

Hebrew Melodies and Jewish Composers E411 Viola Studio Recital

Recital Hall * Sunday, April 9, 2017 * 5 pm

Suite Hébraïque Ernest Bloch
(1880-1959)

Movement 1: Rapsodie **Marisa Ferreira**, freshman

Movement 2: Processional **Jacob Anderson**, freshman

Movement 3: Affirmation **Brianna Estrella**, freshman

Zhou Jiang, piano

Sonata for Viola and Piano Felix Mendelssohn
(1809-1847)

Movement 1: Adagio-Allegro **Katie Holste**, sophomore

Movement 2: Scherzo **Courtney Ferry**, freshman

Jan Thompson, piano

Meditation Ernest Bloch
(1880-1959)

Jessica Kunst, freshman
Zhou Jiang, piano

Hebrew Melodies, Op. 9, No. 1 & 2 Joseph Joachim
(1831-1907)

Sarah Evins, graduate (MM) student
Jan Thompson, piano

Kol Nidrei Max Bruch
(1838-1920)

Chloe Calvino, freshman
Zhou Jiang, piano

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

PROGRAM NOTES – written by Sarah Knight

Suite Hebraique (1951), Ernest Bloch

Bloch's Suite Hebraique was composed in 1951 as a tribute to the members of the Chicago Covent Club, thanking them for the week long 70th birthday celebration and tribute festival held in Chicago honoring him the year prior. The work is divided into 3 movements titled Rapsodie, Affirmation and Processional and written in a similar style to his Baal Shem Suite.

Sonata for Viola and Piano BWV Q14, Felix Mendelssohn

Mendelssohn composed this piece when he was around the age of 15, a year or so before he completed his famous Octet in E flat Major, Op. 20. The autograph score is dated Feb 14, 1824, but wasn't published during the composer's lifetime and does not bear an opus number. It was discovered amongst the composer's manuscripts and first published in 1966. This sonata is in three movements, only two of which will be performed today. Though young when he composed this work, Mendelssohn's compositional mastery is clearly evidenced in the work's classical form and style.

Meditation, Ernest Bloch

Dedicated to violist Milton Preeves, Bloch's Meditation is the first of two pieces in a set entitled, Meditation and Processional. These were written shortly after the Suite Hebraique and published in 1954. The Meditation has a dark and somber quality.

Hebraische Melodian, Op. 9, Joseph Joachim

Written when he was approximately 24 years old, Hungarian composer and famed violinist Joseph Joachim dedicated his Hebraische Melodian (1854) to Johannes Brahms. As a former student of Mendelssohn, this work adheres to classical conventions while using Jewish folk idioms in a way that ideally captures the uniquely rich and dark qualities of the viola.

Kol Nidrei, Op. 47, Max Bruch

Published in 1881, German Romantic composer Max Bruch originally wrote Kol Nidrei for Solo Cello and Orchestra. Bruch dedicated this piece to cellist Robert Haussman, who later co-premiered Johannes Brahms's Double Concerto with violinist Joseph Joachim. It has been transcribed for viola. The title for the piece comes from the Kol Nidrei prayer that is recited during the evening service on Yom Kippur. When the piece was first premiered, it was criticized for not adhering more closely to the melodic material of the prayer on which the piece is styled, but Bruch contested that the piece was only loosely based on this material and is a celebration of Jewish themes overall.