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Charles W. Bolen Faculty Recital Series: Sarah Gentry, Violin; August 24, 2006

Sarah Gentry Violin
Illinois State University

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Illinois State University

College of Fine Arts

School of Music

Charles W. Bolen Faculty Recital Series

Sarah Gentry, *Violin*

with

Guest Artists

Paul Borg, *Piano*

Momoko Gresham, *Piano*

Center for the Performing Arts

August 24, 2006

Thursday Evening

8:00 p.m.

This is the first program of the 2006-2007 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

Sonata in B^b Major, K. 454

Largo - Allegro

Andante

Allegretto

Wolfgang Amadeus Mozart

(1756-1791)

Paul Borg, *piano*

Sonata in A Minor, Op. 27, No. 2 for Unaccompanied Violin

Obsession: Prélude – Poco Vivace

Malinconia: Poco Lento

Danse des Ombres: Sarabande – lento

Les Furies: Allegro Furioso

Eugène Ysaÿe

(1858-1931)

~ Intermission ~

Sonata in D Major, Op. 94a

Moderato

Scherzo: Presto

Andante

Allegro con brio

Sergei Prokofieff

(1891-1953)

Momoko Gresham, *piano*

Program Notes

Sonata No. 2, Eugène Ysaÿe.

The sonata was dedicated to Jacques Thibaud, a very close friend of Ysaÿe. We see Ysaÿe's humor displayed as the title of the sonata depicts Thibaud's obsession with Bach, especially the E Major Partita, which he used constantly for his daily warm-up. Despite this "joke", the mood of the sonata is quite somber. The opening movement uses quotes from the E Major partita interwoven with the theme of the 'Dies Irae'. In fact, the Dies Irae theme is presented in each of the four movements. The third movement, entitled Danse des Ombres (Dance of the shades) presents a theme containing the Dies Irae harmonized this time in G Major. The theme, followed by six variations, returns again at the end. The Sonata is rounded off with a vigorous finale whose middle section presents appealing contrasts between the instrument's natural tone and the *sul ponticello* effect and between *pp* and *ff*.

Sonata No 2 in D Major, Op. 94a, Sergei Prokofieff

Prokofieff, who wrote this sonata with the heavenly sound of the French flutist, Barrère, in mind, set out to produce a sonata 'in a delicate, fluid classical style appropriate to the transparent tone colour of the flute'. The D major sonata was begun in Kazakhstan and completed during the summer of 1943 in the Urals. It was first performed in Moscow later that year, and soon after that, the violinist, David Oistrakh, suggested to the composer that the music would be equally well suited to the violin. Prokofieff accepted his friend's suggestion and enlisted Oistrakh's help in preparing a new version for violin. The result is a work thoroughly idiomatic for the violin complete with double stoppings, harmonics and pizzicato. Op. 94 is imbued with a radiant charm and clarity of outline reminiscent of the "Classical" Symphony of 1916-1917. Prokofieff's melodic gifts reign supreme, producing a work of great serenity and beauty.

Paula Kennedy