

SCHOOL of MUSIC

Where PASSION is *heard*

Senior Recital

Jeavanie Desarmes, *violin*

Judith Cole, *piano*

Sunday, November 15, 2020 | 3:00 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

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

Bachelor of Music in Music Education.

Ms. Desarmes studies violin with Prof. Helen Kim.

PROGRAM

MANUEL DE FALLA (1876-1947)

Siete canciones populares españolas

I. *El paño moruno*

II. *Nana*

III. *Canción*

VI. *Polo*

V. *Asturiana*

VI. *Jota*

—pause—

MAX RICHTER (b. 1966)

Mercy

—pause—

BÉLA BARTÓK (1881-1945)

Romanian Folk Dances

I. *Joc cu bâță. Allegro moderato* (Stick Dance)

II. *Brâul. Allegro* (Sash Dance)

IV. *Buciumeana. Moderato* (Horn Dance / Dance from Buscum)

V. *Poargă românească. Allegro* (Romanian Polka)

VI. *Mărunțel. Allegro* (Fast Dance)



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PROGRAM NOTES

Siete canciones populares españolas - de Falla

In 1914, Manuel de Falla, a native of Spain but then living and working in Paris, composed a set of Spanish songs for voice and piano. Falla chose to set seven folk songs from various regions of Spain. They proved immediately and enduringly popular, prompting arrangements for cello and piano, voice and orchestra, and (as set by prodigy Paul Kochański) for violin and piano. In every version, the influence of Spanish folk sources—and especially Moorish music—shines through.

De Falla borrowed his melodies from printed folksong collections and set them in the tradition of the “rural miniature,” featuring fast runs, filigreed ornamentation, and pizzicato plucking. All are meant to mimic a guitar. Yet the violin also carries the instrumental line, and juggling the two roles—of guitarist and singer—is part of the joy of listening to the set and the challenge of performing it.

Mercy - Richter

Mercy was commissioned ten years ago by Hilary Hahn as a part of her Encores project in 2010. This piece was also the starting point for the whole of the VOICES album by Max Richter. The composer writes that “over the years of working on the project, the music has taken many forms, nearly all of them put to one side, but the music of Mercy has always been a sort of pole star, guiding the rest of the piece.” Max Richter is a German-British composer who stands as one of the most prodigious figures on the contemporary music scene, with ground-breaking work as a composer, pianist, producer, and collaborator.

Romanian Folk Dances - Bartók

The folk music of Hungary and its adjoining neighbors was the soul of Béla Bartók’s creative voice throughout his career. Beginning in 1906, and usually, in the company of his fellow composer Zoltán Kodály, he annually roamed the countryside, painstakingly noting down or recording on a primitive Edison recording machine the melodies he heard the peasants sing. Like other Nationalist composers in other lands, Bartók believed that the future of distinctive Hungarian music lay in recovering its authentic past before the modern world swept it away forever.

The town where Bartók was born lay on the border of Romania, and in fact, today it falls within the Romanian territory. And so the collection of Romanian folk melodies became an early passion; eventually, Bartók was to transcribe some 3500 authentic Romanian folk tunes. In the 1910s, he took six Romanian fiddle tunes and arranged them as Romanian Folk Dances for piano solo and for small orchestra.

The suite comprises six very brief dances: “Stick Dance,” “Sash Dance,” “In One Spot,” “Horn Dance,” “Romanian Polka,” and the concluding “Fast Dance”. Most are vivacious quick tempo dances in duple or two-beat rhythm. But the fourth, “Horn Dance,” or “Dance from Bucsum” is in a slow 3/4 time and features a haunting violin solo.

