

Lamont School of Music

Internationally Double-Booked

Junior Recital

Auty Maddock Scherden

Violin



This recital is presented in partial fulfillment of a
Bachelor of Music Degree in Performance

Mr. Scherden is from the studio of Linda Wang

Reception to follow in the
Spencer Artist Reception Room

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Program

**Violin Sonata No. 2 in A Minor,
BWV 1003**

Johann Sebastian Bach
(1685–1750)

- I. Grave
- II. Fugue

Wakatipu

Gareth Farr
(b. 1968)

INTERMISSION

**Sonata in D Minor for Piano and Violin,
No. 3, Op. 108**

Johannes Brahms
(1833–1897)

- I. Allegro
- II. Adagio
- III. Un poco presto e con sentimento
- IV. Presto agitato

Zerek Dodson, piano

Program Notes

Johann Sebastian Bach: Violin Sonata No. 2 in A minor, BWV 1003; Grave and Fugue

When asked about her daily practice routine at a masterclass in the spring of 2024, revered pedagogue Almita Vamos stated she had been greatly enjoying warming up with the A minor Fugue. From a student's perspective, this was shocking. At the time, I could not imagine navigating the technical playing challenges of a five-page, polyphonic movement first thing in the morning. Indeed, a friend described playing solo Bach as a "violin workout," and stated that practicing these movements kept her playing in shape. However, Mrs. Vamos explained that Bach's complex harmonic language is incredibly gratifying to explore, and that she discovers new things each time she plays it. Mrs. Vamos's position speaks to the importance of Bach's 6 Sonatas and Partitas for Solo Violin in the standard repertoire, highlighting how technical prowess ultimately serves musicianship and self expression.

This is my first time preparing the Fugue for performance, but is my second time seriously preparing the Grave. The context of the Grave as a prologue rather than a stand-alone movement has shifted my perspective, supporting a faster tempo and less introspective timbre. Even though the sonatas are not specifically collections of dances, as the partitas are, they still require the performer to find the delicate balance between predictable rhythm and improvisatory-esque ornamentations.

Gareth Farr: Wakatipu

Gareth Farr is a prominent modern New Zealand composer, having been named an Officer of the New Zealand Order of Merit in 2006. Farr is regularly commissioned for significant New Zealand cultural events, ranging from the New Zealand Symphony Orchestra's 50th anniversary concert to other performance stages, whether theatrical or dance centered.

Wakatipu refers to Lake Wakatipu in Queenstown, where this piece was premiered by the winner of the 2009 Michael Hill International Violin Competition, Josef Spacek. During my study abroad, I visited Lake Wakatipu to observe the changing of the tide. The Māori legend of Wakatipu's fluctuating water levels tells the story of a demon capturing a young girl. The girl's lover followed, setting the demon on fire to rescue her. The legend says the demon's burning body created the lake, only the pulsation of his heart remaining to continuously shift the current.

Farr's work is also highly influenced by the gamelan, an Indonesian musical tradition. Gamelan music utilizes cyclical forms, which can be heard throughout *Wakatipu*.

What is exceptionally interesting about this piece is Farr's ability to take only a few unique motifs and expand them in an incredibly gratifying manner. *Wakatipu* is built primarily on minor intervals, namely 2nds, 3rds, and 6ths. (Additionally, the octatonic scale is used to transition between sections or build momentum). Farr combines these pitch elements with time signature variation, constantly keeping us on our toes as the uncertainty builds. The opening harmonics shroud us in mystery, acting as a prophecy for the dramatic break in racing texture when the violin sings the melody in minor 6ths in the top range of the instrument. A return of the presto chases us afterwards, a dramatic cut off leaving us questioning: is the demon dead, or has our lover protagonist met an untimely end?

Johannes Brahms: Sonata in D Minor for Piano and Violin, No. 3, Opus 108

The third and final sonata Johannes Brahms wrote for piano and violin encapsulates some of the most nuanced emotions of the human experience. Having already completed his violin concerto and the two previous violin sonatas, Brahms had a thorough understanding of the violin's capabilities. This sonata, Opus 108, was completed in 1888, neatly folding itself in the composer's last decade, and is dedicated to the conductor Hans von Bülow. In letters written by Bülow, one can see the mutual respect and humor in their relationship, one sign off reading "Farewell, dear, dear master, and as long as we don't provoke it, don't forget your loyal and your most faithful, Hans v. Bülow."

Brahms had many rich and complex relationships, ranging from the infamously mysterious connection with Clara Schumann and their Switzerland holiday to his long standing (and at the moment of Opus 108's composition, newly repaired) friendship with Joseph Joachim. It is through the lens of intricate and dynamic relationships that brings light to Brahms's sonatas for two instrumentalists.

Opus 108 unfolds in four movements. The first movement starts reserved, marked "sotto voce ma espressivo," and wanders through the dominant of the key as though searching for resolution. The movement does eventually sort itself out with the piano resolving to D major, the parallel key to the sonata's titular stormy d minor, but only after the piano and violin have

navigated tumultuous quavers that disguise the beat, dramatic outbursts, and soaring romantic melodies underpinned by rhythmic disagreements.

The second movement gives insight to the violinist's perspective, singing through the instrument's richest range in a slow, *sul g* melody. The piano provides harmonic context and stepwise motion to keep the movement flowing along. As the violin moves through several descending doublestop passages, we hear conflicting emotions in different tonal centers. At last, the violin has finished weeping, and we again return to our contented D major, this time the violin agreeing to step into the key ten measures before the end.

After turmoil in the first two movements, the beginning of the third movement finds the duo more content than before. Marked "Un poco presto e con sentimento" the movement sets out to reflect on the good times without dwelling. The piano steps into an easy-going four bar phrase and the violin lightly keeps pace. Not all harmonic distrust is resolved, but the two are able to laugh as they jump off of one another's jokes. After accelerating subdivisions build excitement in a minor, the pair move into an intimate conversation, repeating one another in acknowledgement, before shaking off with the beginning theme and playful pizzicato. The *tranquillo* and *dolce* section towards the end of the movement is especially stunning, offering a lilting reprieve from the seesawing of syncopated arguing and interjecting nostalgia. The movement ends gingerly, no drawn out chord in contrast to the two previous movements, wrapping up neatly to make way for the spur of the upcoming fourth movement.

The fourth movement, *presto agitato*, comfortably mirrors the opening movement, expanding on emotional outbursts. Rollicking triplets pass between the duo, continuously driving forward as each player jumps on and off the train. To offer contrast, the piano takes over with held back, calmer lines, as if to ask the violin to take a breath. Still, the ease cannot hold, and jazzy syncopations lead us through the development and into the recapitulation. The two call back to the opening movement's "long + short" rhythmic motif through to the very end, cascading from *agitato* to one last *sostenuto* moment. For the briefest moment there is a fleeting reminiscing, before racing alternating triplets firmly cement the ending in unchanging d minor. Even after all is said and felt, we cannot escape the truth of any relationship that has run its course.

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