

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

December 12, 2022 12:00 p.m.

Baisley Powell Elebash Recital Hall



Peter Clark, violin
with Jessica Osborne, piano and Jessica Oddie, violin

Kommós (2011)

Melissa Dunphy
(b. 1980)

Grand Duo in A Major, D. 574 (1817)

Allegro Moderato

Scherzo: Presto

Andantino

Allegro Vivace

Franz Schubert
(1797–1828)

Jessica Osborne, piano

INTERMISSION

Sonata for Two Violins in B-Flat Major, Op. Posth

Allegro

Adagio con Variations

Joseph de Bologne,
Chevalier de Saint-George
(1745–99)

Jessica Oddie, violin

3 Duos in the Old Style for Two Violins, Op.131b (1914)

No. 1 in E Minor

Canon

Fugue

Max Reger
(1873–1916)

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.

No. 2 in D Minor

Canon

Fugue

No. 3 in A Major

Canon

Fugue

Jessica Oddie, violin

5 Pieces for Two Violins and Piano*

*Arranged by Levon Atovmyan

Prelude

Gavotte

Elegy

Waltz

Polka

Dmitri Shostakovich

(1906–75)

Jessica Oddie, violin; Jessica Osborne, piano

Notes on the Program

Melissa Dunphy, *kommós* (2011)

Australian-American composer **Melissa Dunphy** is celebrated for her compositions which delve into political and theatrical realms. Dunphy, the daughter of refugee parents, was raised in Australia and is now based in Philadelphia. Her award-winning compositions are known for their communicative style and a commitment to addressing real-world issues.

On the cover page of her composition for solo violin, Dunphy greets the performer with the following words:

*A **kommós** (Greek for "a beating" as of the breasts in mourning) is a lyrical song of lamentation in Greek tragic theater that occurs "when the tension of the play rises to a climax of grief or horror or joy."*

The work allows the performer to demonstrate contrasting emotions in a theatrical manner, drawing upon virtuosic techniques, such as double stopping and harmonics, to communicate its extroverted language. The result is a highly emotive piece that captures the imagination of the audience and the performer.

Franz Schubert, Violin Sonata in A major 'Duo', D.574

In 1816, the “Year Without a Summer,” 19-year-old **Schubert** wrote close to 200 compositions, including his first three violin sonatas. The year was so-called because it was the coldest year in decades, due to the catastrophic volcanic eruption of Mount Tambora in Indonesia, which effectively dimmed the sun for months. In August 1817, Schubert followed these first three violin sonatas with his fourth and final sonata, the complex and virtuosic “**Grand Duo**,” which is courageously sunny and warm in the face of the volcanic winter he and the rest of the world had just experienced.

The first subject of the *Allegro moderato*, in sonata form, features a dreamily meandering and warm melody in A major, which is contrasted with a stormier second subject in the minor mode. The movement is predominantly light and optimistic, as both instruments sing to their full capacity. The rollicking fireworks of the E major *Scherzo: Presto* that follows contrast with the first movement’s lyricism. The scherzo’s C major middle section, evocative of a charming waltz, foreshadows the key of the third movement. *Andantino*, a lilting dance, begins with refined elegance, later travelling to distant keys such as D-flat major. The ebullient finale, *Allegro vivace*, explores different shades of the characters we encountered in the pleasant meandering of the first movement and the energetic Scherzo.

All four of Schubert’s works for violin and piano were published posthumously. The first three were marketed as “sonatinas” because of their relative simplicity and so that amateurs might be drawn to them; the duo sonata, being a more complex and virtuosic work, was not premiered publicly until 1864, nearly a half century after its composition.

Although undoubtedly influenced by Beethoven, Schubert is distinctively himself in this fourth and final sonata. The words of Alfred Brendel may say it best: "In Beethoven's music we never lose our bearings, we always know where we are; Schubert, on the other hand, puts us into a dream. Beethoven composes like an architect, Schubert like a sleepwalker."

Joseph Bologne Le Chevalier de Saint-Georges, Sonata for Two Violins in B-Flat Major

Joseph Bologne Le Chevalier de Saint-Georges (1745-1799) was a Renaissance man in the truest and most brilliant sense of the word. He was at once a virtuoso violinist, orchestra director, celebrated composer, the best fencer in Europe, nobleman (“*chevalier*”), military officer, and revolutionary. That he achieved such heights in all these fields even given the circumstances of his birth - in 1745, on the French Caribbean island of Guadeloupe, to a plantation owner father, Saint-Georges, and an enslaved mother, Nanon - is all the more extraordinary.

Both in Europe and worldwide, Bologne’s feats were considered astonishing: in 1779, John Adams wrote of Bologne, whom he met on a trip to Paris, that he was “the most accomplished man in Europe in riding, shooting, fencing, dancing and music.” In the 1770s, Bologne became music director of the orchestra *Concert des Amateurs* in Paris, with whom he also premiered, as soloist, his own violin concertos. He was a prolific composer of works for his instrument of choice, including 12 violin concertos and many Sinfonia Concertantes (concertos featuring two or more soloists), and he contributed hugely to the development of that particular genre.

Bologne's compositional style is clearly of the classical style, and he interacted closely with two of the most famous composers of the classical era, Mozart and Haydn, affecting and enhancing their own musical trajectories.

Significantly, Mozart wrote his own Sinfonia Concertante (K. 364), after spending time in Paris in 1778, during which time he lived in the same house as Bologne. Musicologist Gabriel Banat has written about Bologne's influence on Mozart in more ways than one, specifically about a distinctive musical gesture in K. 364 that mimics a recurring motif in Bologne's works, in which the violin reaches the heavens of its register in a virtuosic ascent, only to make an exciting leap down to its lowest notes. Banat thinks it likely that Mozart first heard this dramatic motif in Bologne's Violin Concerto Op. 7, No. 1 (1777) while the two composers were under the same roof, and afterwards, began utilizing it in his own works.

Later, in the 1780s, Bologne founded the orchestra *Concert de la Loge Olympique*, for whom he commissioned Joseph Haydn's *Paris Symphonies*. Bologne also later edited these symphonies for their Paris publication.

The **duo** played today is a two-movement work which offers a snapshot of Bologne's elegant classical style. The first movement is in an upright, joyful B-flat major, with a virtuosic first violin part set against an accompanying second violin. The second movement, a theme and variations, offers a central beautiful melody intertwined with charming and more energetic variations.

Max Reger, 3 Duos, Canons und Fugen im alten Stil, Op.131b

The works of the German composer **Johann Baptist Joseph Maximilian Reger**, known today as Max Reger, recently experienced a great deal of stage time in 2016, the centenary of his death. This would have pleased Arnold Schoenberg, who wrote of Reger in a 1922 letter to his friend Alexander von Zemlinsky, that "Reger...must in my view be done often; 1, because he has written a lot; 2, because he is already dead and people are still not clear about him. (I consider him a genius)."

Reger did indeed write an enormous number of works in his twenty-five years of composing. Born in 1873, he considered himself to be following in the footsteps of the great German composers. He was particularly drawn to the form of the fugue, harkening back to the contrapuntal complexity of Bach while infusing this form with contemporaneous harmonic flavours.

The three duos for violin are part of a set of late works for strings, all composed between 1914 and 1915, which comprises the *Preludes and Fugues for Unaccompanied Violin* and *Suites for Solo Cello*. The solo violin works and the violin duos were all composed in April 1914 as Reger spent time recovering from sickness at the Martinsbrunn Clinic in Merano, Italy. Two months earlier, at a concert in late February, Reger had suffered a severe breakdown, after which doctors told him to cease composing entirely in order to focus on getting well. Reger could not stay away from composition for long, and perhaps it is no wonder that when he did return to writing, he first turned to solo instruments and then two-part writing - all of it purely contrapuntal. No doubt Reger was, during this time of healing, looking back to the work of Bach, whom he called "the beginning and end of all music." Indeed, in all of these duos we can listen out for the shadows of Bach.

Each violin duo comprises a canon and a fugue. Notable in Violin Duo No. 1 in E minor is the canon's rather lengthy first statement before the second voice enters, suggesting loneliness or uncertainty. In

Violin Duo No. 2 in D minor, the canon's voices are set much more closely together in terms of time, with entrances only a beat apart. However, with the first violin part displaced an octave higher than the second part, here we have a different kind of distance. The only major key duo is the third Duo in A Major, with its bold opening offering a refreshing way to finish the set.

Dmitri Shostakovich, 5 Pieces for 2 Violins and Piano

The final piece on the program offers a different view of **Shostakovich** than the one we are so familiar with in much of his music. These five pieces, curated and arranged by Shostakovich's friend **Levon Atovmyan** are amenable and warm works - even hopeful. Perhaps they offer a perspective of the man that only a close friend would have seen.

The first movement, the *Prelude*, emerges from melodies contained in Shostakovich's score to the 1955 film *The Gadfly*. The violins move together homophonically, suggesting a romantic, almost Hollywood sound. That rhythmic togetherness established here between the violins endures for the entire suite. The Gavotte and Elegy that follow derive from Shostakovich's music for a 1934 play based on the multivolume work of Honoré de Balzac, *The Human Comedy*. The Waltz that follows brings a touch of melancholy to the suite. The final movement, derived from material first encountered in Shostakovich's score for the 1935 ballet *The Limpid Stream*, is a lighthearted Polka that brings the piece to a joyful close.

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.

Jessica Xylina Osborne, a native of San Antonio, Texas, has been playing the piano since she was four years old. She has enjoyed an illustrious and diverse career in music, pursuing ambitious projects that reflect creativity in programming with the goal of bringing attention to works composed by historically neglected composers.

Jessica has regularly performed with some of the classical music world's biggest stars, including Hilary Hahn, Ani Kavafian, and Timothy Eddy, among many others, and has performed at some of the world's top concert halls, including Carnegie Hall, the Seoul Arts Center, and the Kennedy Center.

Jessica is an experienced and enthusiastic pedagogue. She is currently on the piano faculty at the Lindeblad School of Music and Third Street Music Settlement.

Jessica received her Bachelor of Music degree in piano performance from the Juilliard School and Indiana University Jacobs School of Music; her Master of Music degree from Rice University; and her Doctorate of Musical Arts from Yale University.

Violinist **Jessica Oddie** is active as a chamber musician and soloist as well as orchestral leader. She has performed recitals internationally at Teatro La Fenice (Venice), Le Poisson Rouge, Lincoln Center, Cité Internationale Universitaire de Paris, the Sydney Opera House, and the Melbourne Recital Centre. In 2020, Jessica was engaged as Guest Assistant Concertmaster of the New Zealand Symphony Orchestra. She was delighted to join the orchestra permanently as Assistant Principal Second in 2022.

Following an acclaimed performance of Sibelius' Violin Concerto with the Colorado Symphony Orchestra, Jessica recorded two albums of chamber music for the Naxos and Tactus recording labels, including the premiere recording of 20th-century Italian composer Gino Gorini's chamber works.

In Europe, Jessica's performances have been described as "brilliantly convincing" (*Schwäbische Zeitung*), while Polish music magazine *Muzyka21* has called her playing "revelatory" for her "energy, commitment, and artistry." In Australia, Jessica has performed as concertmaster for Victorian Opera (Melbourne), and works regularly with the Sydney Symphony Orchestra, Orchestra Victoria, the Australian Romantic and Classical Orchestra, and as a core violinist of the *Inventi Ensemble*.

Jessica received with her Master of Music from Yale School of Music in 2015, and her Bachelor of Arts with distinction from Yale University in 2013, where she was concertmaster of the Yale Symphony Orchestra. She has also studied at the Juilliard School. She completed further postgraduate studies in Germany, where she was sponsored by a German Academic Exchange Service (DAAD) grant. Jessica has been incredibly fortunate to study with Mark Steinberg and Danny Phillips at the Graduate Center, Gerhard Schulz and Christian Sikorski in Germany, and Syoko Aki and Wendy Sharp at Yale.