



SCHOOL OF MUSIC

UNO School of Music
presents

Dan Auerbach
Guest Artist, Solo Violin

Monday, March 11, 2019 6:00pm
Strauss Performing Arts Center | Recital Hall

Partita in D Minor for Solo Violin BWV 1004

J.S. BACH (1685-1750)

Allemande
Courante
Sarabande
Gigue
Chaconne

Hudba for Solo Violin, Op. 9b

ALOIS HÁBA (1893-1973)

Allegro non troppo
Andante cantabile
Scherzo energico
Moderato

Sonorities II for Solo Violin

PATRICK HARDISH (b. 1944)

Dawns on the Horizon for Solo Violin

ANTON ROVNER (b. 1970)

Caprices, Op. 1

NICCOLÓ PAGANINI (1782-1840)

No. 14 in Eb Major

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J.S. Bach: Partita No. 2 in D Minor

In December 1717, Johann Sebastian Bach left the employment of Duke Wilhelm Ernst of Weimar, where he had served as chamber musician and organist for the previous nine years. It was not a cordial parting. The Duke apparently placed Bach under house arrest for his final month in Weimar and gave him an "unfavorable discharge." By this point, Bach had secured a music director position at the court of Anhalt-Cöthen, working for Prince Leopold. Most of Bach's works from this period were secular, including the sonatas and partitas for solo violin. The three sonatas and three partitas for unaccompanied violin, composed about 1720, represent one of the summits of the violin literature. The three sonatas are all in sonata di chiesa ("church sonata") form, a set of four movements in slow-fast-slow-fast sequence, which Bach may have encountered in the violin sonatas of Arcangelo Corelli. Bach's partitas are collections of between five to seven movements in dance forms that incorporate the expected suite sequence of allemande-courante-sarabande-gigue, but in all three partitas Bach makes changes in this basic pattern. The Partita No. 2 in D minor has become the most famous of Bach's six works for unaccompanied violin, for it concludes with the chaconne, one of the pinnacles of the violin literature. While the first four movements, all binary stylized dances, present the expected partita sequence, Bach then springs a surprise by closing with a chaconne longer than the first four movements combined. The chaconne is built on a ground bass in triple meter over which a melodic line is repeated and varied. The chaconne demands great skill from the performer. It becomes unbelievably complex on the unaccompanied violin, which must simultaneously suggest the ground bass and project the melodic variations above it. At the center section Bach moves into D Major, only to return back to D minor. Bach drives the Chaconne to a great climax and a restatement of the ground melody at the close.

Alois Hába: Hudba for Solo Violin, Op. 9b

Alois Hába (1893-1973), a Czech composer noted for his work on microtonal music, composed the *Hudba* in 1922. The *Hudba* combines Hába's passion for microtonal music, specifically quarter-tones in this case, with his love for folk music. He was undoubtedly influenced to pursue this path through his early education. He played the violin in his father's folk music ensemble, which performed for private and public villages, town, and rural festivities. He also obtained an early domestic training in singing from his mother, a reputed folk song singer of the day. While Hába achieved a personal style, he was greatly influenced by the composer Arnold Schoenberg and sought to emancipate music from tonal and formal constraints. He achieved recognition, garnering awards, and held important positions including a teaching position at the Prague Conservatory. He published important works on microtonal music, and also proposed new microtonal instruments, such as quarter-tone clarinets and trumpets. He was a prolific composer, and wrote for nearly every instrument. His string quartets alone number sixteen. Hába anchored his musical inspiration in his native region of Moravian Wallachia, where he perceived microtones in traditional folk songs. However, he was also attracted to folk music of other regions, including Middle Eastern music. On a more general level, Hába did not see microtones as new interval values, but rather alterations in the half-tone system by which he wished only to emphasize the content aspect of his music. To perform this work is challenging, though, not only because of microtonal intervals, but also because it demands interpretative skill. The work does not merely "play itself". For example, there are no bar lines throughout the entire work. The work is virtuosic in nature, giving the violin numerous fast, technically demanding passages, made all the more difficult as a result of the micro-intervals. I find Hába's work refreshing. Counteracting the standardizing effect recording has had on classical performance practice, it forces the performer to make difficult choices, ensuring that each rendition of the same work stands apart from all others. I have come to appreciate the *Hudba* as a work that can stand alongside many other notable solo violin compositions. I have recorded this work as a world premiere for MSR Classics, and it has received rave reviews from publications across the globe. American Record Guide cites: "Auerbach is in full command of this work."

Patrick Hardish: Sonorities II

Patrick Hardish has received awards from Meet The Composer, the Margaret Fairbanks Jory Copying Assistance Award from the American Music Center, and has contributed articles and reviews from *MLA Notes* and the *New Music Connoisseur*. He is a graduate of Juilliard and Columbia University, and also holds degrees from Queens College – CUNY. *Sonorities II* for violin was composed in 1985 and is a part of a series of works for solo instruments called *Sonorities*. The composer's main objectives in this series are to showcase the technical ability of the performer and the use of a modern vocabulary particularly regarding color and timbre. Dr. Auerbach has vast experience with the work, having performed it at an international festival in Moscow, Russia.

Anton Rovner: Dawns on the Horizon

Anton Rovner was born on June 28, 1970 in Moscow, Russia into a family of writers and poets. In 1974 he and his parents moved to the United States. He studied composition at the Pre-College Division of the Juilliard School in New York with Andrew Thomas, then at the Juilliard School with Milton Babbitt, receiving his Bachelor of Music degree in 1991 and his Master of Music degree in 1993. In 1989-1990 he studied composition with Nikolai Sidelnikov and music theory with Yuri Kholopov at the Moscow Conservatory through the IREX Arts Exchange program. He took music theory courses with Jeff Nicholls and Joseph Dubiel at the Music Department of Columbia University (New York). From 1993 to 1997 he was the artistic director of the "Bridge" contemporary music concert series in New York. From 1994 to 1997 he studied composition with Charles Wuorinen at the Music Department of Rutgers University, receiving his PhD degree in 1998. He took private lessons with Tristan Murail. Since December 1997 he has lived in Moscow Russia. His music has been performed in New York, Moscow, St. Petersburg, Bryansk, Nizhni-Novgorod, Perm, Ekaterinburg, Kiev, Lviv, Odessa, Chisinau, Bucharest, Paris, Freiburg, Helsinki, Seoul and Caracas. The concert organizations and chamber music ensembles who have performed his music include the American Festival of Microtonal Music and the Composers' Concordance concert organization in New York, by the "Helix!" Ensemble in New Jersey, by the Moscow Ensemble of Contemporary Music, the Studio for New Music ensemble, the 20th Ensemble and the Gallery of Actual Music ensemble in Moscow, "eNsemble" and the Sound Ways ensemble in St. Petersburg, the Ekaterinburg Ensemble for Contemporary Music in Ekaterinburg and the Archaeus Ensemble in Bucharest. His music has been performed at the "Moscow Autumn," "Moscow Forum" and "Alternativa" festivals, the "Sergei Berinsky Club" and the Piotr Jurgenson Salon in Moscow, the "Sergei Oskolkov and his Friends," "From the Avant-garde to the Present Day," "Sound Ways," "Pythian Games" and "Russian Music. The 21st Century" festivals, the Nikolai Roslavetz and Nahum Gabo Festival for the Arts, the Festival of Contemporary Music in Perm, the "Contrasts" festival in Lviv, the "Two Days and Two Nights of New Music" festival in Odessa and the "Days of New Music" in Chisinau. He has been a member of the Russian Composers' Union since 2001. He has taught at the Department of Interdisciplinary Specializations for Musicologists of the Moscow Conservatory since 2002. In 2005-2011 he studied at the Moscow Conservatory's post-graduate program with Valentina Kholopova, having written his dissertation "Sergei Protopopov: Musical Compositions and Music Theory Works," which he defended at the Gnesins' Russian Academy of Music in 2011, receiving the degree of Candidate of the Arts. He has contributed to music theory journals in Russia, USA, Canada, Azerbaijan and other countries, including such journals as "Muzykal'naya akademiya," "Muzyka i vremya," "Muzykovedenie" and "Muzykant-klassik" in Moscow, "Problemy muzykal'noy nauki/Music Scholarship" in Ufa, Russia, "20th/21st Century Music" and "New Music Connoisseur" in New York, "Musicworks" in Canada, "Musica Ukrainica" in Odessa and "Musiqi Dunyasi" in Baku, Azerbaijan, and has participated in numerous conferences in Moscow (the Moscow Conservatory and the Scriabin Museum), St. Petersburg (the festival "From the Avant-garde to the Present Day"), Ekaterinburg, Vilnius, Grodno and Berlin. Since 2012 he has worked as a translator and the member of the editorial board of the journal "Problemy muzykal'noy nauki/Music Scholarship." He has participated in organizing contemporary music concerts at the Piotr Jurgenson Salon, the Rachmaninoff Hall of the Moscow Conservatory and in numerous other venues in Moscow. Presently he is organizing the concert series "Muzykal'nye mosty" ["Musical Bridges"] at the Myaskovsky Hall of the Moscow Conservatory.

Dawns on the Horizon is a work that was dedicated to Dan Auerbach and employs microtonality, as well as the 128 octave tuning that was pioneered by Johnny Reinhard, Director of the American Festival of Microtonal Music. Dr. Auerbach has performed this work on multiple occasions, both in the U.S. and Europe.

Niccolò Paganini: Caprices for Solo Violin Op. 1: No. 14

The celebrated violin soloist Ivry Gitlis, in the *Art of Violin*, states: "The history of the violin can probably be divided from the time before Paganini and after." Paganini was indeed the most celebrated violin virtuoso of his time, and left his mark as one of the pillars of modern violin technique. *The 24 Caprices for Solo Violin, Op. 1*, were written around 1805. This single, unique work became the basis of virtuoso violin technique as it developed in the second half of the 19th century. The piano virtuosity of celebrated pianists such as Liszt and Chopin also springs from Paganini's caprices. The caprices are in the form of études, with each number studying individual skills. No. 14 explores multiple stops. Stylistically, the piece imitates brass fanfares.

DAN AUERBACH, VIOLIN

Dan Auerbach has been hailed by the *New York Times* for his "quiet virtuosity." *The Village Voice* cites "Violinist Dan Auerbach plays marvelously." In demand as a concerto soloist and recitalist, he has performed in every major venue in New York City. A fellowship recipient of the America-Israel Cultural Foundation (AICF), he has appeared as concerto soloist with festival orchestras in the U.S., Canada and Israel, including Aspen, Bowdoin, Saratoga, Victoria, and The Jerusalem Music Center, collaborating with members of the Israeli Philharmonic, Israeli Chamber Orchestra, Jerusalem Symphony and Radio orchestras. As a chamber musician, Dan Auerbach has collaborated with members of the Vermeer and Juilliard Quartets, the New York Philharmonic, the Metropolitan Opera Orchestra, the Dallas Symphony, Orpheus Chamber Orchestra, New York City Ballet Orchestra, and other leading ensembles. Recent highlights include a U.S. recital tour, numerous concerto and chamber music appearances in NYC, including a chamber music recital at the DiMenna Center, masterclasses throughout the U.S., and broadcasts of his performances on WBLV and Michigan Public Radio. A CD "The Devil's Trill" with pianist Joshua Pierce has recently been released on the MSR Classics label. The CD has been hailed as "thoroughly enjoyable from first note to last" and "Auerbach's playing is first-rate". The CD features a world premiere of Alois Hába's *Hudba* for solo violin, a microtonal work. Magil, in *American Record Guide*, writes that "Auerbach is fully in command of this work."

A strong proponent of new music, Dan Auerbach has performed and toured extensively with such ensembles as Continuum, the New Juilliard Ensemble, and members of the American Composers Orchestra. He has collaborated with leading composers, including Fred Lerdahl, Sebastian Currier, Bright Sheng, and La Monte Young. A long-time specialist in microtonal music, he has toured Finland, Russia and New York City with the American Festival of Microtonal Music (AFMM). Additional recent recitals include festivals in St. Petersburg and Moscow, Russia, the Ukraine, Brussels, and Cologne. In addition, Dr. Auerbach's upcoming performances include concerto appearances in New York, and numerous recitals, masterclasses, and engagements throughout the U.S. Most recently, Dr. Auerbach performed a Carnegie-Weill Hall Debut, as part of the Auerbach-Pierce Duo. His recordings on the Pitch label include *The American Festival of Microtonal Music: Classic, Chamber, Ideas & Early*. Dan Auerbach also specializes in klezmer and world music. His CD with the David Glukh Klezmer Ensemble, *Live! from New York* was described as "phenomenal...Bravo!"

Dan Auerbach has been awarded prestigious awards, grants and scholarships from the American String Teachers Association, the America-Israel Cultural Foundation, The Juilliard School, Rutgers University, the College of Staten Island, the City University of New York, the Iowa Music Educators Association, the Georgia American String Teachers Association, the Georgia Music Educators Association, Humanities New York as well as a multitude of private foundations. He holds B.M. and M.M. Degrees in violin performance from The Juilliard School, and a D.M.A. from Rutgers University. While a graduate fellow at Rutgers University, he was awarded the Irene Alm Memorial Prize for a graduating doctoral student for excellence in performance & scholarly research.

His mentors include Dorothy DeLay, Felix Galimir, Harvey Shapiro, Lewis Kaplan, and Arnold Steinhardt. While studying in Israel, his teachers included Ilona Feher and Yair Kless. Dr. Auerbach has served on the faculties of the Juilliard Pre-College, Bowdoin International Music Festival, and has worked with Roberta Guaspari and the Op. 118 Harlem School of Music. During the summer he teaches at Blue Lake Summer Arts Festival. His students have gone on to win regional and All-State competitions and gain admittance to prestigious university Music departments, including Cornell, University of Pennsylvania, University of Chicago, and Columbia University. As a conductor, Dr. Auerbach has been invited to conduct university and festival orchestras throughout the U.S., frequently combining solo recitals, masterclasses and presentations. Dr. Auerbach currently serves as Assistant Professor of Music at the College of Staten Island, City University of New York, where he teaches violin, viola, chamber music, and conducts the CSI Orchestra. Dan Auerbach performs on a violin made by renowned luthier, Vanna So.

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