

University of Missouri School of Music

(Master in Music Education) Viola Recital • 2020-2021 Series

Priscila de Oliveira Honorio, viola

Dr. Natalia Bolshakova, piano

April 17, 2021 • 3:30 pm • Sinquefield Music Center, Room 132

Program

Suite No. 3 in C Major BWV 1009 (1717-1723) Johann Sebastian Bach

- I. Prelude (1685-1750)
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrées
- VI. Gigue

Sonata for Viola & Piano in D minor (1824/1828) Mikhail Glinka

- I. Allegro moderato (1804-1857)
- II. Larghetto ma non troppo

Interval

Viola Concerto (1929)

.....**William Walton**

- I. Andante comodo (1902-1983)
- II. Vivo e molto preciso
- III. Allegro moderato

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Viola Recital

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Program Notes

Suite No. 3 in C major BWV 1009 by Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach composed the Six Cello Suite, BWV 1007-1012, when serving as Kapellmeister in Kothlen during the period 1717-23. These pieces were written for unaccompanied cello and due to its soloistic flexibility it has been transcribed for many instruments, mainly for viola which shares the same strings as cello but in a higher octave.

A Baroque Suite is one of the most famous type of instrumental pieces. It consists in a group of four to six movements based on popular dances of the time. Normally, the dances are preceded by a prelude which resembles an improvisation on chords progressions. Each movement or dance comes from a specific place: Allemande/German, Courante/French or Italian, Sarabande/Spanish, Minuets or Bourrées/French and Gigue/ French or English.

The Cello Suite No. 3 in C major begins with majestic prelude and is followed by the Allemande, Courante, Sarabande, Bourrées and Gigue.

Sonata for Viola & Piano in D minor by Mikhail Glinka (1804-1857)

Mikhail Glinka is considered the father of Russian Music and one of the first National Russian Composers. The sonata for viola and piano in D minor is an unfinished work. Glinka composed the first movement in 1824, the second in 1828, and never concluded the third movement. This piece was composed before Glinka began to use Russian folk music in his compositions and it features the deep and heartfelt melodies of romantic music. In the first movement (*Allegro moderato*) the viola part is profound and vigorous while in the second movement (*Larghetto ma non troppo – Andante*) it navigates a contrast between gently and robust motives. The piano part is virtuosic in both movements ranging from the softest tones to the more energetic and intense ones.

Viola Concerto by William Walton (1902-1983)

William Walton was a remarkable British composer well known for his modernist style. At the age of 27, in 1929, Walton composed the viola concerto, a masterpiece that would change the direction of his career by bringing him to the forefront of British classical music. Encouraged by the conductor Sir Thomas Beecham, Walton composed the viola concert and sent it to the virtuoso Lionel Tertis, who initially declined to perform the piece due to its too modernistic and

innovative aspects. Rather, the first performance was given by Paul Hindemith, an audacious German composer and violist. The premier was well received.

In the first movement (*Andante comodo*), the viola introduces a melancholic theme developed from the interval of an ascending minor third (marked as *cantabile espressivo*) which develops to a denser section of double-stopped sixths. A middle section alternates moment of building from a dramatic melody to an intense rhythmic and virtuosic theme. The last part of the movement emerges from a cadenza followed by the opening melody, played by the oboe in its original scoring. The movement ends in reflective mood based on the same ascending minor thirds as the beginning of the piece.

The second movement (*Vivo e molto preciso*) is rhythmically strong and virtuosic. It sets an energetic and vibrant mood between first and third movements. Full of syncopations and mixed meters, it is a romp from start to finish.

The third movement (*Allegro moderato*), like the first one, exhibits contrasting motives. A jaunty and more precise theme begins the movement by contrasting punctuated rhythms and triplet rhythms. Walton brings back these different motives in throughout the movement: the punctuated rhythm carries the feeling of a march, while the triple rhythm gives the piece an idea of moving forward. During the movement, Walton alternated these energetic sections with cantabile melodies built in the higher octaves for viola. The last section is a recapitulation of the first movement and its opening melancholic theme. The ascending minor thirds combined with double-stopped sixths finishes the whole concerto in an intensely nostalgic and meditative character.

