



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, November 10, 2017 • 7:00 p.m

Annika Sundberg

Graduate Recital

DePaul Recital Hall
804 West Belden Avenue • Chicago

Friday, November 10, 2017 • 7:00 p.m.

DePaul Recital Hall

Annika Sundberg, viola

Graduate Recital

Beilin Han, piano

PROGRAM

Johann Sebastian Bach (1685-1750); trans. Meyer/Vieland

Partita No. 2 (1720)

Allemanda

Corrente

Sarabanda

Giga

Ciaccona

Intermission

Paul Hindemith (1895-1963)

Sonate (1919)

Fantasia

Thema mit Variationen

Finale (mit Variationen)

Beilin Han, piano

Niccolo Paganini (1782-1840); trans. William Primrose

La Campanella (1826)

Beilin Han, piano

Annika Sundberg is from the studio of Rami Solomonov. This recital is presented in partial fulfillment of the degree Master of Music.

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

PROGRAM NOTES

Johann Sebastian Bach

Partita No. 2 in D Minor, BWV 1004

Duration: 31 minutes

J.S. Bach hardly needs an introduction, but his second partita for violin may, though it was composed around the same time as his Prelude for cello and *Jesu, Joy of Man's Desiring*, two of his “greatest hits”. Partita No. 2, like many of his solo instrument works, is a collection of dance movements – not that people would necessarily have danced to this music, but their style originated from the music of French dances. The first movement, Allemande, can be identified by its consistently flowing notes that only rarely pause. A Courante follows the Allemande, and has considerably more energy and might sound more dancelike to the audience. The Sarabande is slower, and lilts along; to contrast, the Gigue is fiery, a marathon from beginning to end. The final movement, Chaconne, is over 50% of the work, both in time and number of notes. It is probably most helpful to consider the Chaconne a sort of theme and variations, where the harmony follows a similar pattern throughout but the melody is constantly changing. The Chaconne begins in a minor key, switches temporarily to major, but returns to minor to close the whole partita.

Paul Hindemith

Viola Sonata, Op. 11 No. 4

Duration: 17 minutes

Speaking of theme and variations, the next piece is Hindemith's Viola Sonata, the only piece on this recital originally written for viola. Paul Hindemith is known for completing his goal of writing a sonata for every instrument. This sonata is unlike more well-known sonatas like those of Mozart or Beethoven. None of the movements have a clear form, nor are there pauses in between movements. To best appreciate this piece, the audience might consider trying to follow the different variations of the theme, which is presented at the beginning of the second movement. Be sure to catch the sixth variation, which has instructions to “play in a bizarrely plump manner” – or, in the words of my teacher, “do everything I've ever told you not to do”. The piano part is equal to the viola part in this piece, so keep an ear out for that as well.

Niccolò Paganini

***La Campanella* from Violin Concerto No. 2, Op. 7**

Duration: 5 minutes

Almost exactly between the times of the first two pieces, Niccolò Paganini was developing and spreading the idea of virtuosity. His violin music is known for being extremely technically complex, but still charismatic and riveting. *La Campanella* manages to fit several ideas into a small amount of time. Easy to listen to, and fun to watch, enjoy the dessert of this program, and thank you for coming.

Notes by Annika Sundberg