Leopold of Anhalt-Köthen. Bach's Sonatas and Partitas are considered the most important solo works in the violin literature and have served as inspiration and example for composers thru the centuries in creating works for unaccompanied violin. In the manuscript, Bach himself wrote the indication in Italian: "*Sei Solo a Violino senza Basso accompagnato*". The Chaconne is one of the longest (256 measures) and most challenging solo works ever written for the violin. Its basic theme is four measures long and consists of 64 variations.

*Poème, Op. 25, for violin and orchestra*

*Ernest Chausson (1855-1899)*

Initially called *Le Chant de l'amour triomphant (the song of love triumphant)*, this title was taken from a work published in 1881 by Russian novelist Ivan Turgenev, a five-volume French edition of whose works was found in Chausson's library. Originally, this Poème was conceived as a *Poème Symphonique*, a genre that was developed and used by composers of the so-called "New French School" (C. Saint-Saens, C. Franck and Vicent d'Indy.) This is the only instrumental concerto composition by Ernest Chausson. It was written in the spring and summer of 1886 and dedicated to Eugène Ysaÿe, the famous Belgian violinist and composer. The piece was premiered by Mr. Ysaÿe in Nancy, December 27<sup>th</sup>, 1896 and in Paris, April 4<sup>th</sup>, 1897.

*Louisiana Blues Strut (2002) –a Cakewalk for Solo Violin Coleridge-Taylor Perkinson (1932-2004)*

Cakewalk was a dance developed from the “prize walks” (a dance contest with a cake as the prize) held in mid-19<sup>th</sup> century get-togethers on black slave plantations before and after emancipation in the southern United States. The word strut means to walk with a pompous and affected air, but the Louisiana Blues Strut is a different way of walking, more like a swinging-charming-dance-like way of walking on the street. Coleridge-Taylor Perkinson, one of America’s foremost 20<sup>th</sup> century composers, was able to transcend many of the conventional barriers of genre, race, musical medium, culture and time. This piece was dedicated to the distinguished violinist Sanford Allen, the first African- American member (1962) of the New York Philharmonic.

*Tango Etude no. 3*

*Astor Piazzolla (1921-1992)*

The Tango Etudes were written relatively late, near the end of Argentinian composer Piazzolla’s life in 1992. This work was originally written for flute. However, many other instrumentalists (violin, saxophone, clarinet) play it as part of their repertoire. This piece is in ternary form (ABA) where the A section is more virtuosic and has a lot of jumps from lower to higher register in fast passages. The following B section is more melodic with a freer feeling of *ad libitum*, while still respecting the original tempo indication.

*Tamba-tajá*

*Waldemar Henrique (1905-1995)*

Waldemar Henrique da Costa was a Brazilian pianist and composer. He was born in Belém do Pará, Brazil, of mixed Portuguese and indigenous parentage. After losing his mother at an early age, he moved to Portugal with his father and returned to Brazil in 1918. Waldemar composed a set of the of songs for voice and piano based on Amazonian legends. Tambatajá is one of 11 songs in the cycle.

Tambatajá is a word derived from the tupi-Tābata’ya-a. vertical creeping plant of the Amazonian forests. The green is bright. At the bottom of its larger leaves, there is a smaller leaf, with sometimes reddish interior. The Amazonian riverside population believes this plant acts as an amulet of love because of the legend of Tambatajá.

#### THE LEGEND OF TAMBATAJÁ

The legend of Tambatajá is about the love between Indians of enemy tribes.

There was once a young couple of Indians as passionate as there had ever been. Uiná, a handsome and courageous warrior of the Taulipang tribe and. Acami, the beautiful cunhá of the Macuxi tribe. The two tribes were enemies which made love impossible for them.