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2024-25



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CU Boulder is a **SMOKE-FREE CAMPUS**.

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

Senior Recital

April 19, 2025, 7:30 PM

Imig Music Building, S102

Eli Pouliot, *Violin*

ft. Ya-Ting Yang, *Piano*

Juan Tovar, *Clarinet*

Chirapa Wungkaom, *Piano*

PROGRAM

Sonata for Solo Violin No. 5

Eugène Ysaÿe (1831–1931)

I. L'Aurore

II. Danse Rustique

6 Pieces for Violin, P. 31

Ottorino Respighi (1879–1936)

I. Berceuse

II. Melodia

IV. Valse Caressante

Ya-Ting Yang, Piano

Contrasts, Sz. 111

Béla Bartók (1881–1945)

I. Verbunkos

II. Pihenő

III. Sebes

Juan Tovar, Clarinet

Chirapa Wungkaom, Piano

—Pause—

Sonata for Piano and Violin No. 3 in Cm, Op. 45

Edvard Grieg (1822–1890)

- I. Allegro molto ed appassionato
- II. Allegretto espressivo alla Romanza
- III. Allegro animato

Ya-Ting Yang, Piano

SELECT PROGRAM NOTES

Sonata for Solo Violin No. 5

Eugène Ysaÿe (1831–1931)

Eugène Ysaÿe was a Belgian violinist and composer at the turn of the 20th century. His set of six unaccompanied violin sonatas created dialogue with J.S. Bach's *Sei Soli* for solo violin by continuing Bach's contrapuntal tradition with a 20th century harmonic language, and demonstrated new techniques possible thanks to developments in bow technology. Each sonata has a unique characteristic and is dedicated to one his virtuoso. This sonata, dedicated to Mathieu Crickboom, is the most impressionistic and programmatic of the sonatas.

The opening movement, *L'Aurore* (The Dawn), depicts the gradual awakening of the world in the morning. Through fascinating gestures and harmonies, Ysaÿe creates colors on the violin that show the gradual warming of the sun-bathed land, blossoming of flowers, and flitting and fluttering of birds and insects. With arpeggios that reach the extremes of the violin, the end shows the full brilliance of the sunrise in all its glory.

The following *Danse Rustique* continues the vivacity of the preceding movement's end with a dance in 5/4. Its many open strings and double stops evoke folk music, interlaced with abstract and mysterious passages which recall *L'Aurore*. The ending double times the dance and races all the way to the end with fast runs that show the full range of the instrument.

Contrasts, Sz. 111

Bartók, Béla (1881–1945)

A *verbunkos* is an improvisatory military recruitment dance from the 18th-century imperial wars, which were accompanied by Roma bands. While generally improvised, the structure of a *lassú* (slow) and *friss* (fast) section is characteristic to the dance and its descendants, the *Csárdás* and *Palace*. This structure was Bartók's original plan for the piece when violinist Josef Szigeti and clarinetist Benny Goodman first asked Bartók to write a virtuosic piece for the three of them in 1938. However, Bartók added a slow middle movement *Pihenő* (relaxation) and titled the work "Contrasts." The work is strongly influenced by Hungarian music, Roma music, and Jazz.

The first movement, *Verbunkos*, features the Hungarian short-long rhythm and *dűvő*, an accompanimental figuration that accents beat 2 and 4. The instrumental textures mirror Roma bands, such as the piano *glissandi* referencing the cimbaló. The slow *verbunkos* is followed by the eerie *pihenő*, full of tremolos, glissandi, and hexatonic passages. *Sebes* (the *friss* part of a *csárdás*) completes the *lassú-friss* structure. This movement requires *scordatura*, where a second violin which must have the outer strings tuned inward by a semitone from the normal.

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