

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

April 24, 2017 7:30 p.m.

Baisley Powell Elebash Recital Hall



Lisa Tipton, violin
with Adrienne Kim, piano
Tomoko Fujita, cello and Jo-Ann Sternberg, clarinet

Sonata in B minor, KV 1014 (1710-20)

Adagio

Allegro

Andante

Allegro

Johann Sebastian Bach
(1685-1750)

Sonata in D major, op. 12 no. 1 (17978)

Allegro con brio

Tema con Variazioni: Andante con moto

Rondo: Allegro

Ludwig van Beethoven
(1770-1827)

INTERMISSION

Quatuor pour la fin du Temps (1941)

Liturgie de cristal

Vocalise, pour l'Ange qui annonce la fin du Temps

Abîme des oiseaux

Intermède

Louange à l'Éternité de Jésus

Danse de la fureur, pour les sept trompettes

Fouillis d'arces-en-ciel, pour l'Ange qui annonce la fin du Temps

Louange à l'Immortalité de Jésus

Olivier Messiaen
(1908-1992)

This recital is given in partial fulfillment of the requirements for the D.M.A. degree.
Please switch off your cell phones and refrain from taking flash pictures.

Notes on the Program

Bach composed the **B minor sonata** as the first in a set of six sonatas for violin and *obbligato* harpsichord, while in Cöthen, between 1710-20. During this time he also wrote a set of four sonatas for viola da gamba and four for flute with harpsichord obbligato as well as the solo violin sonatas and partitas. Bach wrote these duo sonatas as trio sonatas for two instruments, and explored the use of the keyboard playing two of the lines as an equal ensemble partner with the violin. “[Bach abandoned] the hitherto customary pure accompanying role of the keyboard instrument in ensemble music, in favour of an independent piano part, he established the basis of the duo sonata, or sonata for two instruments, in the modern sense.”¹ These six sonatas for violin and harpsichord, although not as well known as the set of solo violin sonatas, are just as exquisite. Bach also wrote the Brandenburg concertos in 1721 and his brilliant concerto writing as well as his masterful fugal and contrapuntal writing is apparent in this sonata. This duo, in Sonata da chiesa form with alternating slow, fast, slow fast movements, opens as an *Adagio* in 6/4 with the keyboard playing an intense, walking line. The violin alternates between a cantilena line and double stops in dialogue with the keyboard. Bach, in the following *Allegro* in ternary form, spins out the lively opening theme in contrapuntal dialogue between the instruments. The *Andante*, is beautifully expressive and reminiscent of Bach’s instrumental and vocal arias. The final *Allegro* includes two motives, a brass like repeated eighth note motive and running sixteenths. Bach weaves these two ideas between the violin and keyboard in counterpoint within an overall binary form.

Beethoven composed this first of 10 sonatas for Violin and Piano, between 1797 and 1798, the same year he wrote his Op. 9 String Trios, the Op. 11 Piano Trio and his *Pathétique* Sonata. He dedicated it to Antonio Salieri, with whom he studied dramatic and vocal composition. The **sonata**, in the key of D Major, although full of joy, was not well received, due to its unusual modulations and deviations from the norms for sonatas of the time. Beethoven, in this first violin sonata, builds on the forms and styles established in the great sonatas of Haydn and Mozart, while adding his own distinct stamp and genius. The first movement, in sonata allegro form, opens with a unison fanfare. At first, the opening upward moving unison arpeggios appear to act as an introduction without any obvious connection to the themes of the work. However, the opening arpeggios introduce the skeletal motivic material that Beethoven develops throughout the work. The first movement includes several themes, all involving either arpeggiated triads or scalar flourishes. Like Schubert, Beethoven modulates to mediant related keys. In both the first and last movements, he modulates to F minor, the submediant. Although, now we are accustomed to such modulations, the key relation confounded his contemporaries. The second movement, a beautiful *Theme and Variations* in the dominant key of A major, includes a variation in minor, and some unusual dialogue between the violin and piano. The finale, a festive *Rondo* in 6/8, opens with the theme that includes a falling arpeggio, in answer to the rising arpeggio of the first movement opening fanfare. The movement includes episodes in F major and d minor, which recall the mediant modulations of the first movement. Each return of the rondo theme includes variations. The Rondo ends with a joyful, victorious finish.

We offer this performance of **Messiaen’s *Quatuor pour la fin du Temps*** on Yom Hashoah, Holocaust Remembrance Day. Messiaen, pianist, composer and ornithologist, composed the work at Stalag, VIIIA prison camp, in Görlitz, Germany, while a prisoner. He was caught as a French soldier and turned to composing to help “survive what he termed the “cruelty and horrors of the camp.”² He wrote the work for the instruments at hand in the camp and premiered it as composer and pianist on January 15, 1941 to an audience of 5000 fellow inmates. Messiaen said: “Never, was I listened to with such rapt attention and comprehension.”³ He dedicated it, to the Angel of the Apocalypse, who lifts his hand to heaven, saying “there shall be time no longer.”⁴ The work, in 8 movements, comprises several works written previously, including the fourth

¹ Hans Eppstein, “Preface” in *J.S. Bach, Sechs Sonaten für Violine und Klavier (Cembalo) BWV 1014-1019*, (Germany: G. Henle Verlag, 1973), vi.

² Melvin Berger, *A Guide to Chamber Music: A Listener’s Guide*, (New York: Anchor Books, Doubleday, 1985), 278

³ Ibid.

⁴ Ibid.

movement, Intermede, which was previously composed and performed at the camp, after which his fellow prison mates asked him to write more. Messiaen, in composing the quartet, utilized 8 modes with no solid feeling of a home key. Messiaen accomplishes a sense of timelessness, and freedom from time, through the absence of meter. The time is stretched with additive rhythmic patterns, and retrograde rhythms and palindromes. Messiaen words best prepare the players and listeners for the powerful masterpiece. He wrote descriptive images for each movement, that he includes in the score following the quotation from the Revelation of Saint John, Chapter X, verses 1 to 7:

I saw a mighty angel descend from heaven, clad in mist; and a rainbow was upon his head. His face was like the sun, his feet like pillars of fire. He set his right foot on the sea, his left foot on the earth, and standing thus on sea and earth he lifted his hand to heaven and swore by Him who liveth for ever and ever, saying: *There will be time no longer*; but on the day of the trumpet of the seventh angel, the mystery of God shall be finished.

I. Liturgy of crystal. Between the morning hours of three and four, the awakening of the birds: a thrush or a nightingale soloist improvises, amid notes of shining sound and a halo of trills that lose themselves high in the trees. Transpose this to the religious plane: you will have the harmonious silence of heaven. The piano provides a rhythmic ostinato based on unequal augmentations and diminutions – the clarinet unfolds a bird song.

II. Vocalise, for the angel who announces the end of Time. The first and third parts (very short) evoke the power of that mighty angel, his hair a rainbow and his clothing mist, who places one foot on the sea and one foot on the earth. Between these sections are the ineffable harmonies of heaven. From the piano, soft cascades of blue-orange chords, encircling with their distant carillon the plainchant-like *recitativo* of the violin and cello.

III. Abyss of the birds. Clarinet solo. The abyss is Time, with its sadness and tediums. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows and for jubilant outpourings of song! There is a great contrast between the desolation of Time (the abyss) and the joy of the bird-songs (desire of the eternal light).

IV. Interlude. Scherzo. Of a more outgoing character than the other movements but related to them, nonetheless, by various melodic references.

V. Praise to the eternity of Jesus. Jesus is here considered as one with the Word. A long phrase, infinitely slow, by the cello expatiates with love and reverence on the everlastingness of the Word. Majestically the melody unfolds itself at a distance both intimate and awesome. “In the beginning was the Word, and the Word was with God, and the Word was God.”

VI. Dance of fury, for the seven trumpets. Rhythmically the most idiosyncratic movement of the set. The four instruments in unison give the effect of gongs and trumpets (the first six trumpets of the Apocalypse attend various catastrophes, the trumpet of the seventh angel announces the consummation of the mystery of God). Use of extended note values, augmented or diminished rhythmic patterns, [non-retrogradable rhythms – a systematic use of values which, read from left to right or from right to left, remain the same]. Music of stone, formidable sonority; movement as irresistible as steel, as huge blocks of livid fury or ice-like frenzy. Listen particularly to the terrifying *fortissimo* of the theme in augmentation and with change of register of its different notes, toward the end of the piece.

VII. Cluster of rainbows, for the angel who announces the end of Time. Here certain passages from the second movement return. The mighty angel appears, and in particular the rainbow that envelops him (the rainbow, symbol of peace, of wisdom, of every quiver of luminosity and sound). In my dreamings I hear and see ordered melodies and chords, familiar hues and forms; then following this transitory stage I pass in the unreal and submit ecstatically to a vortex, a dizzying interpenetration of superhuman sounds and colors. These fiery swords, these rivers of blue-orange lava, these sudden stars: Behold the cluster, behold the rainbows!

VIII. Praise to the Immortality of Jesus. Expansive violin solo balancing the cello solo of the fifth movement.

Why this second glorification? It addresses itself more specifically to the second aspect of Jesus – to Jesus the man, to the Word made flesh, raised up immortal from the dead so as to communicate His life to us. It is total love. Its slow rising to a supreme point is the ascension of man toward his God. Of the son of God toward his Father, of the mortal newly made divine toward paradise.

--And I repeat anew: All this is mere striving and childish stammering if one compares it to the overwhelming grandeur of the subject?⁵

About the Artists

Lisa Tipton, violinist and co-founder of the award-winning Meridian String Quartet, has toured internationally and held residencies at Queens and Bard Colleges and the Turtle Bay Music School. She won distinctions from the Evian International Competition, Artists International and Chamber Music America. As a devoted interpreter of new music, Ms. Tipton established the Made in America series at Weill Recital Hall and has performed on the Interpretations series at Merkin Concert Hall. She performs regularly with Amici NY, Stamford Symphony, Little Orchestra Society, the American Symphony Orchestra and on Broadway. Ms. Tipton's critically acclaimed recording of the violin sonatas of Charles Ives was released on Capstone Records in 2006. She has performed as a soloist with the Cornell, NY Chamber Orchestra, The Bronx Symphony and Vari Musici, and has toured with the Manhattan Piano Trio. Last season, Lisa, along with Adrienne Kim, piano, and Lisa Kozenko, oboe, launched The NY Chamber Music CoOP, a new creative performance collaborative in NYC. She has been heard on WQXR, WNYC and recorded on LRC, Midder, Arizona and Capstone Records. Lisa is the Director of the NY Youth Symphony Chamber Music Program and on the faculty of School for Strings. She earned her B.A. from Cornell University where she was a College Scholar, an M.A. from The Aaron Copland School of Music at Queens College and has studied with Ani Kavafian, Roman Totenberg, Joyce Robbins, Sonya Monosoff and The Juilliard Quartet. Lisa is currently D.M.A. doctoral candidate at the CUNY Grad Center where she studies with Daniel Phillips.

Pianist **Adrienne Kim's** recent performances include recitals in New York's Alice Tully Hall, Merkin Hall, Weill Recital Hall, Bargemusic, Boston's Symphony Hall, Washington D.C.'s Phillips Gallery and Ravinia's Rising Stars series in Chicago. She has appeared as soloist with the Central Philharmonic Orchestra of Beijing, The Orquestra Sinfonica Nacional de Mexico, the Portland Chamber Orchestra, and the Richmond Orchestra. Ms. Kim was a member of Chamber Music Society Two, The Chamber Music Society of Lincoln Center's residency program from 1998-2000. Ms. Kim. Has also performed with the New York Chamber Ensemble, the Skaneateles Festival, Lighthouse Chamber Players, Salt Bay Chamberfest, Carnegie Chamber Players, Bronx Arts Ensemble, and the Seal Bay Festival. With the West End Chamber Ensemble, ensemble-in-residence at the North Carolina School of the Arts, she participated in the National Endowment for the Arts/Chamber Music America Rural Residency. Adrienne has recorded the solo and chamber works of Daniel S. Godfrey with the St. Paul Chamber Orchestra on the Koch label and the violin and piano sonatas of Charles Ives with Lisa Tipton on Capstone Records and the sonatas of Niels Gade with violinist, Katie Wolfe on the Centaur label. She and Ms. Tipton also present the "Made in America" series at Weill Hall in Carnegie Hall. Ms. Kim is a founding member of the New York Chamber Music Co-op. She teaches at Mannes College of Music, in the Prep, Extension and College divisions and serves as the head of the Piano Department in the Prep division as well as Coordinator of Secondary Piano in the College division. During the summers she is on the faculty of the Kinhaven Music School in Vermont and the Summertrios festival in Bryn Mawr. Ms. Kim studied with Menahem Pressler at Indiana University

⁵ Ibid., 279-280.

where she earned her Bachelors degree and earned her Master's degree from Manhattan School of Music, where she studied with Leon Fleisher.

Praised in *Strad* magazine for her "haunting" performance of Morton Subotnick's *Axolotl*, **Tomoko Fujita** has collaborate with esteemed artists such as Itzhak Perlman, members of the Cleveland, Emerson, and Juilliard String Quartets, dance Wendy Whelan, and the Lar Lubovitch Dance Company. As a founding member and the cellist of the Bryang Park Quartet for ten years, she has presented numerous concerts and interactive outreach presentations, nationally and internationally, and released a CD album entitled "BPQ". Currently, Tomoko is a member of te New York Chamber Music Co-Op, and plays cello and piano repertoire regularly with pianist Luba Poliak, with whom she recently performed on the esteemed *Dame Myra Hess Concert Series* in Chicago. In addition to her performance career, she is the Director of the Stony Brook university Pre=College Program and a coach at the New York Youth Symphony Chamber Music Program. Tomoko was recently appointed to the faculty at Hofstra University. In the summers, she is in residence at the Kinhaven Music School in Weston, VT. For more information, visit www.tomokofujita.com.

Clarinetist **Jo-Ann Sternberg** leads a diverse musical life in the New York area as a chamber musician, orchestral player, music educator, and interpreter of new music. A member of Sequitur, Saratoga Chamber Players, Wind Soloists of New York, the Richardson Chamber Players and the Riverside Symphony, she also regularly performs and tours with Orpheus Chamber Orchestra, the American Composers Orchestra, Mark Morris Dance, the American Symphony, the Chamber Music Society of Lincoln Center, and Musicians from Marlboro, and can often be heard playing in a number of Broadway musicals. Following her undergraduate years in the combined Tufts University/New England Conservatory dual degree program where she was mentored by Peter Hadcock, Ms. Sternberg continued her studies at Yale University with David Shifrin and at The Juilliard School with Charles Neidich. Currently, Ms. Sternberg serves on the faculty of the Music Performance Program of Princeton University, the Music Advancement Program at the Juilliard School, the NYYS Chamber Program and maintains an active teaching studio from her NYC home In the summer, Ms. Sternberg lives in Maine where she is founder and artistic director of The Maine Chamber Music Seminar, teaches and performs at the Chamber Music Conference of the East at Bennington College, and takes part in residencies throughout New England. Recent summer festivals have included: Portland Chamber Music Festival, Mount Desert Chamber Music Festival, Sebago/Long Lake Festival, Bowdoin Summer Music Festival, Marlboro, Norfolk, North Country Chamber Players, and Ravinia. Jo-Ann is a Selmer Artist.