

Program Notes
3/28/21

Romance for Violin and Piano, Op. 23
Amy Beach (1867-1944)

Born into a musically gifted family, Amy Beach began taking piano lessons from her mother when she was six years old. At the age of sixteen, she made her first concert debut and later went on to perform piano concertos with prominent orchestras such as the Boston Symphony Orchestra. When Beach married her husband, she became known as Mrs. H.H.A. Beach, which were the initials of her husband. He made her promise that she would no longer teach piano, only perform two recitals a year and live according to his status as a doctor. When he died, she dropped the three initials and simply went by "Amy Beach". Beach dedicated her piece "Romance for Violin and Piano" to Maud Powell, who was a violin prodigy and a pioneer female performing violinist. Romance by Amy Beach portrays a love story from beginning to end. It's filled with passion, soaring high notes and calming passages that pull the listener in to the love story.

This piece is very special to me because I've never performed a solo piece written by a woman. I'd like to dedicate this piece to female musicians, past and present, who continue to pursue their love for music making.

The Red Violin Caprices for solo violin
John Corigliano (b. 1938)

John Corigliano is an American-born composer. His compositions have won him a Pulitzer Prize and multiple Grammy awards. These Caprices are composed in conjunction with his score for the film *The Red Violin*. The caprices start with a spacious, troubadour-inspired theme and evolve into Baroque, Gypsy and arch-Romantic variations. Corigliano's caprices reflect the story of the film, in which a fictional 18th-century violin maker crafts his greatest violin for his soon-to-be-born-son. When tragedy strikes and claims the life of his wife and son, the violin maker infuses the blood of his beloved into the varnish of the instrument. The violin then travels across three centuries through Vienna, London, Shanghai and Montreal. It passes through the hands of a doomed child prodigy, a flamboyant virtuoso, a Maoist commissar and finally lands in the hands of a Canadian expert. Listen for specific themes that travel from caprice to caprice and follow the journey of the Red Violin.

Sonata in A Major, Op. 13
Gabriel Fauré (1845-1924)

French composer Gabriel Faure was one of foremost composers of his generation, and influenced many other composers of the 20th century. The opening Allegro molto is a sweeping sonata form, the longest movement of the four. The piano sings a substantial first theme with a

shimmering, rippling figuration that invests the entire movement with a rolling motion. The music is expansive and deeply expressive. The slow movement is languid and reflective, in Fauré's typical fashion, with a steady pulse and forward motion. The movement begins dark and murky, with swirling gray colors and ends in warmth and joy. Adding contrast as a lively scherzo and trio, the third movement is filled with carefully placed accents and bursts of pizzicato. The trio brings a more melancholy sound as contrast before returning to the scampering scherzo. The final movement is in a relaxed rondo form that sways with romantic bravado and expressive lyricism. A sense of emotional restraint can be heard throughout without losing clarity, passion or poise.