

* VIRTUOSITY

MUSIC THAT IS *REALLY, REALLY* HARD TO PERFORM

* Concert Reports
due October 28



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PRESENTS

MID-EAST TAPESTRY QUARTET

CORALIE RUSSO oud
ROBBIE BELGRADE riqq
VINCE DELGADO kanun & percussion
TOM SHADER acoustic bass



PRESENTS A LECTURE AND DEMONSTRATION OF
ARABIC · TURKISH · ARMENIAN · PERSIAN
CLASSICAL, FOLK AND POP MUSIC GENRES

WEDNESDAY
OCTOBER 22
7:00 to 8:30PM
free and open to the public

San José State University
MLK Library · Room 225/229
150 E. San Fernando St. San José
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vince@vincedelgado.com

Mid-East Tapestry Quartet

Wednesday, Oct. 22

7:00-8:30 PM

MLK Library, Room 225/229

Free



*affaire de
la flûte*

Alexandra Urfer,
graduate recital

Oct. 27, 7:30pm
SJSU Concert Hall



Alexandra Urfer, flute
Graduate Recital

Monday, October 27
7:30 PM
SJSU Concert Hall

Free

*WHAT IS VIRTUOSITY?

- *From Italian *Virtuoso*—“a technically accomplished musician”
- *Root word in the Latin *Virtus*—“Skill, Excellence, Manliness”

*WHAT IS VIRTUOSITY?

- *The emphasis on **technical accomplishment** sometimes implies a **lack of artistic worth** in virtuosos and pieces that seem difficult for the sake of difficulty

* J. S. Bach
Prelude from Violin Partita No. 3



- * Partitas written in 1720 by J. S. Bach during his **Cöthen period** when he wrote mostly chamber music
- * Bach wrote **3 partitas** paired with 3 sonatas
- * All are for **unaccompanied violin**

- *“Partita” = Italian for “parts” or a “piece made up of parts”
- *Bach’s partitas are collections of dances
- *Partita No. 3 is introduced with a prelude, e.g. a freeform introductory piece
- *This prelude is similar to the prelude to his Cello Suite No. 1: musical figuration is spun out over the course of the piece.

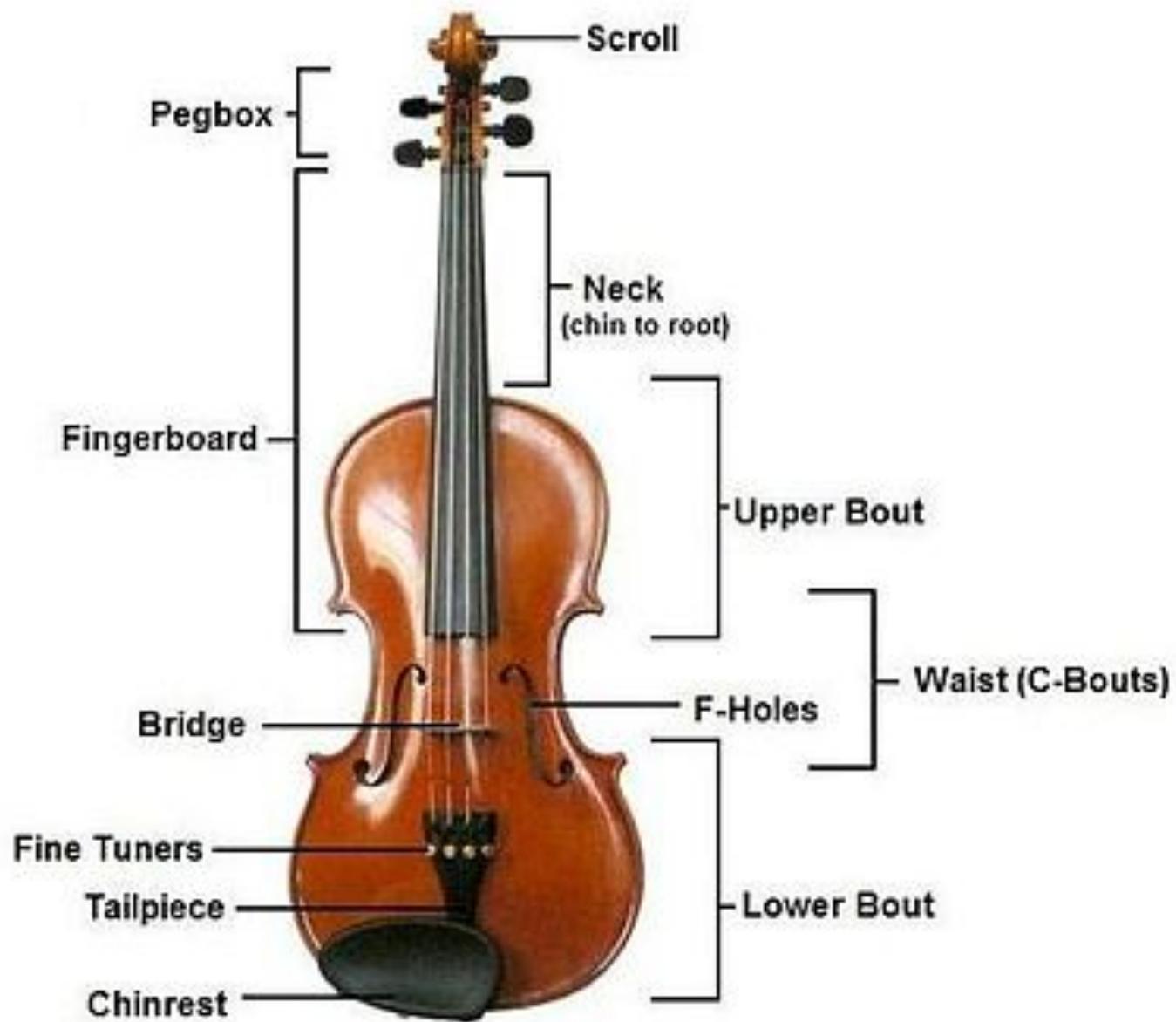
Partia 3^{da} à Violino Solo senza Basso.



Prelude in Bach's handwriting

- * Completely solo (no accompaniment)
- * Complete work is long
- * Fast tempo
- * *Moto perpetuo* = “Perpetual Motion”
- * Left hand fingering on the fret board
- * Right hand bowing and string crossing

* Technical Difficulties



Parts of the Violin



Photos8.com

Right hand on bow, Left hand on fingerboard



* Niccolò Paganini
Caprice No. 24
from *24 Caprices for Violin*



- ***Niccolò Paganini** (1782-1840) one of the greatest violinists
- ***Pushed the boundaries** of violin playing technique
- ***Sets the standard of technical accomplishment** not only for the violin, but for all instruments

*Paganini's technical skill was so amazing many people thought he had made a deal with the devil



- *The **24 Caprices** written 1802-1817
- ***Caprice** = (Italian *capriccio*) **free form piece**, often technically difficult
- *Paganini's caprices are **études** (Fr. "study") e.g. a piece written as a **technical study**

*No. 24 written as a **theme and 11 variations**, each variation exploring a **different violin playing problem**

24
TEMA
quasi Presto



Theme of Paganini's 24th Caprice

Theme in A minor

1 Arpeggios (range)

7 High triplets

2 Chromatic scales

8 Thirds with Triple Stops

3 Octave double stops

9 Left-hand Pizzicato

4 High chromatic scales

10 High Position

5 Range/Octave leaps

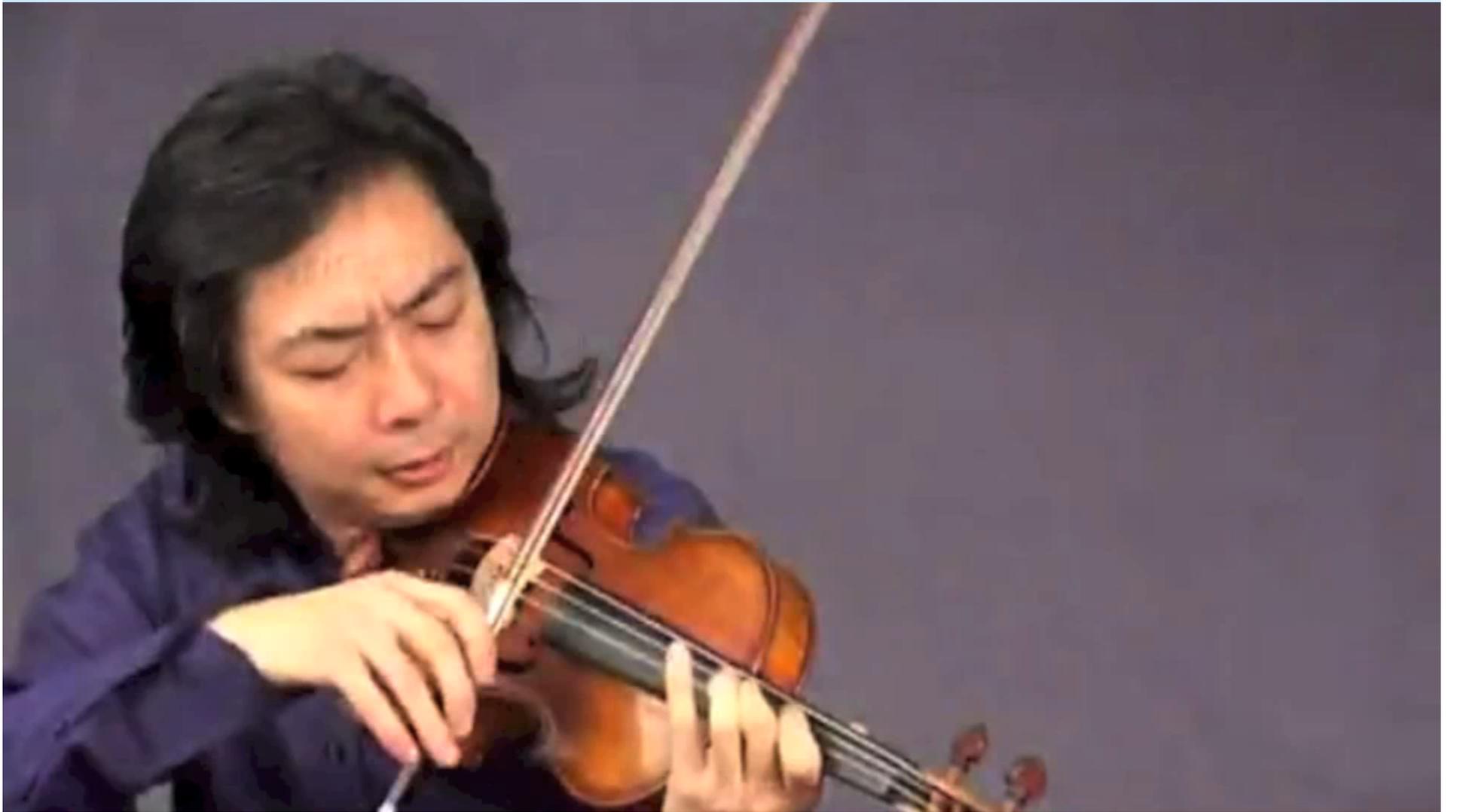
11 Double stops

6 Thirds/Tenths

Finale (Arpeggios)

- * **Fast Tempo** (bowing and left-hand fingering)
- * Large **range**, extreme ranges, switching between ranges
- * **Double and Triple stopping** = playing on 2 or 3 strings at once)
- * **String crossing** = moving back and forth between strings
- * **Pizzicato** = plucking the strings, rather than bowing. Usually done with right bow hand: Paganini **uses left fingering hand** to pluck the strings

* Technical Difficulties



* Frédéric Chopin
Waltz in D flat Major Op. 64, No. 1
“The Minute”



- * Polish composer Chopin wrote the waltz in 1847 as **part of a set** of 3 waltzes
- * In three-part **ternary form** [A - B - A]
- * Chopin inspired to write piece by watching a **small dog chase its tail**
- * Chopin called the piece “**Valse du petit chien**” [Little dog waltz]
- * Frequently used as an **encore** piece by pianists

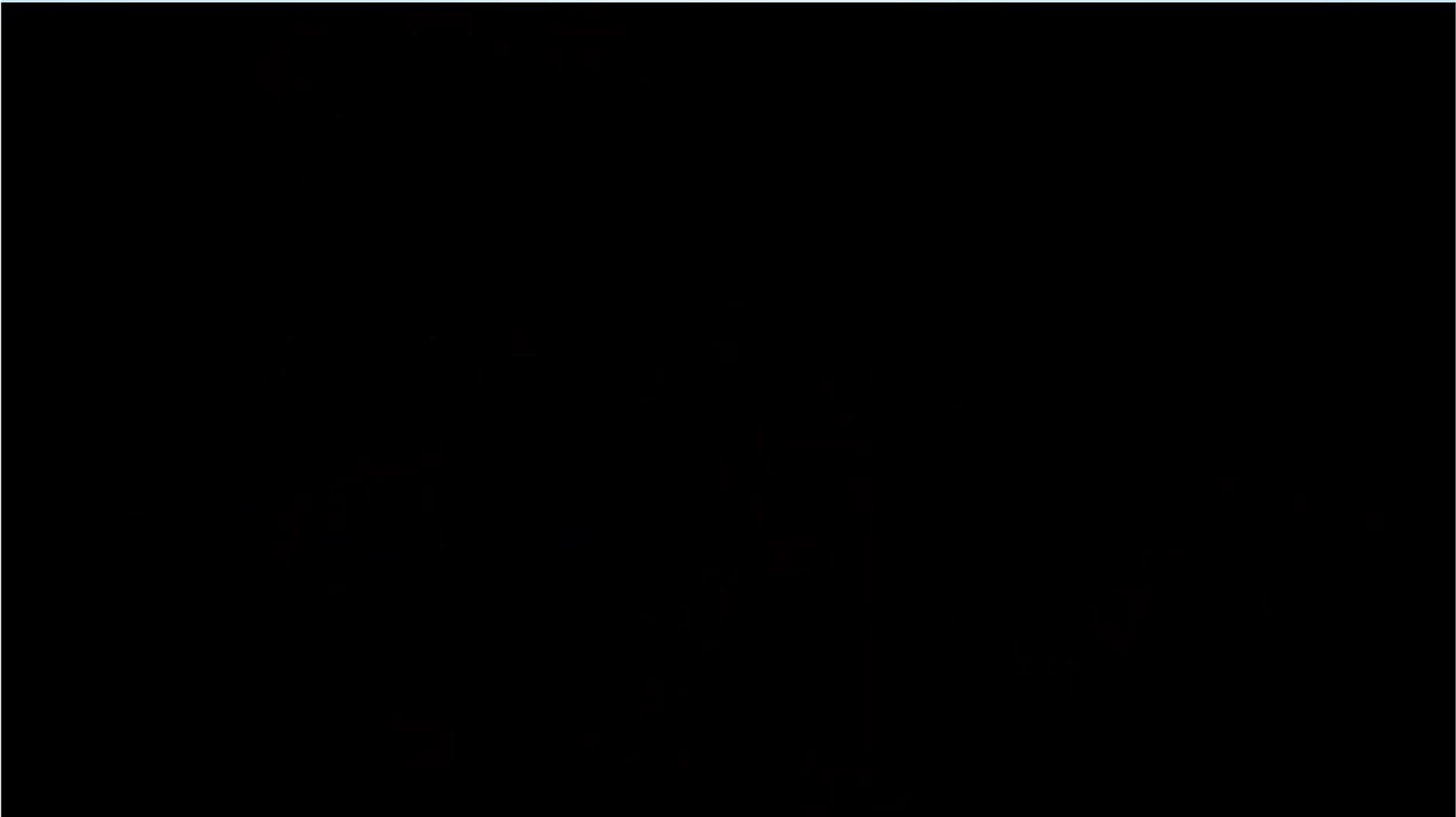
- *Tempo marked “**Molto vivace**” [Very lively], e.g. “very fast”
- *It has become a tradition to play the piece very fast = nickname of “**Minute Waltz**”
- *Almost **impossible to play in one minute** [usually last around two minutes]

- *Encore is a **piece added by the performer** at after the formal end of a performance **by the request of the audience**
- ***Encore** = French for “again” and “some more”
- *Audience requests the piece by **continuous applause** and yelling “**Encore!**”

* Ironically, the French usually use the Latin word “**Bis**” to ask for an encore

- *Fast Tempo
- *Syncopated rhythm in the repetitive right-hand melody
- *Large range in some of the phrases
- *Large jumps in left-hand accompaniment

*Technical Difficulties



Pianist Valentina Lisitsa plays the “Minute” Waltz

* Nikolai Rimsky-Korsakov
“Flight of the Bumblebee”
from *Tsar Saltan*



- * Nikolai Rimsky-Korsakov one of the great Russian composers
- * Close friend of **Modeste Mussorgsky**
- * **Amazing orchestrator**; writes book about writing for the orchestra

- *Writes many operas, but **best-known today for orchestral works**
- *“Flight of the Bumblebee” an **excerpt from his opera *Tsar Saltan*** (1899-1900) based on a fairytale poem written by Russian poet Aleksandr Pushkin

*A **programmatic piece** depicting a flying bumblebee

*The “bee” is actually the **opera’s hero, Prince Gvidon**, who has been transformed into a bee by magic to fly to his father, Tsar Saltan

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and contains a simple accompaniment of eighth notes. A blue arrow points from the end of the first measure in the upper staff to the beginning of the second measure. The dynamic marking *pp* is placed above the second measure of the upper staff.

The second system of the musical score consists of two staves. The upper staff continues the eighth-note melody from the first system. The lower staff continues the eighth-note accompaniment. The dynamic marking *pp* is not explicitly shown in this system but is implied from the first system.

The third system of the musical score consists of two staves. The upper staff continues the eighth-note melody. The lower staff continues the eighth-note accompaniment. The dynamic marking *pp* is not explicitly shown in this system but is implied from the first system.

“Flight of the Bumblebee” theme

- * *Very Fast Tempo*
- * *Moto perpetuo* **chromatic** sixteenth notes
- * Piece has been arranged multiple times for various solo instruments

* **Technical Difficulties**



* Wolfgang Amadeus Mozart
“Der Hölle Rache”
from *The Magic Flute*



- *Wolfgang Amadeus writes *The Magic Flute* [Die Zauberflöte] in 1791 to be performed in Vienna
- **The Magic Flute* is a *Singspiel* [German = “sung play”], a work with spoken dialogue and sung numbers, like a musical
- *Based on a *fairytale*-like script by *Emanuel Schikaneder*, who also starred in one of the work’s comic roles

- * One of the major roles is the **Queen of the Night**
- * Written for soprano **Josepha Hofer** (who was Mozart's sister-in-law)
- * Josepha Hofer had a **very high** voice, and could sing **very fast passages**
- * This type of voice is called a **coloratura soprano**

- *The **Queen of the Night's arias** are all written to showcase Josepha Hofer's **extreme range** and fast passage work
- *The aria "**Der Hölle Rache**" goes up to a **high F**, and technically **one of the most difficult arias** for a soprano to sing

*“Der Hölle Rache” is a “rage aria” expressing her anger with her daughter Pamina, ordering her to kill Sarastro, the Queen’s husband (and Pamina’s father)

- * *Extremely* high range
- * Large *Tessitura* = Italian for “texture”, e.g. the range most used in a piece
- * Fast passage work

* Technical Difficulties

- * J. S. Bach, **Prelude to Partita No. 3**, Track 72, *The 99 Most Essential Pieces of Classical Music*
- * Niccolò Paganini, **Caprice No. 24**, Track 79, *The 99 Most Essential Pieces of Classical Music*
- * Frédéric Chopin, **The “Minute” Waltz** (Waltz in D-flat major Op. 64, No. 1), Track 46, *50 Most Essential Piano Pieces*
- * Nicolai Rimsky-Korsakov, **“The Flight of the Bumblebee”** from *Tsar Saltan*, Track 64, *99 Most Essential Pieces of Classical Music*
- * W. A. Mozart, **“Der Hölle Rache”** from *The Magic Flute*, Track 36, *111 Opera Masterpieces*

* **Pieces to Know**

- * Virtuoso, virtus
- * Partita
- * Moto perpetuo
- * *capriccio*
- * Double/Triple stop
- * Pizzicato
- * “Minute” Waltz
- * “Valse du petit chien”
- * Encore, bis
- * Coloratura soprano
- * Rage Aria

* Terms to Know