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Junior Recital-Carissa Devenport

Carissa Devenport

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*The Department of Music String Area
presents*

Carissa Devenport
Junior Recital

**February 27, 2024
7:30 p.m.**

**Carissa Devenport, Violin
with
Ben Laude, Piano**

February 27, 2024
7:30 p.m.
FAC 214

PROGRAM

Mozart Sonata in E Minor, K. 304 **Wolfgang Amadeus Mozart**
1756-1791

I. Allegro
II. Temp di Menuetto

Partita No. 2 in D minor BWV 1004 **Johann Sebastian Bach**
1685-1750

III. Sarabanda
IV. Giga

Violin Concerto in D major Op. 35 **Erich Korngold**
1897-1957

I. Moderato nobile

This recital is in partial fulfillment of the requirements for the degree of Bachelor of Music in String Performance.

Carissa is a student of Rebecca McFaul

Mozart E minor Sonata, K. 304

Mozart wrote about 35 sonatas for keyboard and violin, including some that were left unfinished. He wrote the first when he was six and the last in 1788, three years before his death. This sonata was written in 1778 in Paris and is his only sonata written in a minor key. His mother died in Paris in 1778, and many associate this sonata to be the wistful, mourning lament of her death. The minor tonality gives this music a dignity and gravity unusual in the sequence of his violin sonatas. The second movement in particular uses a 5 part Rondo form, and includes a major mode second episode, a nice contrast to the minor key.

Bach Partita No. 2 in D minor BWV 1004

The D minor Partita is a set of dances, Allemande, Courrente, Sarabande, Gigue, and Chaconne. The Sarabande is a Grave in 3 beats, with strong divisions between the first and second beats. It evokes a melancholy like state with the harmonies. The Gigue is a quick dance movement with divisions felt in three. The Partita ends with the Chaconne with sets of variations in bars of 8, where we go to D major, and return to the original key of D minor with a glorious finish.

Concerto in D Major Op. 35

Korngold was a prolific film composer of his time. At the start of WWII, Korngold vowed to give up composing anything other than film music until Hitler had been defeated. This all changed in 1945 when he sat down at the piano and created the theme that would later become part of the first movement of the long-awaited, and highly requested violin concerto. After a violinist refused to play it because it was too difficult, violinist Jascha Heifetz took to the concerto with enthusiasm and upon looking at the sheet music, insisted that the solo violin part needed to be more technically demanding. The New York Times, upon hearing Heifetz's premier of the concerto in 1947, dismissed it as "Hollywood's Concerto." The first movement opens up with the orchestra and solo violin together and becomes a storyteller of cinematic drama, and ends with a wild sprint to the end with a sweeping flourish.