



SCHOOL OF MUSIC

Presents

Liz Valentina Muñoz Morales, Violin
Edward Newman, Collaborative Piano

Monday, April 27th, 2026

8:30pm

Pepsico Recital Hall

Program

Sonata for 2 violins
I. Allegro Risoluto
II. Lento Assai
III. Vivo e Giocoso

Elisabeth Adkins, Violin

Miklòs Ròzsa
(1907-1955)

Tzigane, Rapsodie de Concerto

Maurice Ravel
(1875-1937)

Short Intermission

Violin Sonata in D minor, op.108
I. Allegro
II. Adagio
III. Un Poco Presto e Con sentimento
IV. Presto e Agitato

Johannes Brahms
(1833-1897)

This recital is given in partial fulfillment of the requirements for Artist Diploma in violin. Liz Valentina Muñoz Morales is a student of Dr. Elisabeth Adkins.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Program notes

MIKLÓS RÓZSA (1907-95) *SONATA FOR TWO VIOLINS, OP. 15a (1933 / rev. 1973)*

Most concertgoers who are familiar with the Hungarian-American composer Miklós Rózsa would associate him with film music, and he did indeed have a long and successful career as a film composer. In 1935 he traveled to London and later to Hollywood to write the music for several of Hungarian director Alexander Korda's productions, such as *The Thief of Baghdad* (1939) and *The Jungle Book* (1942). He worked with a number of other outstanding directors, scoring *Double Indemnity* (1944) and *The Lost Weekend* (1945) for Billy Wilder, *Spellbound* (1945) for Alfred Hitchcock, and *Ben-Hur* (1959) for William Wyler. His richly Romantic cinema style, colored by the modal sounds of his Eastern European heritage, was especially effective in epic period films, such as *Quo Vadis?* (1951), *Ivanhoe* (1952), and *Ben-Hur*, which won for him one of his three Academy Awards.

Movie lovers may not realize, however, that each year Rózsa took time out to compose "serious" music, in a style more advanced than that of his film scores. In his student days he had enjoyed the heady experience of working with both Bartók and Kodály in Budapest, followed by several years of study at the Leipzig Conservatory. But it was the Bartók-Kodály synthesis of folk music idioms with Western techniques that most influenced Rózsa's own style, as can be heard in such works as the violin concerto he composed for Jascha Heifetz (1956) and the double concerto for Heifetz and cellist Gregor Piatigorsky (1963).

Interestingly, Rózsa figured in the sensational conducting debut of Leonard Bernstein in 1944, when Bernstein replaced the ailing Bruno Walter at short notice to lead the New York Philharmonic in a program of Schumann, Wagner, Strauss--and Rózsa.

The *Sonata for Two Violins* is a free-spirited work cast in three clear, classically-shaped movements. The opening *Allegro risoluto* is a vigorous *sonata form* movement, colored by the robust rhythms and modal melodies the composer had first heard as a boy among the Magyar peasants on his wealthy family's summer estate outside Budapest. This is followed by a beautiful, elegiac *Lento* that spins out its longing melodies in a simple **A-B-A'** structure. The Finale, marked *Vivo e giocoso*, is a happy romp of a *rondo* movement, whose lively themes tumble over one another in an outpouring of high spirits for an exhilarating close.

--Alis Dickinson Adkins

Tzigane by Maurice Ravel was composed in 1924 and premiered on April 26 of that year in its piano version by the Hungarian violinist Jelly d'Arányi, grand-niece of Joseph Joachim. The work was inspired by an evening of private music-making during which d'Arányi performed Ravel's Sonata for Violin and Cello. Later that night, at Ravel's request, she played Hungarian (often referred to as "Gypsy") melodies, continuing well into the early morning.

Reflecting this inspiration, *Tzigane* is characterized by its rich variety of colors, lyrical themes, and highly virtuosic writing. The piece opens with an extended unaccompanied violin cadenza, much of it played *sul G* (on the G string), emphasizing a dark and resonant timbre. As the cadenza develops, the material returns in more elaborate forms, incorporating double stops and chords that broaden the harmonic texture and intensity.

The entrance of the accompaniment introduces a more defined melodic section, which gradually evolves through contrasting colors and a range of extended violin techniques, including

harmonics, pizzicato passages, and complex multiple double stops. The work concludes with a coda that builds from a controlled tempo into a driving accelerando, leading to a brilliant and energetic finish.

Johannes Brahms's *Violin Sonata No. 3 in D minor, Op. 108* is the final work in his cycle of violin sonatas, all of which were premiered with the violinist Joseph Joachim. Composed over a period of approximately two years, the sonata reflects a broader and more mature musical language, often noted for its symphonic character in comparison to the earlier works.

This is the only one of Brahms's violin sonatas in four movements. The first movement opens with a dark and assertive character, supported by a grounded piano line. As the movement develops, Brahms makes use of a sustained D pedal point, reinforcing the harmonic tension.

The second movement (*Adagio*) introduces a simple and expressive melody, which unfolds with a sense of depth and lyricism. The third movement (*Un poco presto e con sentimento*) has a character closer to an intermezzo than a traditional scherzo, with a more restrained and introspective quality. The final movement (*Presto agitato*) is energetic and rhythmically driven, cast in a sonata-rondo form. It contrasts a turbulent main theme with more lyrical passages, leading to a strong and unified conclusion.

Liz Valentina Muñoz Morales

Finally, I would like to thank my dear colleague and mentor Edward Newman, with whom I have had the opportunity to work and learn each week about how to build trust and teamwork through music. I would also like to express my sincere gratitude to Dr. Adkins for her incredible and invaluable time over the past three years under her guidance. Her hard work, leadership, and commitment have been a great inspiration for my personal growth and career.