

The final movement, a perpetual motion, contains themes from the previous two movements, and is characterized by fast sixteenth notes and no rests for the entirety of the piece. The most technically demanding of the three, the perpetual motion introduces a frenzied passion bubbling just under the surface, found nowhere else in the sonata.

**Beethoven Concerto in D Major, Mvt I, 1806**

Ludwig van Beethoven only wrote one violin concerto and completed it, start to finish, in a few weeks. His friend, Franz Clement, premiered the work in 1806 on December 23rd with very little preparation - in fact, he had to sight read much of the work on stage. Unlike Beethoven's usual style, he instead uses a highly organized approach free of internal struggle and angst. A Beethoven scholar, Walter Reizler said that, "The melody pours forth in a divinely peaceful form permeated with the pure harmony of D major."

The first movement is in a large sonata form, developed from six distinct motifs which provide the themes of the movement. Long orchestral interludes alternate with the violin (and which have been cut for the sake of time in this performance). Given the lack of preparation, the piece was not particularly well-received and was not performed again until after Beethoven's death. Joseph Joachim helped popularize the Beethoven concerto in 1844 by doing a series of performances under both Schumann and Mendelssohn. It is now the most frequently performed and recorded concerto in the violin repertoire.

**For further inquiry:**

<http://www.classicfm.com/composers/beethoven/music/ludwig-van-beethoven-violin-concerto-d>

[http://www.lvbeethoven.com/Oeuvres\\_Presentation/Presentation-Concerto-Violin.html](http://www.lvbeethoven.com/Oeuvres_Presentation/Presentation-Concerto-Violin.html)

<https://www.allmusic.com/composition/sonata-for-violin-piano-no-2-in-g-major-mc0002365746>

[https://www.revolvy.com/topic/Valse-Scherzo%20\(Tchaikovsky\)](https://www.revolvy.com/topic/Valse-Scherzo%20(Tchaikovsky))

[http://en.tchaikovsky-research.net/pages/Six\\_Pieces,\\_Op.\\_19](http://en.tchaikovsky-research.net/pages/Six_Pieces,_Op._19)

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

Hannah Hijleh, a student of Laura Bossert, Martha Thomas, and Steven Thomas, is performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Violin Performance.

# HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Hannah Sondra Hijleh

violin

in

Senior Recital

Assisted by

Steven Thomas, piano

Recital Hall

Center for the Arts

November 8, 2017

6:30 p.m.

## Program

Valse Sentimentale Op. 51, No. 6

Valse-Scherzo Op. 34

Pyotr Tchaikovsky  
1840-1893

Sonata No. 2 in G Major

I. Allegretto

II. Blues

III. Perpetuum mobile

Maurice Ravel  
1875-1937

## *Intermission*

Violin Concerto in D Major Op. 61

I. Allegro ma non troppo

Ludwig van Beethoven  
1770-1827

## *Program Notes*

### **Valse Sentimentale, *unknown***

There is very little known about the Valse Sentimentale although it is played fairly frequently. It is part of a set called "Six Morceaux" Op. 19, which were originally written for piano and only later arranged for both violin and cello. The completed manuscript's publication date is 27 October/8 November 1873, but through other publication cross-references, it is speculated that some of the songs in the set were written in the following year.

### **Valse-Scherzo, 1877**

Iosif Kotek, a violinist and former composition student of Tchaikovsky, was the inspiration for the Valse-Scherzo. Around the time Kotek graduated, he and Tchaikovsky became lovers, and the piece was dedicated to him accordingly. Kotek also helped Tchaikovsky to write his famous violin concerto during the same period. The Valse-Scherzo was premiered at the 1878 Paris World Exposition and was conducted by Nikolai Rubinstein, who was a close friend of Tchaikovsky's.

The piece is in A-B-A format, plus a cadenza, and is considered a technically demanding but popular part of the violin repertoire. The version of the piece typically performed is not Tchaikovsky's original, but a much shorter and more glamorous arrangement from the 20th century by Vasily Bezekirski, which I will be performing today.

### **Ravel Sonata No. 2, 1927**

Ravel believed that the violin and piano were incompatible and thus sought to showcase the mismatch. The first movement is filled with contrasting textures, such as lyrical violin lines set against agitated and angular piano parts. All throughout the movement, the harmonic center shifts and morphs, just escaping expectation.

The second movement is Ravel's take on a Blues - although, it predates his trip to America where he would have come to come into contact with jazz. He did not consider himself to be writing jazz, and merely extracted the desired creative elements to write, what he saw as, fundamentally French music. The tone of the movement is saucy and playful with pervasive jazz harmonies and frequent dissonances that place the piano and violin in stark harmonic contrast. Note the first several measures and the difference in the entrances of both parts.