

Senior Honors Recital Program Notes, Program Copy and Journal

An Honors Thesis (Honrs 499)

by

Amanda M. Catron

Thesis Advisor  
Neil E. Weintrob

A handwritten signature in black ink, appearing to read 'NEW', is written over a horizontal line.

Ball State University  
Muncie, Indiana

December 1991

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**AMANDA CATRON**  
violin

in a

SENIOR HONORS RECITAL  
assisted by  
Yjung Chen, piano  
Rechel Bryant, violin

PRUIS HALL  
Saturday, November 23, 1991  
3:00 p.m.

## PROGRAM

Sonata No.1 in A Major, Op. 1, No. 3

G.F.Handel  
(1685-1759)

- I. Andante ( 2:20 )
- II. Allegro ( 2:00 )
- III. Adagio ( 1:30 )
- IV. Allegro ( 2:10 )

Amanda Catron - Yjung Chen

When one first encounters the Sonata No.1 in A Major, Opus 1, Number 3, one is misled by the simplicity of it. However, this sonata requires the authenticity of style and the feel of Handel's time. This style is often referred to as Baroque, a classification reserved for music composed between 1600-1750 and full of highly embellished melodies.

Handel's chamber music was published in three sets: Op.1, Op.2, and Op.5. The music assigned to the Op.1 set consists of Handel's solo sonatas for one instrument and continuo. The continuo usually was played by the viola da gamba; however, piano accompaniment can also be used.

Handel was influenced by Arcangelo Corelli, a leading Italian composer, imitated by Handel with his usage of the "sonata da chiesa" ( Church sonata ) : four movements that alternate between slow and fast tempos with the last movement usually typifying a dance.

The Sonata in A Major, Op. 1, No.3, thought to have been composed around 1725, is the only one actually assigned to the violin in the Op.1 set. It begins with a flowing Andante movement in which Handel shows the opening phrase being extended and developed in a slightly contrasting manner. The Allegro that follows is a movement that requires the usage of double-stopping to add color and brilliance. The Adagio that follows is unique because of the written-out embellishments. The writing out of these embellishments was unusual at this time, for it was generally left up to the soloist to add his/her interpretations to the piece. The last movement epitomizes the concept of the "sonata da chiesa" by incorporating the feel of a type of dance called a gigue.

from " Four Songs for Voice and Violin"

Gustav Holst, Op.35  
(1874-1934)

- I. Jesu Sweet ( 2:30 )
- II. My Soul Has Nought But Fire and Ice ( 1:00 )
- IV. My Leman is so true ( 1:20 )

Amanda Catron, voice - Rechel Bryant, violin

This piece was composed during 1916-1917 while Holst was at Thaxted, a church in England, for a music festival. While at the festival, Holst happened to enter the church at dusk and saw one of his students from Morely College, Christine Ratcliffe, playing her violin and humming a wordless song. This incident gave him the impetus for writing the "Four Songs" for voice and violin. The text is taken from Mary Segar's A Medieval Anthology, a book that he became familiar with as a student during a lecture on the art and literature of the Middle Ages. In these songs, Holst was able to derive a new rhythmic freedom to the musical expression of the words. Holst is quoted as saying:

I find that unconsciously I have been drawn for years towards discovering the musical idiom of the English language. Never having managed to learn a foreign language, songs always meant to me a peg of words on which to hang a tune. The great awakening came on hearing the recits in Purcell's Dido... Since then I've managed now and then to do the same thing with other people's<sup>1</sup> words especially in the violin songs....

Holst originally wrote three songs with Christine Ratcliffe's mellow soprano-voice as his focus; however, he was disappointed to find that she could not play and sing at the same time. So, his thought of having the duet performed by the same person had to be abandoned. He then brought in Dulcie Nutting, another Morely College student, to perform the vocal part; however, the range was a little low for her voice and so Holst composed another higher movement for her, but did not change the original three.

In the first movement, "Jesu Sweet", the singer is asking to be embraced by a feeling of pure love that will cancel out the feeling of hatred, fear or disgust. The violin accompaniment supports this impression. This is achieved by the way that the violin seems to follow the flow of the words and provides a basis for the singer to emote effectively.

1. Michael Short. Gustav Holst. (New York : Oxford, 1990), 141.

In the second movement, " My Soul Has Nought But Fire and Ice", the singer delves into the depths of her soul and cries out against the injustices in the world. Again this is amplified by the violin, for in the opening measure the violin is playing octave chords at a forte volume. As the chords ring, they seem to herald the entrance of the vocal part, thus creating a sense of space and drama.

Holst regarded the last movement, " My Leman is so true", as the nearest approach to his search for a musical idiom which could support the language itself.<sup>2</sup> The violin and vocal part are in constant movement together. This movement seems to reflect both the ability of Jesu to love regardless of any wrongdoing, and his sacrifice on the cross. At the phrase, " I'll dwell with thee", he seems to be equating Jesu to a tree ( his branches sheltering us from the evils of the world ) and, that if we prove unfaithful, we will mourn the loss of that protective shelter.

The following is the text for the three movements :

Jesu Sweet, now will I sing to Thee a song of love longing;  
Do in my heart a quick well spring Thee to love above all  
thing.

Jesu Sweet, my dim heart's gleam Brighter than the sunne  
beam!

As thou wert born in Bethlehem Make in me thy love dream.  
Jesu Sweet, my dark heart's light Thou art day without-  
en night; Give me strength and eke might For to loven  
Thee a-right.

Jesu Sweet, well may he be That in Thy bliss Thyself shall  
see: With love cords then draw Thou me That I may come  
and dwell with Thee.

My soul has nought but fire and ice And my body earth and  
wood: Pray we all the Most High King Who is the Lord of  
our last doom, That He should give us just one thing  
That we may do His will.

My Leman is so true Of love and full stead-fast Yet seemeth  
ever new. His love is on us cast.

I would that all Him knew And loved Him firm and fast,  
They never would it rue But happy be at last.

He lovingly abides Although I stay full long. He will  
me never chide Although I choose the wrong. He says Behold  
My side And why on Rood I hung; For love leave thy pride  
And I thee underfong. I'll dwell with Thee believe, Leman,  
under Thy tree. May no pain e'er me grieve Nor make me  
from Thee flee. I will in at Thy sleeve All in Thine heart  
to be; Mine heart shall burst and cleave Ere untrue Thou  
me see.

... Intermission ...

Sonata No.2 in A, Op.100

Johannes Brahms  
(1833-1897)

- I. Allegro amabile ( 8:00 )
- II. Andante tranquillo; Vivace;  
Andante; Vivace di piu; Andante; Vivace ( 6:00 )
- III. Allegretto grazioso (quasi Andante) ( 6:00 )

Amanda Catron-Yjung Chen

It is interesting to note that Johannes Brahms was inflicted by periods of self-doubt and would tear up manuscripts that did not meet his high expectations. This doubt in his ability is very apparent in a letter that he wrote to Clara Schumann while he was composing for string instruments. " It is a very different matter to write for instruments whose nature and sound one only has a chance acquaintance with, or only hears in one's mind - or to write for an instrument that one knows as thoroughly as I know the piano".<sup>3</sup>

Since this letter was written in 1887, we can infer that the "acquaintance" was the violin, for he had just finished his violin concerto and had two of his sonatas published. Luckily, neither his contemporaries nor time has shared his view of his works.

The Sonata No.2 in A, Op.100 was written while Brahms was at a resort in Thun, Switzerland during the Summer of 1886. This was a period of tranquillity that can be felt throughout the entire sonata. While at Thun, Brahms had a visit from Hermione Spies, a singer, who can be directly linked to this violin sonata since it uses three Brahms songs, two of which she sang to him on sight. They were two of his best that were published, after the Sonata, in Op.105: "Wie Melodien zieht es" (Like a Melody It Passes) and "Immer leiser wird mein Schlummer" (Ever Softer Grows My Slumber). The other song that is traceable to the first movement is "Komm bald" (Come Soon, op.97 no.6) and it asks: "Why wait from day to day: All the garden is blooming for you", and this is certainly descriptive of the garden at Thun.<sup>4</sup>

3. George Jellinek. jacket of "Brahms Sonata No.1-3", LM/LSC 2600, nd

4. Ivor Keys. Johann Brahms. ( Oregon: Amadeus Press, 1989 ), 121

In the first movement, the piano takes the dominant role by establishing the themes and their development ; however, this does not mean that the violin is relegated to a subservient role. The second movement can be thought of as a combination of both the first and third movement. The alternation between the slow and fast sections represents what has occurred in the previous movement and serves as a preview for the last movement. The second movement may also remind the listener of a conversation that is being continuously interrupted. The last movement concludes the piece with a coda that incorporates double-stops and a feeling of finally coming to the ultimate conclusion of the piece.

Amanda Catron is a student of Neil Weintrob.

She is a member of the American String Teachers Association, Music Educators National Conference, Mu Phi Epsilon - a professional music fraternity, and Kappa Delta Pi - a professional education fraternity.

This recital is presented in partial fulfillment of the requirements for the Honors Program at Ball State University.

**Sonata No. 2 in A Major, Op. 100 . . . . . Johannes Brahms**  
**I. Allegro amabile** (1833-1897)  
**II. Andante tranquillo; Vivace;**  
**Andante; Vivace di più; Andante; Vivace**  
**III. Allegretto grazioso (quasi Andante)**

**Amanda Catron, violin - Yjung Chen, piano**

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<sup>4</sup> Ivor Keys. Johannes Brahms. (Oregon: Amadeus Press, 1989), 121

BALL STATE UNIVERSITY  
COLLEGE OF FINE ARTS  
SCHOOL OF MUSIC

AMANDA CATRON

violin

in a

SENIOR HONORS RECITAL

assisted by  
Yjung Chen, piano  
Rechel Bryant, violin

PRUIS HALL  
Saturday, November 23, 1991  
3:00 p.m.

Series XLVI  
Number 66

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# PROGRAM

## **Sonata No. 1 in A Major, Op. 1, No. 3 . . . . . George Frideric Handel**

- I. Andante**
- II. Allegro**
- III. Adagio**
- IV. Allegro Amanda Catron, violin - Yjung Chen, piano**

When one first encounters the *Sonata No. 1 in A Major, Op. 1, No. 3*, one is misled by the simplicity of it. However, this sonata requires the authenticity of style and the feel of Handel's time. This style is often referred to as Baroque, a classification reserved for music composed between 1600-1750 and full of highly embellished melodies.

Handel's chamber music was published in three sets: Op. 1, Op. 2, and Op. 5. The music assigned to the Op. 1 set consisted of Handel's solo sonatas for one instrument and continuo. The continuo usually was played by the viola da gamba; however, piano accompaniment can also be used.

Handel was influenced by Arcangelo Corelli, a leading Italian composer, imitated by Handel with this usage of the "sonata da chiesa" (church sonata): four movements that alternate between slow and fast tempos with the last movement usually typifying a dance.

The *Sonata in A Major, Op. 1, No. 3*, thought to have been composed around 1725, is the only one actually assigned to the violin in the Op. 1 set. It begins with a flowing Andante movement in which Handel shows the opening phrase being extended and developed in a slightly contrasting manner. The Allegro that follows is a movement that requires the usage of double-stopping to add color and brilliance. The Adagio that follows is unique because of the written-out embellishments. The writing out of these embellishments was unusual at this time, for it was generally left to the soloist to add his/her interpretations to the piece. The last movement epitomizes the concept of the "sonata da chiesa" by incorporating the feel of a type of dance called a gigue.

## **from "Four Songs for Voice and Violin", Op. 35 . . . . . Gustav Holst**

- I. Jesu Sweet**
- II. My Soul Has Nought But Fire and Ice**
- IV. My Leman is so true**

**Amanda Catron, voice - Rechel Bryant, violin**

This piece was composed during 1916-1917 while Holst was at Thaxted, a church in England, for a music festival. While there, Holst happened to enter the church at dusk and saw one of his students from Morely College, Christine Ratcliffe, playing her violin and humming a wordless song. This incident gave him the impetus for writing the "Four Songs" for voice and violin. The text is taken from Mary Segar's *A Medieval Anthology*, a book he became familiar with as a student during a lecture on the art and literature of the Middle Ages. In these songs, Holst was able to derive a new rhythmic freedom to the musical expression of the words. Holst is quoted as saying:

I find that unconsciously I have been drawn for years towards discovering the musical idiom of the English language. Never having managed to learn a foreign language, songs always meant to me a peg of words on which to hang a tune. The great awakening came on hearing the recits in Purcell's *Dido*... Since then I've managed now and then to do the same thing with other people's words especially in the violin songs....<sup>1</sup>

Holst originally wrote three songs with Christine Ratcliffe's mellow soprano-voice as his focus; however, he was disappointed to find that she could not play and sing at the same time. So, his thought of having the duet performed by the same person had to be abandoned. He then brought in Dulcie Nutting, another Morely College student, to perform the vocal part; however, the range was a little low for her voice and so Holst composed another higher movement for her, but did not change the original three.

In the first movement, "Jesu Sweet", the singer is asking to be embraced by a feeling of pure love that will cancel out the feeling of hatred, fear or disgust. The violin accompaniment supports this impression. This is achieved by the way the violin seems to follow the flow of the words and provides a basis for the singer to emote effectively.

In the second movement, "My Soul Has Nought But Fire and Ice", the singer delves into the depths of her soul and cries out against the injustices in the world. Again, this is amplified by the violin, for in the opening measure the violin is playing octave chords at a forte volume. As the chords ring, they seem to herald the entrance of the vocal part, thus creating a sense of space and drama.

Holst regarded the last movement, "My Leman is so true", as the nearest approach to his search for a musical idiom which could support the language itself.<sup>2</sup> The violin and vocal part are in constant movement together. This movement seems to reflect both the ability of Jesu to love regardless of any wrongdoing, and his sacrifice on the cross. At the phrase "I'll dwell with thee" he seems to be equating Jesu to a tree (his branches sheltering us from the evils of the world) and that if we prove unfaithful we will mourn the loss of that protective shelter.

The following is the text for the three movements:

Jesu Sweet, now will I sing to Thee a song of love longing; Do in my heart a quick well spring Thee to love above all thing.

Jesu Sweet, my dim heart's gleam Brighter than the sunne beam!

As thou wert born in Bethlehem Make in my thy lovè dream. Jesu Sweet, my dark heart's light Thou art day withouten night; Give me strength and eke might For to loven Thee a-right.

Jesu Sweet, well may he be That in Thy bliss Thyself shall see: With lovè cords then draw Thou me That I may come and dwell with Thee.

My soul has nought but fire and ice And my body earth and wood: Pray we all the Most High King Who is the Lord of our last doom, That He should give us just one thing That we may do His will.

My Leman is so true Of love and full stead-fast Yet seemeth ever new. His love is on us cast.

I would that all Him knew And loves Him firm and fast, They never would it rue But happy be at last.

He lovingly abides Although I stay full long. He will me never chide Although I choose the wrong. He says Behold My side And why on Rood I hung; For love leave thy pride And I thee underfong. I'll dwe!! with Thee believe, Leman, under Thy tree. May no pain e'er me grieve Nor make me from Thee flee. I will in at Thy sleeve All in Thine heart to be; Mine heart shall burst and cleave Ere untrue Thou me see.

. . . Intermission . . .

<sup>1</sup> Michael Short. *Gustav Holst*. (New York: Oxford, 1990), 141

<sup>2</sup> Imogen Holst. *The Music of Gustav Holst*. (London: Oxford, 1968), 58

Many students start preparing for their Senior recital by the end of the sophomore or junior year; however, I went against that standard by putting this recital together in approximately four months. Although I began practicing Handels' Sonata in A major around my sophomore year, I completed all four movements only this year. It was ironic that what made me push for this recital was my near-death experience two summers ago (1990). I was in the hospital for two months with an appendicitis and 100% peritonitis (gangrene internally) and had to have two surgeries, the second of which almost killed me. After this ordeal, I had to re-establish a few things as well as rediscover why I went into music. The rediscovery of why became very clear when I went to Student teach.

Student teaching made me realize that I did have a talent to teach and to bring out the best in my students. It also forced me to hone my skills and, in fact, made the idea of a recital very appealing. During student teaching, I continued my lessons in Muncie with Mr. Weintrob. It was funny how the things that I was relearning paralleled what the students were learning for the first time and how their problems made my learning process that much faster.

After Student teaching, I still continued with my lessons during the summer (1991) and decided to ask Mr. Weintrob if he thought that I would be able to put a recital together. He said that we would try and see what happens, in other words, if he did not feel that I would be able to accomplish this he would cancel it. Now came the process of selecting the music. This, in itself, was rather frustrating, for by this time I was sick of the Handel and that was one of the things that he wanted to put on the program. What made this piece so frustrating was that I had 1) not finished all four movements at this point and 2) I could not see the beauty of it anymore. It wasn't until I found a recording in the library and listened to it was I able to view it as a more than a necessary evil in order to do my recital.

He, Mr. Weintrob, also wanted to put a work on the program that would force me to count, utilize my vibrato and to phrase correctly. This piece was Brahms' Sonata in A major. This piece was my challenge, for not only did the violin have a difficult part but the piano did as well, and when trying to put the two together, well.....!

I needed one more piece to round out my program and a friend of mine suggested Holst's Four Songs for Voice and Violin. It was a piece that she had performed last semester. So, I took it to my voice teacher and she said that as long

as it did not interfere with my violin playing and Mr. Weintrob okayed it, then it was all right with her.

Now that I had the music, I needed to find a piano accompanist and to set a date. Usually this service is provided to you by the School of Music; however, since the number of piano accompanists is scarce, a new criteria was set. The only way that the school would provide an accompanist would be if the recital or performance was degree - related. If this were not the case, the music student would have to find someone and pay for that person's services himself. Since my recital was in conjunction with my Honors degree, the school would provide one for me. I then talked to Mr. Weintrob about setting a date. We decided the month of November would be good as long as it was after the Muncie Symphony Concert and not during Thanksgiving break. I went to Nancy Baker (Music Services) to fill out the appropriate forms and get everything set up. Since this was an Honors recital, I could choose either 3:00 pm or 8:00 pm since these are felt to be the prime hours. However, the date that I chose only had the 3:00 pm slot available. Next, a dress rehearsal time and date had to be selected. The only day it seemed feasible to schedule this was the day before the recital from 10:00 pm till 12:00 am. While I was with Nancy, I asked her about program notes and she said to try and have them ready a month in advance if I wanted the booklet format - if not, then I should turn them in two weeks in advance. In my opinion, the booklet form is more professional - looking and more reflective of an honors student's work. Music Services also helps promote your recital by putting up posters, making the programs, and giving you assistance whenever you need it. Another thing that is available is to have music services schedule someone to either videotape or audio record your recital for a small fee. I had my recital audio recorded by an MET major who needed to record a soloist for a project. She called me and asked if I would let her record my performance if she would give me a free tape of it. I agreed only if my violin teacher also did not care. In order for this to happen, Mr. Weintrob and I both had to sign a release form stating that this student had obtained our permission to do this project.

Many students have invitations made up to invite faculty, friends and relatives. These invitations may be ordered through a regular print shop or the student can design their own. For my invitations I decided to design my own and have them printed at Kinko's. To design these I used the Macintosh computer and the help of one of the Kinko's employees who also happened to

be a music student. With his help, we were able to design a simple, yet elegant invitation. All in all, the most expensive part of the invitations were the envelopes!

During my preparation for the recital a few mishaps occurred. Mainly, my hand position had to be changed because my intonation was suffering. For some reason I started playing a half-step to a whole-step sharp and did not realize it. This change of my hand position also relaxed my hand, improved the intonation, and vibrato. Plus, Mr. Weintrob started to try this new concept on all of his students and it worked for them too. The four months before my recital I began practicing approximately 3-6 hours a day. I have never before practiced so much and I think it was because I had a goal to make this the best that I could. Before, I would skim over things, try to take things at performance speed and never really knew what the word "practice" meant. Now I do. Practicing means going slowly until the passage is perfect and then upping the speed; it is agonizing over every note and rhythm; it is putting aside the outside world for a few hours and concentrating solely upon the music; it is researching the composers and listening to performances by other artists; it is doing dry runs of your performance for friends, nursing homes or whatever, to get used to pressure situations; it is knowing every nuance of the piece and how it should sound. These are a few of my ideas of what practicing means to me now. The other thing that was difficult for me to get used to was playing with an accompanist, especially on the Brahms. My piano accompanist and I would practice everyday for about 2 hours on just that piece, trying to shape it and make our two parts fit together as a unit and not as if we were playing separately. Luckily, we are about the same age and were comfortable working together and we both wanted this recital to go well. After the recital my piano accompanist and I figured up that in the three weeks prior to it we had practiced approximately 80 hours together. Those hours don't even reflect the amount of time we practiced individually!

The saying, " Even the best laid plans can go awry " became very true the week before the recital. For that week, my violin accompanist told me that she could not be at the dress rehearsal. I could have killed her. Since this person was a very good friend of mine I could not chastise her but had to have our teacher take care of the matter. However, before he could say or do anything, she said that now she could come to it. Also that week, I had a dry run of my recital at Westminster Retirement Village, and I picked the day when the state was

checking the home's evacuation techniques and drill practices for fire, or tornado! It was rather nerve-wracking to be playing when someone comes over the loud speaker saying " evacuate the West wing " now or giving the all- clear signal. Also, to know that you are under a time contingency of less than an hour made playing difficult and contributed to a lot of errors by myself and both of the accompanists

I was asked why did I feel it necessary to have this recital, what did I have to prove? Mainly, I had to prove to myself that I was worthy of receiving a music degree and that I had not wasted all of those years. Secondly, I wanted to give something back to my family and friends who saw me through the worst experience of my life, almost dying.

Upon reflection, I wish that I could turn back the clock and redo my first few years here at Ball State over again. What would I change? I would change my practice habits so that when I got to this stage again I would be better than I am right now. Granted, I have a long way to go to achieve what I think I want in my playing; but, now I know what it takes to get it to that level.