



SCHOOL OF MUSIC

Presents

Kevin Andre Zerrate Arias, Violin
Edward Newman, Piano

Saturday, April 27, 2024

12:30 p.m Van Cliburn Concert Hall at TCU

Program

Cadenza for Solo Violin. **Krzysztof Eugeniusz Penderecki**
Original for Solo Viola, Arranged by Christine Edinger. (1933 – 2020)

Sonata for Solo Violin No. 2, Op. 27. **Eugène-Auguste Ysaÿe**
I. Obsession; Prelude. (1858 – 1931)
II. Malinconia.
III. Danse des Ombres; Sarabande.
IV. Les Furies.

Intermission

Sonata for Violin and Piano in G minor, L 140. **Claude Achille Debussy**
I. Allegro Vivo. (1862 – 1918)
II. Intermède (Fantasque et léger).
III. Finale (Très animé).

“Chosanco”, Miniature for Solo Violin. **Kevin Andre Zerrate Arias**
(B. 2000)

Sonata-Fantaisie No. 1 for Piano and Violin “Désespérance”. **Heitor Villa-lobos**
(1887 – 1959)

This recital is given in partial fulfillment of the requirements for a Degree in Major. Kevin Andre Zerrate Arias 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:

- ***Cadenza for Solo Viola, arranged by Christine Edinger for Solo Violin (1984/86):***

The Cadenza per viola sola is virtuosically demanding for the performer as it employs multiple stops, fast runs, string crossings, and harmonics with a pedal point in a slow-fast-slow musical form. It was composed a year after Penderecki's Viola Concerto (1983), and although it features much of the same material, it is considered by musical scholars as a supplement or an appendix to the Viola Concerto, not a replica or derivative.

The Cadenza has no time signature or bar lines but is written in a conventional manner using staff lines and actual notes. This is definitely a departure from his previous avant-garde style which brought him international acclaim and attention. Some of his works featuring this acclaimed style were used in horror movies such as *The Shining* and *The Exorcist*. The Cadenza was composed for violinist/violist Grigorij Zyslin, who impressed Penderecki with his fine interpretation and performances of both Penderecki's Violin and Viola Concertos. Zyslin premiered the work in September 1984 at a private music festival at Penderecki's country estate in Lusławice, Poland. Christiane Edinger arranged and performed her violin version of Krzysztof Penderecki's Cadenza per viola sola in Warsaw, Poland, in 1986.

- ***Sonata for Solo Violin No. 2, Op. 27 (1923):***

Belgian violin virtuoso Eugène Ysaÿe wrote his six violin sonatas, Op. 27, after hearing a performance of J.S. Bach's six violin sonatas. One writer noted 'these sketches, almost improvisations, emerged as six intimate portraits in music of his friends and contemporaries among violinists. Each is a masterpiece of compositional virtuosity'. Each is dedicated to a contemporary colleague/artist and follows the dedicatee's style, resulting in six sonatas that are distinctly different from each other. The second sonata, in A minor, is dedicated to the French violinist Jacques Thibaud.

The violin sonata is a unique combination of Bach and the sequence from the Requiem Mass, the Dies irae. This distinctive 13th-century melody has been associated with the Mass for the Dead for centuries. The poem describes the 'day of wrath' when the trumpet sounds for the Last Judgement, when the souls of all the dead are called up before the throne of God, to be saved or to be cast into eternal damnation.

The first movement opens with a quotation from the Prelude of Bach's Partita in E major. The light melody is interrupted by vivid descents, it tries to return, and the two melodies dispute their ascendancy until the Dies irae melody appears. The subtitle for this work is "Obsession" and the

fight between Bach and the Dies irae obsesses the composer. In a way, Ysaÿe could be making an argument for the burden of Bach's music persisting until death.

The slow movement, entitled *Maliconia* releases the tension of the first movement with a turn toward the minor. Eventually, the Dies irae emerges from the muted wanderings.

The third movement saraband, subtitled *Danse des ombres* (Dance of the shades), starts with the Dies irae in the form of a plucked Sarabande and then is followed by a set of variations: opening with a bowed section, then a Musette, played over a sustained open string imitating the bagpipe of the title. The third variation moves to G minor, the fourth has a running accompaniment in the top part while, at the same time, the Dies irae appears below it. The fifth variation is in triplets and the last variation speeds it all up even more. The movement closes with a sweeping return of the opening, now bowed, and not plucked.

The final movement, entitled *Les furies*, brings out all the bravura effects, including eerie work *sul ponticello* (playing near the bridge of the violin, bringing out a glassy sound).

- ***Sonata for Violin and Piano in G minor, L 140 (1917):***

It is hard to say that Debussy died a happy man. His letters from 1914 until shortly before his death in March 1918, particularly those to his close friend of many years, Robert Godet, despair about his health, the war, and, from 1916, a growing depression that brought into question his own abilities and accomplishments. Then, determined to fight against facility and gloom, in 1915 he wrote the 12 Etudes, *En blanc et noir*, and began a planned series of six sonatas. In his final performance, he premiered the third of these, the sonata for Violin and Piano, with Gaston Poulet in a concert of his works in Paris on May 5, 1917.

The *Allegro vivo* first movement opens with a series of chords on the piano that can be described as "floating" and immersive due to their harmonic nature, to which the violin enters with a theme that will also be repeated later in the third movement. The exposition is mostly composed of quite frenetic passages on both instruments, taking the Spiccato of the violin as the protagonist in both its melodic and harmonic parts. The step to development is given with an inversion of the main subject, but this time with a series of glissandos between the notes. The development of the work is one of the most immersive parts of the entire sonata, demonstrating many characteristics of that French impressionist style of the early 20th century, having different techniques on the part of the violin, from expressive portamentos to harmonics and pedal notes that help and They force the piano to get into that sweet sound, apart from having mostly irregular rhythms and polyrhythms (quintlets which generally clash with triplets or quadruplets). The restatement of the movement contains both frenetic and floating elements, ending in some strong chords that give way to a last

run on the violin and ending with both instruments in a series of measures whose main characteristic is not having the downbeat alone until the final measure.

The *Intermède* begins with some portamentos whose strong sensations with the piano are precisely in the offbeats. The introduction takes us to the exposition where the violin and the piano have repeated and short notes, leaving aside the typical slow movement within a sonata to turn it into a frenetic movement with a constant direction. The middle part of the movement takes us to a series of portamentos on the violin followed by some runs, but without feeling startled, contrasting with the beginning of the work. Debussy makes an abrupt cut to move again to short, frenetic notes in another key, ending the movement again with portamentos and a series of augmented chords to end at a slow tempo.

The *Très animé* is the movement that has the least formal meaning, but at the same time, the one that experiments the most with tempos, rhythmic sensations, and other elements. It is introduced with a kind of tremolos on the piano that give way to the violin with the theme that we hear at the beginning of the sonata. The main theme of the movement is a series of fast notes on the violin that contrast with the second part, which has a counterpoint in opposite movement between the piano and the violin followed by some portamentos by the latter. This is cut by a section where both the piano and the violin have fast notes, especially the violin with some tremolos on top, giving a feeling of lightness. After a lyrical section and some scales, the main theme is resumed, which is interrupted by a small section of Spiccato and descending scales to give way to the final coda in *accelerando* and a few last chords. The work closes with a strong chord where the violin contains an artificial harmonic that makes the harmony resonate.

- ***“Chosanco”, Miniature for Solo Violin (2022):***

I began to develop a strong love for composition, a second hobby within music, a few years ago to overcome a brief depression after receiving strong criticism of myself as a musician. This refuge helped me explore myself in a more intimate way, resulting in a relaxation exercise for me. Because I took it up as a hobby, I had never been encouraged to show my compositions to other people until a couple of years ago when the composition teacher at the Reina Sofía Higher School of Music, Fabián Panisello, went to Colombia to teach some private workshops to which one could enter through a selection of works related to the violin. I decided to send the draft of a double concerto (piano and violin) that I had at that time and thanks to that I was able to obtain the benefit of receiving those workshops. Within the workshop we were taught about contemporary violin composition, in addition to receiving certain compositional knowledge that I, as an empiricist in this medium, needed.

The result of this is this work: *Chosanco*, a work from which I was inspired based on the different violin sonatas of Ysaÿe but giving a personal touch to the composition. The title is an anagram of the word "Sancocho", a typical Colombian food in which too many ingredients are mixed that result in a soup. Like that meal, the piece is a mix of different techniques, motifs, and melodies that I collected from various parts to create the final result.

This work is dedicated to my grandfather Franklin "Chirivico" Arias, a person whom I appreciate and love very much thanks to his charisma and way of showing love through typical Colombian music and who, like this work, has a rather extravagant way of looking at life, putting as a priority the madness of seeing life without worries.

- ***Sonata-Fantaisie No. 1 for Piano and Violin "Désespérance" (1912):***

The sonatas come from an early stage in Villa-Lobos's career, 1912 to 1920, when he was still assimilating European Romantic influences, particularly from France. The Sonata Fantasia No. 1 bears the subtitle *Desespérance* ("Despair"), and it starts with a melancholy and yes, despairing theme on the violin before the piano steps in to break up the rhythm. There are bursts of agitation in the center and near the end of the single movement piece, but the basic down-in-the-dumps mood doesn't change. It sounds thoroughly European, with not a trace of the Brazilian tinge that would infiltrate his music later. This is one of the first fantasias of many in Villa-Lobos's large catalogue of works. Luckily for us, Villa-Lobos has a great melodic gift, and a knack, even this early, in changing things up just before we tire of them. The first violin sonata is easy on the ears.

The development of the work occurs in 3 important sections: The first is presented with an accompaniment on the piano with an almost floating and dreamy sensation, giving way to a melody on the violin made with harmonics, emphasizing that feeling that the piano gave at the beginning of the section. Following this, comes a more grounded, but equally calm part, with a conversation of dynamics made by the violin, then answered by the piano. To finish this section, that calm part is abruptly interrupted by the last section, which contrasts oppositely with some violent chords on the piano followed by some chromatic octaves on the violin and, to add more tension and character, the section concludes with a part almost *ad libitum* where the violin has some chromatic minor sevenths, then some sixths and finally a very obvious resolution of V - I to reach the re-exposition. The sonata concludes with some chromatic runs that lead to a short cadenza of the violin, in which it is evident that Villa-Lobos was beginning to explore his chromatic idiomatic style. The coda makes an appearance after the cadenza, taking up the main theme to end with a polytonal chord of C major with D flat major.