Alison Young Eun Cho
Senior Concert
Wednesday, May 7th 2014, 8pm
Deane Carriage Barn

Featuring
Heather Rodgers, clarinet
Emma Welch, viola

8 Stückes for Clarinet, Viola and Piano, Op.83
Max Bruch (1838 - 1920)
1. Andante

Piano Sonata No. 17 in D minor, Op. 31, No. 2
Ludwig van Beethoven (1770-1827)
1. Largo - Allegro
2. Adagio
3. Allegretto

Intermezzo, Op. 116, No.2
Johannes Brahms (1833 - 1897)

Les collines d'Anacapri.
Claude Debussy (1863 - 1918)

Märchenerzählungen (Fairy Tales), Op.132
Robert Schumann (1810 – 1856)
1. Lebhaft, nicht zu schnell

Adiós Nonino
Ástor Piazzolla (1921 - 1992)
As arranged by Alison Young Eun Cho (1992-)

Program Notes:

The "Tempest" Sonata, Op. 31 No.2, was composed by Ludwig van Beethoven around 1801, when the composer was beginning to lose his hearing. "The Tempest" or "Der Sturm" in German, refers to the constant shift between the storm and calm throughout the movements. Some believe that Beethoven was inspired to compose "The Tempest" by William Shakespeare.

The Märchenerzählungen (Fairy Tales) was one of the last pieces composed by Robert Schumann. Written in 1853 when he was institutionalized in an asylum. Schumann dedicated the work to Albert Dietrich, who, along with the young Johannes Brahms, brought new friendship and fresh inspiration to Schumann during the final weeks of his artistic productivity. The title evokes several aspects of Schumann’s fondness for literature, fantasy, and the colorful expression of mood, character and story in musical miniatures. While the influence is evident, there are no direct references to any specific works of literature in the piece. This lends an air of mystique to the music that was surely intentional on Schumann's part.

Adiós Nonino (Farewell, Nonino) was written by Astor Piazzolla in New York City in October of 1959. It was composed in memory of his father, Vicente "Nonino" Piazzolla, in the days just after his death. The piece is one of Piazzolla's most famous and popular compositions, and has been recorded many times in various arrangements and instrumentations. Without sacrificing any of its passion and power, I have recreated the sound of an Orquestra Típica with only a trio consisting of piano, clarinet and viola. In addition to distilling the traditional tango ensemble down to these three essential parts, I have worked my own compositional ideas into this performance of Piazzolla's opus.