

Spring 3-9-2013

Dana Lyons, violin

University of Connecticut. Department of Music. Recitals and Concerts
joe.scott@uconn.edu

Follow this and additional works at: http://digitalcommons.uconn.edu/concrt_prgms

 Part of the [Music Practice Commons](#)

Recommended Citation

University of Connecticut. Department of Music. Recitals and Concerts, "Dana Lyons, violin" (2013). *Concert Programs*. 24.
http://digitalcommons.uconn.edu/concrt_prgms/24

Dana Lyons, violin: Dana Lyons presents this recital as part of her degree requirements for the MM Degree in Violin Performance, under the tutelage of Professor Julie Rosenfeld. Upon successful completion of her degree requirements she will graduate in May of 2013. In May of 2006, Dana graduated from the University of Connecticut with a BS in Music Education and a BA in Music. During her undergraduate career Dana studied violin with Dr. Theodore Arm and Professor Peter Sacco. After graduation she began her public school teaching career at Norwalk high school, teaching orchestra and music theory for 4 years. She then taught elementary strings for a year and a half in East Hartford, CT before returning to UConn full time to complete her graduate degree requirements. Dana is a member of the Garnet String Trio and regularly performs at weddings and other functions. She is also a member of the Symphony Nova of Boston, MA, and performs with the Beth El Symphony of West Hartford, CT, the Torrington Symphony of Torrington, CT, the Seven Hills Symphony of Amherst, MA and musical theater productions and operas at local theaters.

Nathaniel Baker has studied with Benita Rose, Margarita Nuller and Luiz de Moura-Castro and has participated in master classes with Paul Badura-Skoda, Dmitry Rachmanov, Awadagin Pratt and Diane Andersen, among others. He completed his undergraduate studies at The Hartt School in 2010 with a degree in Piano Performance and Music Theory. He is currently pursuing a graduate degree in Piano Performance at the University of Connecticut under Irma Vallecillo. Nathaniel has performed in venues throughout the United States as well as in Spain, Portugal and Brazil. He is the Director of Music at St. Monica's Episcopal Church in Hartford, CT. Nathaniel has long worked as a rehearsal accompanist for Connecticut Lyric Opera and was also the company's Chorus Master for the 2011-2012 season.



UPCOMING EVENTS

see a complete list of events on facebook

music at UConn

Saturday, March 9th, 2013 at 3:00 p.m.
von der Mehden Recital Hall

Dana Lyons, violin

Nathaniel Baker, piano

Violin Partita No. 2, BWV 1004 J. S. Bach (1685 -1750)
Allemanda
Corrente
Sarabanda
Giga
Ciaccona

Chanson Russe/ Russian Maiden's Song Igor Stravinsky (1882-1971)

Intermission

Sonata No. 7, C Minor, Piano and Violin, op. 30 no. 2 L.v Beethoven
(1770-1827)

Allegro con brio
Adagio Cantabile
Scherzo
Finale

Introduction et Rondo Capriccioso, op. 28 Camille Saint-Saëns (1835-1921)

Bach, Solo Violin Partita No. 2:

In 1717, Bach assumed a position as court conductor to Prince Leopold of Anhalt-Cöthen. Three years later, Bach prepared a copy of "Six Solos for Violin Without Bass Accompaniment," which contained three sonatas and three partitas. For many years, the six violin solos were considered to be pieces for students, meant to be studied and not performed. In 1839 Felix Mendelssohn asked his concertmaster Ferdinand David, to play the "Ciaccona" from the second partita at a concert and he refused saying it would be absurd. Mendelssohn wrote out a piano accompaniment and it was performed for the first time. In 1909 Joseph Joachim created the first modern edition and public performance of the Solo Violin Sonatas and Partitas became a regular occurrence.

Partita No. 2 for Solo Violin is made up of 5 movements; an Allemande, a Corrente, a Sarabanda, a Giga and a Ciaccona. The Allemande in a quadruple meter with nearly continuous 16th notes and triplet figures that present themselves again in later movements, supported by related chord changes. This helps shape the partita as a whole. The Corrente is in a fast triple meter and contains triplet figures. The Sarabanda is in a slow triple meter, with an emphasis on the second beat. The Giga is in 12/8 and exhibits a fast continuous triplet motion. The enormous Ciaccona is a continuous series of variations on a four-measure theme. This four-measure unit is repeated 64 times, each time with increasing intensification with regards to rhythm, texture, chromaticism, density, etc. The dramatic change of mode from d minor to D Major and back to d minor again divides the movement into 3 smaller sections related to tonality.

Stravinsky, Chanson Russe:

"Chanson Russe," also known as "Chanson de Paracha," "Parasha's Aria," and "The Russian Maiden's Song," is based on the aria that follows the overture in Stravinsky's one-act comic opera, *Mavra*, written in 1922 during Stravinsky's "Russian phase." In *Mavra*, this aria is sung by the character Parasha, a Russian maid, while embroidering in her living room. This aria sets the stage for the beginning of the opera while Parasha longs to see her love Vassili. The violin transcription was written in 1937 by Igor Stravinsky and the American violinist of Polish birth, Samuel Dushkin. Stravinsky worked closely with Dushkin during the composition of his violin concerto and composed his Duo Concertante and his Divertimento for Dushkin. They also collaborated on many violin transcriptions.

Beethoven, Sonata No. 7, C Minor, Piano and Violin, op. 30 no. 2:

Sonata No. 7 is the second of three sonatas published in 1802, just after Beethoven became fully aware of his hearing loss. It is the largest and most serious of the three Opus 30 sonatas. It is said that this piece was written on the cusp of Beethoven's "symphonic ideal" period; a period during which the music he composed is thought to represent one's spiritual journey. This ideal inspired the majority of his non-orchestral chamber music output.

This Sonata opens with a large first movement, in true sonata form: the exposition and development are of opposing keys and themes. The second movement is an Adagio in A-flat major which brings sweetness into the work, despite Beethoven's use of chromaticism and rushing scales in C Major. The third movement is in C major and is a Scherzo with a contrapuntal Trio. The unusual placement of the accents makes this movement playful and slightly out of character of the overall sonata. Beethoven almost did not include this movement in the Sonata. The Finale, like the first movement, is turbulent and ends with a Presto coda.

Saint-Saëns, Introduction et Rondo Capriccioso, op. 28:

Charles Camille Saint-Saëns (1835-1921) composed the *Introduction et Rondo Capriccioso*, op. 28 in 1863 for the 18 year old violinist and composer Pablo de Sarasate. Despite his status as a French Romantic composer, Saint-Saëns was interested in the Spanish dance music style. His interest in this style is exemplified in his solo violin works, particularly the *Havanaise*, op. 83, and the *Introduction et Rondo Capriccioso*. In 1859, the 15 year old violin prodigy Pablo de Sarasate approached the celebrated composer and commissioned a violin concerto, which the flattered Saint-Saëns proceeded to compose (this piece became Saint-Saëns' Violin Concerto No. 1 in A major). Four years later, in 1863, Saint-Saëns wrote yet another solo piece for Sarasate: *Introduction et Rondo Capriccioso* for violin and orchestra. Sarasate premiered this piece in Paris on April 4, 1867.