

Upcoming Events

UNI Horn Choir Day
Saturday, April 9, 2022
All Day

Guest Artist Recital: Amani Azikiwe, viola
Saturday, April 9, 2022
6:00 pm

UNI Trombone Society
Monday, April 11, 2022
8:00 pm

UNI Viola Studio Recital
Tuesday, April 12, 2022
6:00 pm

Spotlight Series: Wind Ensemble
Tuesday, April 12, 2022
7:30 pm

In consideration of the performers and other members of the audience, please enter or leave a performance at the end of a composition. Cameras and recording equipment are **not permitted**. Please turn off all electronic devices, and be sure that all emergency contact cell phones and pagers are set to silent or vibrate. In the event of an emergency, please use the exit nearest to you. Please contact the usher staff if you need assistance.

This event is **free** to all UNI students, courtesy of the Panther Pass Program.

Leticia Gomez, Violin

with
Serena Hou, piano
AnneMarie Tate, violin

In partial fulfillment of the requirement
for the B.M. degree in Music Education
From the Studio of Dr. Steve Sang Kyun Koh

Program

Symphonie Espagnole.....Édouard Lalo
(1823 - 1892)

- I. Allegro non troppo
- IV. Andante

Partita No. 3 in E Major, BWV 1006.....Johann Sebastian Bach
(1685 - 1750)

- III. Gavotte en Rondeau

Danse Macabre.....Camille Saint Saëns
(1835 -1921)

Three Duets for Two Violins and Piano.....Dimitri Shostakovich
(1906 - 1975)

- I. Präludium
- II. Gavotte
- III. Walzer

About the Music

Originally written in 1874, **Symphonie Espagnole** was composed for the violinist Pablo Sarasate and premiered in Paris in February 1875.

Despite the title “Spanish Symphony”, as it translates, it is widely considered a violin concerto today. This piece helped launch a period of time when it was popular to compose Spanish-themed music. For example, a month after this piece premiered Bizet’s opera *Carmen* premiered. This work is one of Lalo’s most often played works, the other being his cello concerto in D minor.

Partita No. 3 in E Major is the last of Bach’s set of 6 Sonatas and Partitas that he wrote in 1720. This particular work has 6 movements in total, the **Gavotte en Rondeau** being the third movement. Bach also transcribed this partita as a suite, but under current research, it is not known what instrument he originally intended the suite for. It

is not known if these works were performed in Bach’s lifetime, much less who the intended performer was, all that is clear is that all 6 of the Sonatas and Partitas were intended for unaccompanied solo violin.

Camille Saint Saëns premiered his tone poem **Danse Macabre** in January 1875. The piece had its origins as an art song for voice and piano, the text for which came from the French Poet Henri Cazalis who based it on the old French superstition of the Dance of Death. It comes from the late middle ages and is about how no matter one’s situation in life, the dance of death unites us all. Saint Saëns later would take this art song and expand/rework it into its current state, replacing the voice part with solo violin and the piano with a symphony orchestra.

Three Duets for Two Violins and Piano, composed in 1955, was a group project of sorts by Shostakovich and his friend Levon Atovmyan. The inspiration for the first two movements was originally taken from other works by Shostakovich. It was his friend Atovmyan that then took some of those works and reworked them to create the first two duets, which eventually became part of the bigger work by this duo: *Five Pieces for Two Violins and Piano*. *Präludium* is taken from Shostakovich’s music from “The Gadfly” and *Gavotte* is taken from his music for the production of the play “The Human Comedy.” The one movement unique to this trio of duets is the last movement: the *Walzer*.

About the Artist

Leticia Gomez is a senior at the University of Northern Iowa studying Instrumental/General Music Education. During her time at UNI, she has performed with the Northern Iowa Symphony Orchestra (NISO) and the UNI Flute Choir and has participated in the pit orchestras for multiple UNI Opera productions, UNI Bach Cantata Series, and several chamber groups in the UNI Chamber Program. She has held multiple positions in UNI’s chapters of Sigma Alpha Iota International Music Fraternity and the American String Teachers Association. For the past 3 years, she had worked as the music librarian for NISO. In the fall she plans on student teaching in Minneapolis, Minnesota, and graduating in December.