



University
of Victoria

School of
Music

GRADUATE RECITAL

Lea Fetterman, violin

Zin Cho, piano

March 24, 2021 | 8PM

Phillip T. Young Recital Hall, MacLaurin Building

Free admission

PROGRAM

Partita No. 3 in E Major

I. Preludio

II. Loure

III. Gavotte en Rondeau

IV. Menuet I & II

V. Bourée

VI. Gigue

Johann Sebastian Bach

(1685-1750)

Violin Concerto No. 3 in B Minor

I. Allegro non troppo

Camille Saint-Saëns

(1835-1921)

Zin Cho, piano

— INTERMISSION —

Sonata in D for Violin & Piano

I. Allegretto quasi andante

II. Scherzo. Vivace

III. Largo con espressione – Allegro poco sostenuto, ma con fuoco

Hans Gál

(1890-1987)

Zin Cho, piano

Lea Fetterman is from the class of Professor Ann Elliott-Goldschmid.

*This recital is presented in partial fulfillment of the requirements
for the Master of Music (Performance) program.*

Please silence all electronic devices.

PROGRAM NOTES

Johann Sebastian Bach was appointed musical director in Köthen, Germany in 1717. This was a time of great evolution for instruments, particularly for the keyboard with its newly established, equal temperament tuning. Between 1717 and 1723, many of Bach's most famous compositions were written, including the *Six Sonatas and Partitas for Solo Violin*, *Six Cello Suites*, *Brandenburg Concertos*, his *Orchestral Suites*, and the *Well-Tempered Clavier*—this time span has since become known as his chamber and orchestral period.

The *Partita No. 3 in E Major, BWV1006*, is the final piece within the set for solo violin, and is also the most lighthearted and optimistic of the six. It consists of one introductory movement, the *Preludio*, and five French dance movements, all in the key of E-Major.

Camille Saint-Saëns wrote his *Violin Concerto No. 3 in B-minor* in 1880, and dedicated it to the great violinist Pablo Sarasate. This time in Saint-Saëns's life was impacted by great loss, from the death of both his sons in 1878 due to illness, and his wife leaving in 1881.

Saint-Saëns was a child prodigy on the piano, performing his first recital at the age of 11, and began attending the Paris Conservatoire for organ and composition in 1848. While it took the public many years to appreciate his compositions, he became quite famous as a virtuoso pianist and organist. He traveled the world as a well-regarded piano soloist and improviser on the organ, including composing full fugues on the spot. He was greatly influenced by Mozart and Beethoven, and had a close friendship with Franz Liszt, who Saint-Saëns eventually dedicated his *Symphony No. 3 "The Organ Symphony"* to, and who inspired him to compose tone poems (an orchestral genre invented by Liszt). His compositional style is quite conservative compared to his French contemporaries, Debussy and Ravel, both of whom he disliked, claiming their music was too influenced by emotion, and not composed with correct formal structure. Saint-Saëns's talent for orchestral textures can be heard in some of his most famous works: *The Carnival of the Animals*, *Danse Macabre*, and the *Suite Algérienne for orchestra* (written in the same year as his *Violin Concerto No. 3*).

Apart from his music, Saint-Saëns was an amateur astronomer, botanist, and writer. He frequently wrote and published articles for the press and in journals about astronomy, the natural world, politics, and his musical observations. He traversed the globe, frequenting Algiers and Egypt, along with visiting the United Kingdom, North and South Americas, the Middle East, and East Asia. This wealth of influences can be heard throughout his compositions, which have stood the test of time and continue to be performed in concert halls worldwide.

Hans Gál's *Sonata in D for violin and piano* was composed in July, 1933, but was not premiered until 2001. It was one of the first pieces the Jewish composer wrote after being dismissed from his position as Music Director of the Conservatory in Mainz, when the Nazis arrived. Hitler banned publication and performances of Gál's music in Germany, and Gál and his family were forced to move back to their homeland, Vienna, out of necessity for work and to escape the impending threat. By 1938, it was clear that they could no longer stay in Austria, and the family emigrated to London. There, Gál met Sir Donald Tovey, a fellow musician and scholar at the University of Edinburgh, and was invited to catalogue the Reid Music Library. Just as life was beginning to look up for the family, Churchill declared that all "enemy aliens," including Jewish refugees, were to be arrested and put in internment camps in 1940. Gál was separated from his family and interned from May until September of 1940. During this time, he wrote the *Huyton Suite* for two violins and flute (the only instruments he had available at the time while interned in Huyton) and *What a Life!*, a bilingual camp revue for middle voices, flute, clarinet, string quartet, and piano, composed while interned on the Isle of Man. Gál wrote a diary throughout his time

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in the camps, and since his passing his entries about the experience have been published in the book *Music Behind Barbed Wire* (2015).

Up until the rise of Hitler, Gál had a very successful career as a composer, pianist, and scholar. Throughout the many traumatic experiences that he endured, he never stopped composing. Gál's body of work is vast and diverse, including chamber music for a wide variety of instruments, concertos, symphonies, operas, and cantatas. He also wrote multiple biographies of great composers such as Brahms, Verdi, Beethoven, and more. Gál's musical language is quite original, influenced by Brahms, Schubert, and Bach, and demonstrates great clarity, robust counterpoint, and beautifully optimistic melodies. While his music has largely been overlooked throughout the last century, there has been a recent revival of interest, more recordings are becoming available, and many pieces are being published once again. Through his music, one can hear his authenticity, his respect for the craft, and his deep love for the world around him.

Program notes written by Lea Fetterman, March 2021