

SCHOOL OF MUSIC, THEATRE, AND DANCE

# GRADUATE PIANO TRIO RECITAL

**DECEMBER 8, 2021 - 7:30 P.M.**  
**ORGAN RECITAL HALL**



Colorado State University

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DECEMBER 8, 2021, 7:30 P.M.

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**Annie Smith**, violin

**Avery Smith**, cello

**Ty Huey**, piano

**Zoltán Kodály (1882-1967)**

**Duo for Violin and Cello op. 70**

Allegro serioso non troppo

**Johannes Brahms (1833-1897)**

**Piano Trio N. 2 in C Major op. 87**

I. Allegro

II. Andante con moto

III. Scherzo: Presto

IV. Finale: Allegro giocoso

## PROGRAM NOTES:

### **Zoltán Kodály Duo for Violin and Cello, Op.7**

#### **I. Allegro serioso non troppo**

Zoltán Kodály was a renowned composer, music educator and ethnomusicologist. Born in Hungary in 1882 to two amateur musicians, he quickly picked up an interest for music, specifically Hungarian folk music and learned to play piano, violin, viola and cello. Although he is arguably best known for the Kodály Method of music teaching, Kodály is also known for synthesizing folk music with western art music, spending time touring the Hungarian countryside collecting and studying folk music to create his own unique style.

As the first world war loomed over Europe in 1914, Kodály mostly spent this time writing works for voice and instrumental chamber music, including his Duo for Violin and Cello, Op.7. This duet is a perfect example of Kodály's folk music influences and use of western form. His knowledge of both violin and cello techniques create a work that perfectly shows off the skills of each instrument. In addition his use of double and triple stops and his complex polyrhythms sonically imply that there are more instruments involved in the piece than just violin and cello.

The first movement titled Allegro serioso non troppo opens with a bold Hungarian inspired theme in the cello with double stopped chords interjected by the violin. As the movement

continues, Kodály goes back and forth between bold and brass statements of folk melodies and more sparse lines accompanied by pizzicato marked non-espressivo, tranquillo. The violin and cello regularly switch the roles of melody and accompaniment and often blurs the lines between these roles, an example is when Kodály gives the cello double stop triplets and quick sixteenth note runs under a soaring melody in the violin. The movement in and of itself, is an expression of dichotomies, the dichotomy of western music and folk music, the dichotomy between his contrasting bold and simple musical attitudes throughout the work as well as the dichotomy between the traditional roles of the violin as a melodic instrument and cello as an accompaniment instrument. As you listen, try and feel the plethora of dichotomous contrast that this work encapsulates and consider the many ways that Kodály challenged western musical tradition in his Duo for Violin and Cello Op.7.

### **Johannes Brahms (1833-1897)** **Piano Trio N. 2 in C Major op. 87**

Johannes Brahms (1833-1897) was a German composer and pianist during the Romantic period. His works include chamber music, orchestral music, solo piano, and choral music. Brahms' style was largely influenced by the Classical tradition of composers like Beethoven, Haydn, and Mozart, combined with the practices of Romantic art music. As a result, Brahms has been considered both a traditionalist and an innovator within the sphere of 19th century music.

The C major Piano Trio, the second of three piano trios Brahms composed, was written between 1880 and 1882, during the same time he wrote his 2nd Piano Concerto and String Quartet in F. The first movement, in sonata form, presents at least four notable themes, the first of which is stated by the violin and cello at the very beginning of the work. In this movement, the violin and cello tend to form one unit, often playing similar material in octaves, thirds, or sixths, while the piano tends to either accompany or contrast the material in the strings. The movement is very dense texturally, with players often switching between duple and triple meter at different times. Brahms flows seamlessly between each theme and section of the sonata form, culminating with a substantial coda before the final statement of the main theme, this time played by each member of the trio.

The second movement is a theme and variations in a Hungarian style, a style that Brahms was heavily exposed to as a child. This movement incorporates what is referred to as the "Scotch snap," which divides the beat into a fast-slow rhythmic figure. In this case, that figure appears as a sixteenth note followed by a dotted eighth note. Each variation of this movement has a distinct character and texture, all within the same tempo marking, *Andante con moto*.

The Scherzo features two mysterious and agitated presto sections that bookend an expansive and soaring trio. This movement contrasts broad passion with tension and fervor between the three sections of the scherzo.

The Finale returns to the key of C major, marked *giocoso*, meaning playful, or humorous. The wit of this movement is heard through sharp contrasts and restrained intensity, providing respite from the complexity and monumentality of the preceding movements. Similarly with the first movement, Brahms finishes the trio with another extensive coda, beginning calm and tender before an exuberant conclusion to the work.



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