Moravian College Department of Music
Faculty Recital Featuring

Eyzerovich, Inna
violin

Music by
Russian Composers

Sunday | September 19, 2010
4:00 pm | Peter Hall
Bethlehem, Pennsylvania
Program

Suite de concert, Op. 28 (1908-9)
   Prelude
   Fairy Tale
   Tarantella

Dance (1926)
Song – Poem (1929)

- intermission -

Sonata-Monologue for Violin Solo (1975)

Sonata for Violin and Piano No. 2, Op. 94 (1943)
1. Moderato
2. Scherzo
3. Andante
4. Allegro con brio

Inna Eyzerovich, violin
Martha Schrempel, piano

About the Music

Sergei Taneyev was born in 1856 in Vladimir to a family of cultured Russian nobility. He began taking piano lessons at the age of five. At the age of nine he entered the Moscow Conservatory. He studied piano with the conservatory’s founder, Nikolai Rubinstein, and composition with P.I. Tchaikovsky. Taneyev was the first student in the history of the conservatory to graduate with a gold medal for both composition and piano. He was also the first to be awarded the Conservatory’s Great Gold Medal, which was also received by Sergei Rachmaninov. When Tchaikovsky resigned from his position at the Moscow Conservatory, Taneyev was appointed in his place. Among his students were Alexander Scriabin, Sergei Rachmaninov, Reinhold Gliert, and Julius Conus.

As a composer, Taneyev was called “the Russian Brahms.” He composed four symphonies, nine string quartets, a piano quintet, and other chamber works, as well as concert suite for violin, piano concerto, choral works, and the opera Orestes in Wagnerian style. Taneyev's compositions revealed his mastery of the classical technique of composition. His style reflects the European, especially German, orientation of the Moscow Conservatory, rather than the nationalist outlook of Borodin, Mussorgsky, and Rimsky-Korsakov. Taneyev's specialty was theoretical counterpoint, and he studied the music of Bach, Palestrina, and the Flemish masters. The result of 20 years of work was a two volume treatise, Initiative Counterpoint in Serial Style. In his spare time, Taneyev studied natural and social science, history, and philosophy of Plato and Spinoza.

Taneyev and Tchaikovsky developed a lifelong friendship. Taneyev was the only musician whose criticism Tchaikovsky invited. While Tchaikovsky prized spontaneity in creating music, Taneyev thought music should be deliberate and intellectual.

Taneyev accompanied Leopold Auer on many occasions. His Suite de Concert, Op. 28 was written to showcase Auer's virtuosity. This piece consists of five movements based on baroque dance forms, but phrasing and orchestration are late Romantic.
Aram Khachaturian was born in 1904 in Tiflis Imperial Russia. When he was 20 years old he came to Moscow to study music. He showed such great talent that he was accepted to Gnossin Music School even though he had no prior musical education. He started studying cello and composition and was the oldest student in his class. In 1926 Khachaturian was admitted to the Moscow Conservatory to study composition with Nikolai Myaskovsky, who himself studied with Rimsky-Korsakov. While still a student, Khachaturian wrote more than 50 works, including his first symphony and trio for violin, clarinet, and piano. Myaskovsky called Khachaturian a composer of “great abilities, vivid temperament, excellent harmonic taste, melodic gift of national (Armenian) character, and original language.”

Khachaturian’s violin concerto written in 1941 is full of brilliant technical effects and voluptuous melodies, and it won him the Stalin Prize. He also wrote concertos for cello and piano, ballets Spartacus and Gayane, as well as music for theater and movies. His last compositions were unaccompanied sonatas for cello, violin, and viola.

Dance in B-flat major for violin is Khachaturian’s first composition, dated 1926. This piece reveals many of the young composer’s attractive traits, which he later develops in other compositions, like the violin concerto.

The Song-Poem “In Honor of the Ashugs” was written in 1929 after Khachaturian met with an ashug ensemble. Ashugs are traditional Armenian folk bards. The highly poetic music of the poem flows freely like improvisation, the melody is lavishly adorned with oriental graces. This piece is full of fresh harmonies and quickly became popular.

Khachaturian’s music was very popular and was performed often. He collaborated with the best soviet musicians, and held an important post in the Composer’s Union. However, in 1948, he was slammed as a “formalist” by the communist party, along with Shostakovich and Prokofiev.

Sergei Prokofiev was born in Sontsovka, an isolated rural estate in Yekaterinoslav Governorate, Ukraine in 1891. He began improvising music at the age of five. He wrote short pieces for piano at age six and at the age of nine completed an opera, which was performed at his uncle’s estate. He entered the Petersburg Conservatory at the age of 13, already author of four operas, two sonatas, and a symphony. His teachers were Reinhold Gliere, Liadov, and Rimsky-Korsakov.

Even as a young student Prokofiev was a belligerent leftist and shocked conservative professors with his reckless opinions and radical music. He wrote his first piano concerto in 1911 and it caused quite a scandal. In 1913, Prokofiev met Sergei Diaghilev who commissioned him a ballet for his Ballets Russes. In 1917, Prokofiev wrote his first symphony, which he named Classical. According to Prokofiev, Joseph Haydn would have written in this style if he had been alive at the time.

When the Russian Revolution broke, Prokofiev applied for permission to leave the country. People’s Commissar for Education told him, “you are revolutionary in music, we are revolutionaries in life” and granted him permission to leave Russia. While living abroad Prokofiev wrote the operas The Love for Three Oranges and The Fiery Angel, the ballet Romeo and Juliet which was commissioned by Kirov Theater in Leningrad.

In 1935 he moved back to the Soviet Union where he wrote his Sonata for Violin and Piano, Op. 80, the opera War and Peace, the ballet Cinderella, and symphonies five, six, and seven. He died on March 5th 1953, the same day as Joseph Stalin.

Prokofiev completed his Flute Sonata, Op. 94 in the summer of 1943. It seems that he was attempting to revive the simplicity and clarity of classical instrumental style. Here again Prokofiev reveals his wonderful gift for melody. Despite its clarity of form and use of certain classical devices, the sonata is completely modern and typical of Prokofiev’s harmonic thinking. After consulting with David Oistrakh, Prokofiev arranged this sonata for violin and piano. This new version contains such typically violinistic devices as double stops, chords, harmonics, and pizzicato. Shostakovich called this work “perfectly magnificent.”
About the Performers

Inna Eyzerovich, violin, obtained her B.A. in music and her Masters from the Moscow Conservatory. Upon graduating, she held the position of Assistant Concertmaster with the Richerker Chamber Orchestra and then with the State Symphony Orchestra in Moscow where she also was Assistant Concertmaster. With the State Symphony she performed in many of the major countries of Europe including Austria, Germany, Italy, and Spain. After coming to the United States in 1991 Ms. Eyzerovich played with the Hudson Valley Philharmonic, the Nassau Symphony Orchestra, and the Hartford Symphony where she was Concertmaster of the Core Orchestra. In 1994 she came to the Lehigh Valley. She is now a member of the Reading Symphony, the Pennsylvania Sinfonia, the Moravian String Quartet, the Bach Festival Orchestra, and is currently Assistant Concertmaster of the Allentown Symphony. She has been an instructor at Moravian College for fifteen years and has a private violin studio. Her students have won awards at the Voorhees Competition, the Friends of Music of Deutelbach Competition, the District, Regional, State and National Orchestras. Besides music, Ms. Eyzerovich loves cats, gardening, and books.

Martha Schrempel, piano, is a graduate of Vassar College and the Juilliard School in New York, where she studied with the legendary piano teacher, Rosina Lhevinne. She received her Doctor of Musical Arts degree from Temple University. On the occasion of her debut at Carnegie Hall, The New York Times wrote: “...she is a pianist of taste and technical finesse...Everything she played had a warm, intimate tone and a textual transparency. Debussy...was brilliantly handled as a diamond-hard study in sonority.” As a soloist and accompanist to both singers and instrumentalists, Dr. Schrempel has appeared in such festival and series as the Beethoven Festival in New York, the National Gallery of Art Chamber Music Series in Washington, DC, the Moravian Music Festival in North Carolina, and Musikfest in Pennsylvania. She has played with Robin Kani, flutist, on National Public Radio, and has concertized widely in the U.S., Caribbean, and Europe. Dr. Schrempel has toured the Czech Republic four times with New York-based Poetica Musica, performing in several international festivals, including the South Bohemia and Janácek festivals. With the same group, she recently gave chamber concerts and master classes in Bulgaria and Albania, sponsored by the U.S. State Department. She has performed with numerous orchestras in the United States, and is the principal keyboardist with the Pennsylvania Sinfonia Orchestra. She is on the piano faculty of Moravian College, where she coordinates the accompanying program.

Upcoming Music @ Moravian

Saxxy Voices

Three Tenors

Lou Lanza, jazz vocals

with Tony Gairo & Larry McKenna, tenor saxophones

7:30 PM - Friday, October 1, 2010
Foy Concert Hall - Hurd Campus
$15 general admission / $10 seniors & students

Singstunde

An Evening of Moravian Music

with Central Moravian Church Choir - Moravian College Choir - Moravian College Women's Chorus

Rebecca Kleintop Owens, Paula Ring Zerkle, Eduardo Azzati, & Donald Spieth, directors

featuring music of Count von Zinzendorf

7:30 PM - Friday, October 15, 2010
Central Moravian Church - Main & Church Streets, Bethlehem
Free-will Offering

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- for information & tickets: 610-861-1650 or music@moravian.edu -

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