

Jared Austin (Violin) and Edward Newman (Piano)

4/25/2021

Ed Landreth Auditorium

*Sonatina for Violin and Piano*, Op. 137 No. 3

Franz Schubert (1797-1828)

*Allegro giusto*

*Andante*

*Menuetto and Trio: Allegro vivace*

*Allegro moderato*

*Scherzo in C Minor for Violin and Piano* from the F-A-E Sonata

Johannes Brahms (1833-1897)

*Sonata No. 3 in C Minor for Violin and Piano*, Op. 45

Edvard Grieg (1843-1907)

*Allegro molto ed appassionato*

*Allegretto espressivo alla Romanza*

*Allegro animato*

Program Notes

Franz Schubert wrote his three violin sonatas op. 137 in 1816. An already accomplished violinist and composer, Schubert was only 19 years old when he composed these sonatas. Sonata No. 3 in G Minor features an exciting first movement with clear motives and playful banter between the violin and the piano. The beautiful second movement, marked *Andante*, showcases simple melodies and heartwarming harmonic changes. While the melody begins the movement rather simply, it is later heavily ornamented in the recapitulation. The *Menuetto and Trio* is heavily focused on contrasting ideas. The Menuetto features contrasting 4-bar *staccato* phrases that alternate between *forte* and *piano*, while the Trio showcases 8-bar lyrical phrases. The final movement offers a relaxed *Allegro moderato* tempo and an exciting conclusion to the piece.

The *F-A-E Sonata* is a four-movement collaborative work composed by Robert Schumann, Johannes Brahms, and Albert Dietrich for violinist Joseph Joachim. Each composer was assigned a different movement to contribute to the sonata. Brahms' fiery scherzo is the third movement of the sonata. This exciting movement features virtuosic flair as well as sweeping romantic melodies.

Sonata No. 3 in C Minor, written by Edvard Grieg in 1887, is the composer's last work written in sonata form. The fiery first movement shows wonderful contrast within the movement by juxtaposing the explosive exposition with the haunting melodies in the development. The lyrical second movement features gorgeous melodies in both the first and last sections of the movement. Grieg breaks the movement up with a playful, yet intense *Allegro* section. The incredible third movement features a very conversational, almost gypsy-sounding opening theme, juxtaposed with a soaring Norwegian melody marked, "cantabile."