

language than instrumental. His role as a church organist also pushed him to incorporate frequent modulation--another trademark of his sound-- so much so that the final movement of the sonata contains more than three abrupt key signature changes. The most unifying and noteworthy mechanism of this particular sonata is its use of cyclic form: some themes are introduced peripherally and preemptively, while themes already used are incorporated within the new themes. By reorienting and reimagining the use of the thematic material, every movement is deeply interrelated to the others, and every theme is allowed to be contextually multifaceted.

Sources

Jaffe, Jane Vial. "César Franck (1822-1890)." Parlance Chamber Concerts. N.p., 15 Nov. 2015. Web. 21 Mar. 2017.

"PROGRAM NOTES: THE BEETHOVEN PROJECT." Vancouver Recital Society. N.p., 11 May 2012. Web. 21 Mar. 2017.

Staff, Rovi. "César Franck | Biography & History." AllMusic. N.p., n.d. Web. 21 Mar. 2017.

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

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Hannah, a student of Professors Thomas and Thomas, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Violin Performance.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Hannah S. Hijleh

violin

in

Junior Recital - Sonata Wars: A Battle of Passions

Assisted by

Professor Steven Thomas, piano

Recital Hall

Center for the Arts

Thursday, March 23rd, 2017

8:00 pm

Program

Violin Sonata No. 8, Op. 3, No. 3

Ludwig van Beethoven
(1770-1827)

- I. Allegro assai
II. Tempo di minuetto, ma molto moderato e grazioso
III. Allegro vivace

Intermission

Sonata in A major for Violin and Piano

César Franck
(1822-1890)

- I. Allegretto moderato
- II. Allegro
- III. Ben moderato: Recitativo-Fantasia
- IV. Allegretto poco mosso

Program Notes

The compositional life of Ludwig van Beethoven intersected with the rise of individualism that permeated the ideals of Romanticism. Beethoven's interest in writing for solo instruments was a natural outgrowth of this *Zeitgeist*, and the virtuosity and expressive capabilities of the violin were the impetus for ten violin sonatas. Beethoven wrote Violin Sonata No. 8 in G major, Op. 30 No. 3 between 1801 and 1802. Despite being at the intersection of the Classical and Romantic periods, the sonata falls rather squarely within Classical convention, especially when juxtaposed with the luxury afforded to Franck's sonata. The three-movement structure orients the energy of the work around the slow center movement-- it acts as the tender core to the livelier outer movements.

Beethoven took on an interesting challenge in his violin sonatas: the exploration of a true partnership between violin and piano, rather than the more hierarchical relationship between soloist and accompaniment that was typical at the time. This is evident in the many lines played in unison, and in the occasional role of the violin as accompaniment to the piano. Amongst his other violin sonatas, this one is considered particularly light in both content and form, contributed in part to Beethoven's writing it during his happy summers in the countryside just outside of Vienna.

At a time when French music was particularly in flux between new and old, César Franck came to represent the “Old School,” especially in contrast to the more progressive stream, exemplified by Claude Debussy. Franck originally set out to become a concert pianist in Paris, but was not accepted to the Conservatoire, and instead took on positions as a teacher, organist, and composer. His violin sonata was written in the latter part of his life, in 1886, as a wedding gift to the violin virtuoso, Eugène Ysaye. Franck maintained a great interest in opera, which influenced his compositional approach. Each movement of his sonata betrays said interest, containing intense drama, as though one could watch the plot unfold in an implied stage production. Even the title of the third movement, “Recitativo-Fantasia” is more operatic