DEPAUL UNIVERSITY
SCHOOL OF MUSIC

Sunday, April 28, 2024 • 6:00 PM

ALYSSA ORANTES

Student Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago
Sunday, April 28, 2024 • 6:00 PM
Allen Recital Hall

**Alyssa Orantes, Violin**  
*Student Recital*

**Dong-Wan Ha, Piano**

**Program**

Samuel Coleridge-Taylor (1875-1912)  
*Violin Concerto, Op. 80* (1912)  
   I. Allegro maestoso

William Grant Still (1895-1978)  
*Suite for Violin and Piano* (1943)  
   I. African Dancer  
   II. Mother and Child  
   III. Gamin

Clarence Cameron White (1880-1960); arr. Dunja Lavrova  
*Levee Dance Op. 27, No. 4* (1927)

*Alyssa Orantes is from the studio of Janet Sung.*

*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Masks are recommended, but not required inside the Holtschneider Performance Center.*
Program Notes

Samuel Coleridge-Taylor (1875-1912)
Violin Concerto, Op. 80 (1912)

Duration: 15 minutes
Coleridge-Taylor’s Violin Concerto was his last major work and was written for Maud Powell, the soloist at the first performance at the Norfolk Connecticut Music Festival on June 4th, 1912. The piece was not published until later the in 1912, after Coleridge-Taylor’s death. The remarkably large-scale opening movement, Allegro maestoso, is a classical sonata movement, although the composer’s fondness for constantly exploring passing episodes and interpolating decoration for his soloist gives it something of a rhapsodic feel. The opening theme is immediately taken up by the soloist, each phrase decorated by Coleridge-Taylor’s falling and rising arpeggios of increasing complexity, much in the manner of his popular violin encores. This is contrasted with the charming dotted second subject, Vivace, which is used extensively. Eventually the music reaches the cadenza, which the violin plays over a sustained timpani roll on D, the soloist mainly toying with the dotted rhythm. A mellifluous 2/4 Allegro molto leads to the end, the soloist now playing the first subject with the fullest tone.

William Grant Still (1895-1978)
Suite for Violin and Piano (1943)

Duration: 15 minutes
Originally written for violin and piano, William Grant Still’s Suite for Violin and Orchestra was inspired by significant artists of the Harlem Renaissance. Each of the three movements depict three sculptures created in the 1930’s: Richmond Barthé’s African Dancer, Sargent Johnson’s Mother and Child, and Augusta Savage’s Gamin. The suite follows traditional fast-slow-fast Classical form. The first movement, African Dancer, illustrates the unrestrained urgency of the dancing figure using varying tempi and hints of the jazz. Mother and Child, later arranged for string orchestra alone, sings a gently syncopated melody in a soothing lullaby. The final movement, like the child in the sculpture Gamin, invokes mischievous and playful motifs with blues-infused fiddle techniques.
Clarence Cameron White (1880-1960); arr. Dunja Lavrova
Levee Dance Op. 27, No. 4 (1927)

*Duration: 4 minutes*

Clarence Cameron White was an American neo-romantic composer and concert violinist who lived from 1880 to 1960. White drew upon thematic and harmonic content from African-American and other African diasporic musical styles and traditions. White’s *Levee Dance* is a popular concert piece for violin and piano. A lilting, rhythmic dance leads into a quotation and brief variation on the spiritual *Go Down Moses*. The dance returns for an energetic finish. This piece was made famous as one of Jascha Heifetz’s favorite encores, this gem from the *Golden Age of Violin* now benefits from a fresh interpretation that perfectly evokes the playing style of that period.

*Notes by Alyssa Orantes*
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