

# The Ph.D./D.M.A. Programs in Music

May 18th, 2022 1:00 p.m.

*Baisley Powell Elebash Recital Hall*



## Peter Clark, violin with Joseph Vaz, piano and Sarah Song, cello

Sonata for Violin and Piano in C Major, K. 303  
*Adagio - Molto Allegro - Adagio - Molto Allegro*  
*Tempo di Menuetto*

W. A. Mozart  
(1756–91)

“Eliza’s Aria” for Violin and Piano  
*Innocente*

Elena Kats-Chernin  
(b. 1957)

Sonata III in E Major for Violin and Keyboard, BWV 1016  
*Adagio*  
*Allegro*  
*Adagio ma non tanto*  
*Allegro*

J.S. Bach  
(1685–1750)

### INTERMISSION

Piano Trio No. 1 in B-Flat Major, D. 898  
*Allegro Moderato*  
*Andante un poco mosso*  
*Scherzo: Allegro*  
*Rondo: Allegro Vivace*

Franz Schubert  
(1797–1828)

This recital is given in partial fulfillment of the requirements for the D.M.A. degree.

## Notes on the Program

The jovial and effervescent **Sonata for Violin and Piano in C Major, K. 303** comes from a set of six, K.301-306. **W.A. Mozart** wrote a total of more than thirty-six sonatas for this combination; among these, this C Major sonata makes its mark as a decidedly light-hearted sonata, with the character even bordering at times on the comical. It is noteworthy that five of the six sonatas from the set contain a mere two movements. However, this is in no way an indication that Mozart considered these insignificant works. The E minor sonata of the set, K.304, conveys a deeply profound and emotional expression, very likely a response to the recent passing of the composer's mother.

The set K.301-306 represents a real development from the childhood pieces Mozart wrote for this combination. These earlier works could effectively stand on their own, musically, as works for solo keyboard: in other words, the violin's role was simply to support the pianistic line. While this style of writing is employed to some degree in this sonata, it is clear from the violin's solo opening that Mozart was now writing much more democratically for the two instruments. Composed around 1778 in Mannheim, this is a charming work that brings humor and joy to the fore.

Celebrated Australian composer **Elena Kats-Chernin** has a vast and impressive compositional output, including concertos, film scores, ten operas, and a ballet. A student of Helmut Lachenmann, Uzbekistani-born Kats-Chernin has written for all the major orchestras and ensembles of Australia. In 2019 she received an Order of Australia, one of the nation's highest honors. It is from her 2002 ballet "Wild Swans" that the short miniature "**Eliza's Aria**" was adapted for violin and piano.

Though certainly not considered a minimalist, Kats-Chernin does reference the great American masters of the genre. She writes that she likes to "keep a little bit of minimalism, but not the minimalism as we know it of Philip Glass and Steve Reich. It's more just starting from a single idea and letting the rest follow."

"Eliza's Aria" has also been arranged by Kats-Chernin for piano and flute, trumpet, viola, and most recognisably, for soprano.

The work begins strikingly simply, with the marking "innocente" suggesting elements of the narrative Kats-Chernin is trying to express through the piece, which she describes as introducing "princess Eliza and express[ing] her pure soul, innocence and faith in the good of the world." She adds, "The piece is light in texture and uses very simple harmonies (it starts with just three chords: A minor-C major-F major)."

Though trio sonatas were rarely written by **J.S. Bach**, we do see a clear expression of that form in the **Violin Sonata in E Major, BWV 1016**. This sonata, though, is written for just two musicians; the keyboard player's two hands form two separate voices, with the violin forming the third. Written in the sonata da chiesa style, the work contains the typical four movements associated with such a form: a slow prelude, a fugal allegro, a reflective slow movement, and lastly a quick finale. Similar to Mozart's K.303 played earlier, Bach's E Major sonata also comes from a set of six, BWV1014-1019.

Written immediately prior to Bach's move to Leipzig, the sonata is also representative of the "Sonate auf Concertenart" style, which actively borrows elements of the solo concerto. The influence of

Vivaldi's violinistic style is clearly heard in this work. In fact, one of Bach's biographers, Johann Nikolaus Forkel, wrote that "[Bach's] soaring genius attended an ardent industry which incessantly impelled him, whenever he found his own equipment insufficient, to seek guidance from others. Vivaldi and his Concertos were the first from whom he sought counsel."

Without doubt it is the third movement of the sonata which is most well-known. Opening in the manner of a passacaglia, the movement was described affectionately by Bach's son Carl Philipp Emanuel in the following way: "if any Adagio deserves the label 'melodious', then it is the third movement of the Sonata in E Major."

From its grand opening to its triumphant final cadence, this trio does not give much indication that **Franz Schubert's** poor health would end his life less than a year after the trio's composition. Indeed, the final year of Schubert's life resulted in a very significant amount of extraordinary music from the composer, including his beloved string quintet, his last three piano sonatas, as well as the second part of the song cycle, "Winterreise."

A well-known painting entitled "A Schubert-Evening at Joseph von Spaun's" shows an intimate gathering of friends, listening to the composer at the piano. While the trio was sadly not published until almost ten years after the composer's death, it was actually at one of von Spaun's regular gatherings that the **Piano Trio No. 1 in B-Flat Major, D. 898** first had its premiere.

A lengthy work of approximately 40 minutes, the first movement alone is a sizeable journey in itself. The listener is taken through a typically "Schubertian" variety of key centers, with a total of 3 attempts at a proper recapitulation.

The second movement opens with a tender solo cello melody, which is then shared with the violin in a heartfelt duet.

The third movement plays on the idea of a repeated falling figure, contrasting strongly with the first movement's regular upwardly rising motives.

The fourth movement demonstrates Schubert's penchant for pushing a musical form to its limit, as the movement challenges the typical expectations of the Rondo. The composer takes the three musicians on a journey through many harmonic twists and turns, but without ever discombobulating the listener.

Schumann described the trio as "passive, lyrical, and feminine," and added that "one glance at Schubert's Trio, and the troubles of our human existence disappear and all the world is fresh and bright again."

## About the Artists

One of the most dynamic young leaders and directors in Australia today, violinist **Peter Clark** is known for the energy he brings to the stage and the engaging nature of his leadership. His first performance in Carnegie Hall was with the Australian Chamber Orchestra and Andreas Scholl at the age of twenty.

As concertmaster, he performs regularly with New Zealand Opera, Victorian Opera, Handel in the Theatre, Sydney Chamber Opera, The Orchestra of St James, Darwin Symphony Orchestra, and has appeared as principal second of the RTÉ Concert Orchestra, Dublin. Deeply committed to new Australian music, Peter has been concertmaster for the world premieres of six new Australian operas.

In 2020, his appearance as concertmaster for *Semele* with New Zealand Opera received warm praise: “Concertmaster Peter Clark led the ensemble with passion and enormous energy, inviting both aching melancholy and playful duetting.” (Clare Martin, Radio 13)

Through his work with the Australian Chamber Orchestra, Peter has developed a beloved music outreach program at Melbourne’s Royal Children’s Hospital, now in its sixth year.

His commitment to regional touring has led him to perform in more than 120 cities and towns all across Australia.

Peter is currently pursuing his D.M.A at the CUNY Graduate Center in New York City, studying with Mark Steinberg.

He is also the recipient of the 2021 Judith Neilson Scholarship for Social Innovation and Cohesion, awarded by the General Sir John Monash Foundation.

Peter plays a fine 1936 AE Smith violin.

Award-winning cellist **Sarah Song** is a graduate of The Eastman School of Music under the tutelage of David Ying (Ying Quartet). Prior to her masters studies at Eastman, Sarah received her Bachelor’s Degree from Indiana University, Jacobs School of Music with Brandon Vamos (Pacifica Quartet) and a Professional Studies Certificate from Queens College (Marcy Rosen).

Winner of the Classical Tahoe International String Quartet Apprenticeship, Sarah has shared the stage with members of the Metropolitan Opera under the leadership of Joel Rezven and Laurie Hamilton and concertized with soloists like Itamar Zorman, Emmanuel Ceysson, and Noah Bendix-Balgely. During her time as a fellow at the Madeline Island Music Festival (La Pointe, WI), Sarah worked with members from the Arianna String Quartet, American String Quartet, Shanghai String Quartet, St. Lawrence String Quartet and Brooklyn Rider. She is the recipient of the Chamber Music Live Award.

Most recently, she has competed as a semi-finalist in the 2020 Coltman Chamber Competition (Austin, TX) and won the 2021 Queens College Concerto Competition.

Alongside her performing career, Sarah is passionate about music accessibility and education for students of all ages and abilities. She has spent the last three years leading the cellists of El-Sistema-

based program, ROCmusic Collective — a tuition-free, all access after school music program and working with conservatory students from Oaxaca, MX in a tuition-free festival.

Sarah lives in Brooklyn, NY and attends The CUNY Graduate Center studying with Marcy Rosen.

**Joseph Vaz** was born in Faro, Portugal, and has been studying piano since he was eight years old. He recently was a semifinalist in the 2020 West Virginia International Piano Competition, and has placed in several national and international competitions.

Joseph has performed at Weill Recital Hall in Carnegie Hall and numerous other venues in the United States, Italy, and Austria. His orchestral debut came with the Cincinnati Pops Orchestra in February 2015, and he has also performed as soloist with the Seven Hills Sinfonietta and other orchestral ensembles. He regularly presents solo and chamber recitals for his degrees and for his community. Joseph's recent appearances at summer festivals include the Bowdoin Music Festival and Chautauqua Piano Institute on scholarship.

Having completed his B.M. at Indiana University's Jacobs School of Music with Emile Naoumoff and his M.M. at the Cincinnati College-Conservatory of Music with Ran Dank, he now is pursuing his D.M.A. at the CUNY Graduate Center with Julian Martin.

An active collaborative pianist, he has worked with all types of musicians in chamber music and with multiple orchestras for operas and concert programs. Interested in many genres of music-making, Joseph enjoys working in musical theatre, and recently appeared in the role of Oscar the rehearsal pianist in CCM's production of 42nd Street.

Outside of music, Joseph has a Bachelor's degree in mathematics and a minor in French from Indiana University.