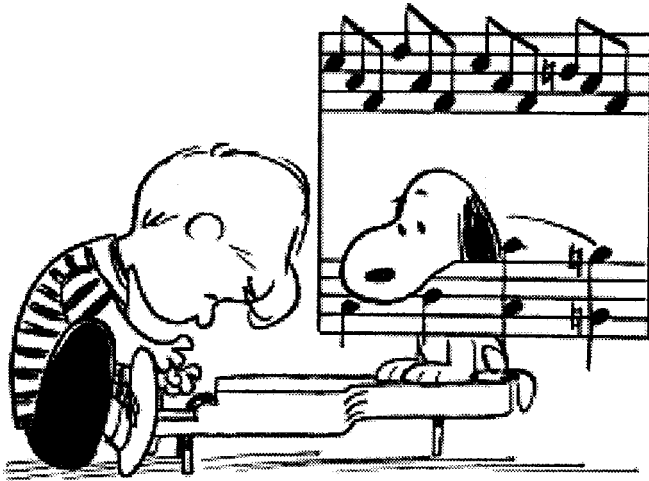


The Music Department of ASU presents



MASTER'S RECITAL BY
CRISTA SHOEMAKE

in collaboration with
OLGA KIM, PIANO

WEDNESDAY, NOVEMBER 28TH, 2018

7:30 PM RECITAL HALL

PROGRAM

Suite in D minor.....Johann Paul von Westhoff
(1656-1705)

Sonata for violin and piano L. 148.....Claude Debussy
(1862-1918)

- I. Allegro vivo
- II. Intermède: Fantasque et léger
- III. Finale: Très animé

(Short) Intermission

Sonata in A Major for Violin and Piano....César Franck (1822-1890)

- I. Allegretto ben moderato
- II. Allegro
- III. Ben Moderato: Recitativo-Fantasia
- IV. Allegretto poco mosso

Stars and Stripes.....John Philip Sousa (1854-
1932), arr. by Bruce Dukov

*Please refrain from clapping between movements.
A reception will be held in the lobby following the recital.*

PROGRAM NOTES



Johann von Westhoff, a German Baroque composer and violinist, was one of the most important exponents of the Dresden violin school, and was among the highest ranked violinists of his day, composing some of the earliest known music for solo violin. He worked as musician and composer as a member of Dresden's Hofkapelle (1674–1697) and at the Weimar court (1699–1705), and was also active as a teacher of contemporary languages.

Westhoff's surviving music comprises seven works for violin and basso continuo and seven for solo violin, all published during his lifetime. More works, particularly a 1682 collection of solo violin music, are currently considered lost. His work, together with that of Heinrich Ignaz Franz Biber and Johann Jakob Walther, greatly influenced the subsequent generation of German violinists, and the six partitas for solo violin inspired Johann Sebastian Bach's famous violin sonatas and partitas.

French composer Claude Debussy (1862-1918) successfully combined modernism with sensual melodies and colorful orchestrations. His style musically parallels the "layer"-oriented Impressionist movement of the visual arts. He was musical Impressionism's leading example—although he actually resisted the term. His unusual choices of scales (whole tones, non-standard modes, etc.) and harmonies (extended chords and sonorities, parallel chords, etc.) were revolutionary.

This work was supposed to be the third in a series of six chamber sonatas. However, it ended up being the last work Debussy completed before his death. The composer was not entirely happy with it, but it nonetheless successfully combines aspects of the

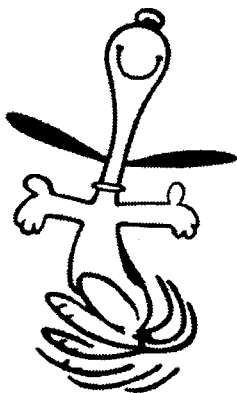
violin sonata tradition (i.e., relatively "abstract") with influences from folk-style dances and violin playing. The first movement ("Fast, full of life") is quite melodic and smooth in character, with numerous held notes and shifting rhythms. Despite the marking, though, it is hardly "fast." Due to the soft, laid-back nature of the opening movement, the composer did not find it necessary to include a sonata's usual slow (second or, sometimes, third) movement. The second movement is an Intermezzo ("Imaginative and light"). It has a dance-like quality and, half-way through, a quite chromatic melody. The third movement Finale ("Very animated") gave the composer the most trouble. Initially, the violin reprises the opening theme of the first movement, with similarly-familiar accompanying figures. Then, the violin breaks out into a kind of unaccompanied frenzy. The movement contains many striking soft moments, but it also ends quite forcefully and in a major key (G major, instead of the work's frequent use of G minor).

César Franck was a Belgian composer, pianist, organist, and music teacher, mostly living in Paris during his adult life. The Violin Sonata was written when Franck was 63, as a wedding present for the 31-year-old Belgian virtuoso violinist and composer Eugène Ysaÿe. Franck presented the work to Ysaÿe on the morning of his wedding. After a hurried rehearsal, Ysaÿe performed the Sonata at the wedding. He gave the first public performance later that year at the Brussels Museum of Modern Painting. By the end of a long programme, the light was fading, and since the gallery authorities permitted no artificial light, the last three movements had to be played from memory in virtual darkness.

All of his life, John Philip Sousa loved music and loved America, so it's no surprise that he wrote this patriotic classic. Sousa grew up in Washington, D.C., during the Civil War. As a kid, he enjoyed hearing the Civil War military bands that filled the streets of Washington as well as the sounds of his father's trombone. His father played in the U.S. Marine Band and Sousa quickly followed in his footsteps. Sousa first enlisted in the Marine Band as an apprentice violinist and later became the bandleader. When Sousa wasn't playing with a band, he was writing music, like "The Stars and Stripes Forever." By the 1890s he had written enough popular marches to be nicknamed the "March King."

References available upon request.

I would like to thank my violin professor Dr. McLin for coaching me weekly on these rigorous pieces, Olga Kim for accompanying me this semester on a tight schedule, and my parents Mike and Jenita Guthrie for making me practice every day as a kid.



Thank you, everyone for your constant support!