



TEXAS TECH UNIVERSITY
J.T. & Margaret Talkington College of Visual & Performing Arts

School of Music

Haley Kirychuk

violin

Pei Han Lin

piano

— MM Recital —

Monday, April 8, 2019 | 8:00 p.m. | Hemmle Recital Hall

Sonata No. 2 in A Minor, Op. 27

I. Obsession: Prélude, Poco vivace

Eugène Ysaÿe
(1858-1931)

Birds in Warped Time II (2001)

Somei Satoh
(b. 1947)

Sonata No. 3 in C Minor for Piano and Violin, Op. 45

I. Allegro Molto ed appassionato

II. Allegretto espressivo alla Romanza

III. Allegro animato

Edvard Grieg
(1843-1907)

Banjo and Fiddle

William Kroll
(1901-1980)

This recital is presented in partial fulfillment of the requirements
for the Master of Music degree.

Ms. Kirychuk is a student of Professor Annie Chalex Boyle.

Recordings are engineered and produced by the School of Music Recording Studio.
Hemmle Recital Hall is maintained by Bill Wilkinson and Hemmle Crew student assistants.
Programs are produced by the Texas Tech School of Music Publicity Office.

Ysaye's "obsession" is likely an obsession with Bach, for the work incorporates quotes from the Preludio from Bach's Partita No. 3 in E Major for Unaccompanied Violin. This movement sounds like Bach also with its melodic patterns and string crossing techniques. Ysaye also references the Dies Irae, a medieval mass for the dead, the theme of which appears in many other composers' works also. Ysaye wrote this sonata for Jacques Thibaud, a French violinist who loved Bach's Preludio but was afraid to play it in public for fear of memory slips! This work seems to sum up Western classical music by clearly interacting with the past while also echoing the spirit of the present (especially in loud, discordant passages, one of which is marked "brutalmente").

Birds in Warped Time II by Japanese composer Somei Satoh is an immersive meditative experience. The piano's sound changes very gradually over time, while the violin's sound floats above with long tones. This provides a sense of timelessness which can lead to relaxation, focus, peace, daydreaming, and/or an otherworldly atmosphere when embraced by the listener.

This sonata careens from emotion to emotion, featuring many stormy, dark passages alongside tender, lyrical moments. Grieg, a Norwegian composer, wrote this work in 1887 and premiered it himself, playing the piano while Russian violinist Adolph Brodsky played the violin. I love the intimate collaboration with Pei Han I have while performing this work; violin and piano exchange melodies, comment on one another's ideas, and communicate closely throughout.

This showpiece is designed to display the multitude of characters the violin can possess. Fiddling, strumming, laughing, crying, and bouncing are all featured sounds in this work. I love the pure fun this piece provides to close out the program!

-program notes by Haley Kirychuk