



D'ANGELO DEPARTMENT
OF MUSIC
Mercyhurst University



SENIOR RECITAL OF
Tessa Korchak

Dr. Sarah Kahl

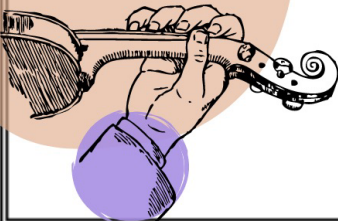
ACCOMPANIST



April 14, 2024

4:00PM

WALKER RECITAL HALL



PROGRAM



Twelve Fantasias, Fantasia in Bb Major
Largo
Allegro
Grave

Georg Philipp Telemann
(1681-1767)

Suite Populaire Espagnole
I. El Paño moruno
IV. Polo
V. Asturiana

Manuel de Falla

Dr. Sarah Kahl, piano

Intermission

Sonatina in G Major, Op. 100
I. Allegro risoluto
II. Larghetto
III. Scherzo
IV. Allegro

Antonín Dvorák

Dr. Sarah Kahl, piano

Under the Double Eagle

Josef Franz Wagner

*** Please hold applause between movements – applause is welcomed at the end of an entire work. ***

PROGRAM NOTES



Georg Philipp Telemann, born in Germany in 1681, was a composer of the late Baroque period. Before his death in 1767, he was noted to be the “greatest living composer” by 18th-century contemporaries. Although music had always been G.P. Telemann’s passion, his parents wanted him to attend law school. On his road to becoming a lawyer, he crossed paths with G.H. Handel and continued their friendship. This friendship gave Telemann the courage to pursue music, despite his family’s wishes. Telemann’s music ranged from sacred to secular. He wrote for small cantatas, multiple operas, as well as large-scale works for chorus, orchestra, and soloists. Some of his well-known works include *Ino*, *Musique de table* and *Pimpinone*.

The 12 Fantasias for Violin without Bass were composed in 1735, during Telemann’s second tenure in Hamburg as a church music director. This work is very similar to the composer’s unaccompanied flute fantasias from 1733. Both pieces have an intimate sound, likely intended for domestic music making, which include compound melodic lines and two-part counterpoint. That is, there are two independent voices that come together during specific moments in order to create the back-and-forth melody that one hears. This difference in lines is demonstrated throughout the use of double stops on the violin in all three movements. The *Largo* is full of many passages that alternate between long and short rhythms with an ending that unexpectedly includes tritone chords. *Allegro* feels like a lilting dance while pushing technical boundaries regarding the number of strings that a violinist can play at the same time, have it frequently sound like more than one player. *Grave* is then a “musical sigh” following the previous movement, which gravitates into G minor with slow-moving notes.

Manuel de Falla is considered the most distinguished Spanish composer of the early 20th century, his work representing Spain itself. De Falla first gained his interest in music from taking piano lessons with his mother and then moved to Madrid to study composition with Felipe Pedrell. This is where de Falla’s style centering around Spanish folk music and native opera began to evolve. This style was then further influenced by other composers – notably Debussy, Dukas, and Ravel – when Manuel de Falla moved to France from 1907-1914 and published his first pieces. He then traveled back to Madrid to continue his career, writing a variety of Andalusian-sounding works between 1914 and 1920 which would establish him as the leading Spanish composer of the time. Following his retirement, his pieces became less frequently played and began to sound more neoclassical and Castilian, but still essentially Spanish.

Siete Canciones Populares Españolas or “Seven Popular Spanish Folksongs” was originally a cycle of seven songs, all based on different Spanish folk songs. De Falla originally filtered and re-arranged the songs for soprano and piano in 1914, during the beginning of his rise to fame. Since then, it has become one of the most transcribed pieces in music history. There are arrangements for solo piano, voice and guitar, violin, full orchestra, and more. This specific arrangement changed the original order and also omitted the second movement of the original work.

Each movement is representative of different areas or stories from Spain, so each has a different texture and feel. All of these were adapted vocal melodies played over a guitar, which you can hear being mimicked in the violin part. The first movement, *El paño moruno*, originates from Murcia, which is one of the 17 independent Autonomous Communities of Spain. It tells a dramatic story about a stained piece of cloth and its shopkeeper having to reduce the price. The fourth movement, *Polo*, is an angry piece that depicts a want for revenge on an unfaithful lover. The fifth movement, *Asturianas*, is a mellow and longing tune from the Asturias in Spain.

The *Sonatina in G Major* was written by **Antonin Dvorák** over the span of two weeks in late 1893 in New York and was published by Simrock and Berlin in 1894. This piece then became Dvorák’s 100th official opus and was his last chamber composition during his sojourn in the United States. He dedicated the work “to my little children,” while he was on tenure at the National Conservatory. *Sonatina in G Major* is considered one of Dvorák’s most popular and performed works. Although both the violin and piano have fairly simple writing, the themes are intriguing as they change throughout the piece. Each of the four movements demonstrate a clear, formal structure as well as clear themes that are reinstated throughout each movement. These themes and melodies are passed between the violin and the piano like a conversation, as they take turns with the being the melodic and supporting line.

Many of the themes, like Dvorák’s other American chamber works, are inspired by Indian melodies, pentatonic scales, and syncopated rhythms; these traits give *Sonatina in G Major* a light-hearted and joyful feel. The first movement is said to have a “Stephen Foster-like spirit”, which is close to Dvorak's concept of American folklore. The second movement, *Larghetto*, strays from this joy and showcases Dvorák’s longing for his home country. *Scherzo* is the most lively of the movements, with a fast-paced dance feel. The *Finale* ties the other three movements together, weaving in previous melodies while showcasing Czech and American themes. Dvorák wanted his 100th composition to be a portrayal of his current life, so one will hear both aspects

from the Czech culture, as well as melodies heard in the United States throughout the entire piece.

Under the Double Eagle was originally composed by **Josef Franz Wagner** in 1893. J. F. Franz was a bandmaster to three Austrian Regiments and is considered by some to be the “Austrian March King.” Throughout his life, he wrote around 400 marches with 250 of them being published. The most popular of these marches are the Tyrolean Woodcutter March, as well as *Under the Double Eagle*.

The history of this piece is quite convoluted, as I am playing the Old Time Fiddle version of a standard Austrian military march. The name *Under the Double Eagle* itself comes from the Habsburgs double-eagle emblem, which was featured on the Austro-Hungarian flag for a period of time. This march became a favorite of John Philip Sousa, the “American March King”, who is also credited the version that I am playing. Sousa popularized the work within the United States and made polka-style arrangements of *Under the Double Eagle* for bluegrass and country bands. Americans took the term “Double Eagle” as a slang term for a \$20 gold coin and embraced that interpretation, instead of its relevance to an Austrian military march. Since its introduction into the bluegrass world, this piece has become a staple within the Old Time Fiddle repertoire. It is frequently performed on fiddle, guitar, banjo, and/or mandolin.

The nature of fiddle tunes will often leave pieces to change and are often also up for interpretation. This particular version of *Under the Double Eagle* has a form of ABAA, with a key modulation in each section, and a slight variation on the melody each time the A section returns. In some versions, you may hear the B section presented as a shuffle, and there is also an introduction that is often left out based on Old Time Fiddle traditions. While this piece was originally written as a military march, this version is more of a hoe-down.

THANK YOU



To my mom and dad – for always being there to support in everything I do. I would not be where I am today if the both of you didn't give me access to the skills I need to achieve everything I want to do in life. I love you both so much and I'm so glad to have the best parents ever.

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To Willow, Kaitlyn, Cooper, & Kirk – for guiding me through the music department and being such great friends both in and out of Mercyhurst.

To all of my educators – both in and out of Mercyhurst, for shaping me into who I am and giving me all of the knowledge that I have.

To my family & friends – whether you are here in person today or not, I love and appreciate you and everything you have done for me throughout my life. You have shaped me into who I am today and I am so grateful.

To those not with me – I know you're watching over and blessing me every day. Thank you for the time I had with you, this is for you.

UPCOMING EVENTS



Senior Recital, Regan DeDionisio

Sunday, April 14, 7pm

Walker Recital Hall

Free and open to the public, livestreamed

Senior Recital, Alexander Bar

Saturday, April 20, 7pm

Walker Recital Hall

Free and open to the public, livestreamed

Senior Recital, Ben Vacca

Sunday, April 21, 7pm

Walker Recital Hall

Free and open to the public, livestreamed

Roche Guest Artist Series – Kent Brass Quintet

Monday, April 22, 8pm (Masterclass Tuesday April 23, 12:45pm)

Walker Recital Hall

Made possible by the generosity of the Terry and Margaret M. Roche Family

Free and open to the public, livestreamed

Jazz Ensemble

Saturday, April 27, 7pm

Taylor Little Theater

Dr. Scott Meier, director

Ticketed Event:

Adults: \$8:50 | MU Students, Employees, and 12 & under: \$5.00. Each ticket is subject to a \$1.50 service fee.

Wind Ensemble

Saturday, May 4, 7pm

Mary D'Angelo Performing Arts Center

Dr. Scott Meier, director

Ticketed Event:

Adults: \$8:50 | MU Students, Employees, and 12 & under: \$5.00. Each ticket is subject to a \$1.50 service fee.

Concerto/Aria Winners Concert

Sunday, May 5, 4pm

Mary D'Angelo Performing Arts Center

Mercyhurst Civic Orchestra

Dr. Gary Viebranz, director

Ticketed Event:

Adults: \$8:50 | MU Students, Employees, and 12 & under: \$5.00. Each ticket is subject to a \$1.50 service fee.