



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Friday, May 16, 2025 • 9:00 PM

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**BENJAMIN MORA**  
**NEIRA**

*Junior Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Friday, May 16, 2025 • 9:00 PM

Brennan Recital Hall

# BENJAMIN MORA NEIRA, VIOLIN

*Junior Recital*

DONG-WAN HA, PIANO

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## PROGRAM

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Enrique Soro (1884-1954)

Reve D'amour (1911)

Henry Vieuxtemps (1820-1881)

Concerto No. 5 in A minor, Op. 37 (1861)

I. Allegro non troppo

II. Adagio

III. Allegro con fuoco

- Intermission -

Enrique Soro (1884-1954)

Sonata for Violin and Piano No. 1 (1903)

I. Allegro ma non Troppo

II. Andante Sostenuto

III. Allegro-Finale

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*Benjamin Mora Neira is from the studio of Janet Sung. This recital is presented in partial fulfillment of the degree Bachelor of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

## PROGRAM NOTES

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Enrique Soro (1884-1954)

### **Reve D'amour (1911)**

*Duration: 3 minutes, 30 seconds*

Composed in 1911, *Reve D'amour* is a short piece for violin and piano, written at the start of a big shift in stylistic identity from Enrique Soro.

Some musicologists call this the 'mature' period of his career. The piece contains a dedication to Armando Carvajal, a talented violin student at the Conservatorio Nacional de Musica de Chile where Soro taught, who would later become a renowned composer and the founder of the Orquesta Sinfonica de Chile.

Henry Vieuxtemps (1820-1881)

### **Concerto No. 5 in A minor, Op. 37 (1861)**

*Duration: 20 minutes*

Acclaimed as one of the greatest virtuoso violinists there have ever been, Belgian composer Henry Vieuxtemps dedicated his life to the violin. He composed eight concertos for violin and orchestra, with the fourth and the fifth being the ones still played the most. The Concerto No. 5 is composed of three movements with no break in between them, requiring a great amount of stamina from the performer. Although the concerto fits the criteria of a showpiece and a demonstration of skill, it has the depth and beauty of a Romantic concerto, making it a very popular choice among performers.

The first movement is the longest of the three and comprises about three quarters of the duration of the piece. It navigates through different techniques and switches between lyrical lines and virtuosic passages seamlessly. The cadenza connects directly to the second movement, where a lyrical and passionate theme in A minor opens the way to a reimagination of *Où peut-on être mieux qu'au sein de sa famille?* from Gretry's *Lucille*. The third movement is the shortest of the three, and it elaborates on thematic ideas taken from the development of the first movement. It is very fast paced and feels like a rush of adrenaline towards the very climactic ending of the piece.

Enrique Soro (1884-1954)

**Sonata for Violin and Piano No. 1 (1903)**

*Duration: 20 minutes*

Born in Concepcion, Chile in 1884, Enrique Soro Barriga finished his studies in Piano Performance and Composition at the Real Conservatorio di Milano, where he graduated from in 1904. While finishing his studies, he composed a series of chamber pieces, including a piano quintet, his only string quartet, and the Sonata No. 1 for Violin and Piano, the first sonata he ever composed. His style of writing resembles a very European approach to form and harmony.

Soro would end up going back to Chile to teach harmony and counterpoint at the Conservatorio Nacional de Musica in Santiago and would later on become the piano and composition professor for the same institution. He would occasionally travel to Europe and the Americas, especially to Italy, where he was taught by Mascagni and Puccini.

While the Sonata No. 1 was played a decent amount during his lifetime, it was never edited, and after his death the work would end up being forgotten for almost a century. In 2016 however, the work was rescued from a library in Milan and had its first performance in 75+ years. Only three performances of the piece have been documented since, and there are no documented performances in the U.S. Special thanks to the Enrique Soro Foundation who generously made available an edited version of the score.

*Notes by Benjamin Mora Neira*