



SCHOOL OF MUSIC

Presents

Amanda Ochraneck, violin
Ashley Chua, piano

Saturday, April 26, 2025

6:00 pm

PepsiCo Recital Hall

Program

Suite in the Old Style

I. Pastorale

II. Ballet

III. Minuet

IV. Fugue

V. Pantomime

Alfred Schnittke

(1934-1998)

Six Pieces for Violin and Piano, op. 79

I. Souvenir

Jean Sibelius

(1865-1957)

Intermission

8 Pieces for Violin and Cello, op. 39

III. Berceuse

VII. Scherzo

Rienhold Glière (ad. Hicks)

(1875-1956)

Mason Hicks, bass trombone

Légende

Henri Wieniawski

(1835-1880)

This recital is given in partial fulfillment of the requirements for a Bachelor of Arts in Music.

Ms. Ochraneck is a student of Dr. Galaganov.

The use of recording equipment or taking photographs is prohibited.

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

Recital Notes

Suite in the Old Style

Suite in the Old Style, written by Alfred Schnittke, is a piece derived from some of the film scores he composed during his career. While the story behind the scores he used to write this piece are not known, I put together my own to imagine as I am playing. My story to the Suite centers around the second movement, the Ballet, and the ballerina who performs it. The Suite begins with a Pastorale which invokes a sort of playfulness. This movement signifies the ballerina as a child when she is first discovering dance, happy and carefree. The Ballet, as mentioned, is the second movement, and here we see the ballerina honing her craft. However, all does not remain well for long. In the space between the second and third movements, the ballerina sustains an injury, which leads her to become saddened, as is heard in the melancholy third movement, the Minuet. All is not lost, however, as the piano part in this movement invokes a kind of reassurance to counteract the ballerina's sadness. The fourth movement, the Fugue, is an audible representation of the ballerina's anger at her injury, punctuated by the constantly moving notes throughout both the violin and piano part. The last movement, a simple Minuet, signifies a turning point for the ballerina, in which she starts to feel hopeful she can dance again. The Suite ends on a passage which does not seem to fit with the final movement and leaves an air of mysteriousness and wonder as to the ballerina's literal and figurative next steps, but for now, all is well.

Six Pieces for Violin and Piano: Souvenir

I stumbled upon this piece during a YouTube search for short pieces to fill my recital program, and though I did not know of this work at the time, it has quickly become one of my favorites. The Souvenir from the Six Pieces for Violin and Piano by Jean Sibelius is certainly not an easy piece, but it has absolutely helped me grow as a musician, both musically and technically. One of the hardest aspects about this piece by far is the amount of collaboration the violin and piano must do to keep the work cohesive, and to this end, I have the incredible collaborative pianist and new friend, Ashley Chua, to thank. Without her and her amazing playing, this piece could never have risen to the level we both knew it could reach.

8 Duets for Violin and Cello: Berceuse and Scherzo

At first, my senior recital program was not going to contain a duet, but my amazing duet and real-life partner of a year and a half suggested we play some works together, and the rest is history. While the bringing together of a violin and a bass trombone in a chamber setting is both unexpected and rare, the arrangement of these two movements have quickly become some of my favorite duets to play, and the way in which the cello part was adapted to fit within the confines of the trombone yet maintain elements of the original style in which it was composed is nothing short of amazing. Thank you to Mason Hicks, my one and only, for planting the idea of a duet in my head and being the best chamber partner a girl could have.

Légende

This piece has been one of my all-time favorites for the better part of five years and holds more sentimental value than I can fit onto the remainder of this page. I first learned Légende under the guidance of Dr. Misha Galaganov, my violin teacher of the last four years, when I first began taking lessons with him in 2021, and since then, the amount of growth both personally and as a musician I have sustained under his guidance will never be forgotten. I chose to perform this piece as a culminating full circle moment and as a thank you to Dr. Galaganov for all he has done throughout my undergraduate career. For all of his wisdom I have been a part of, I will be forever grateful, and this piece will never cease to be a reminder of all that I have learned.