SENIOR RECITALS SERIES | SPRING 2022
Saturday, March 26, 2022, 8:00 PM
Taplin Auditorium, Fine Hall

Allie Mangel ’22
Violin

Double Take
An evening of “Second Sonatas” for both baroque and modern violin

Featuring:
Mika Hyman ’22, Baroque Cello
Cameron Khan ’23, Harpsichord

As guidelines continue to change, visit musicprincetoninfohub.com/covid on the day of the event for the latest safety requirements.

This program will be performed without an intermission. The use of photographic, video or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

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PROGRAM

**DARIO CASTELLO**  
(1602-1631)  
*Sonata Seconda from Sonate concertate in stil moderno*  
Mika Hyman ’22, Baroque Cello  
Cameron Khan ’23, Harpsichord  
Duration: 7 minutes

**EUGÈNE YSAŸE**  
(1858-1931)  
*Sonata for Solo Violin in A minor, Op. 27, No. 2*  
Obsession – Prelude: Poco vivace  
Malinconia – Poco lento  
Danse des ombres – Sarabande (Lento)  
Les Furies – Allegro furioso  
Durations: 3 – 2 – 5 – 4 minutes

**JOHANN SEBASTIAN BACH**  
(1685-1750)  
Partita No. 2 in D minor, BWV 1004  
Allemanda  
Corrente  
Sarabanda  
Giga  
Ciaconna  
Durations: 5 – 3 – 4 – 5 – 15 minutes

Scan this QR code with your smartphone to access an expanded program with bios, notes, and more.
A NOTE FROM ALLIE MANGEL ’22

Dario Castello: Sonata Seconda from Sonate concertate in stil moderno

Besides his musical works, we know little about the early baroque composer Dario Castello. A Venetian colleague of Monteverdi, Castello published a total of 29 sonatas in two collections: Libro Primo in 1621 and Libro Secondo in 1629. These Sonate concertate are marked “In Stil Moderno,” in the modern style, referring to the virtuosic emphasis on a solo voice with basso continuo rather than the 16th century polyphonic style. For Castello, “In Stil Moderno” also serves as a note to the performer that these works will need to be practiced, otherwise the new style might be difficult to execute! In a single movement, Castello divides his Sonata Seconda into a wide variety of tempos and moods. In fact, Castello was the first composer to mark these sections with terms like allegro and adagio. This modern style and early predecessor of the concerto shepherded in the baroque era of instrumental music, represented by composers like Corelli, Vivaldi, Lully, and Rameau. For this performance, I play on a baroque violin with a baroque bow. The continuo line is performed by Cameron Khan ’23 on harpsichord and Mika Hyman ’22 on baroque cello.

Eugène Ysaÿe: Sonata for Solo Violin in A minor, Op. 27, No. 2

A celebrated concert violinist, Ysaÿe was a major member of French musical circles in the late 19th and early 20th centuries. Born in Liège, Belgium in 1858, he studied with Wieniawski in Brussels and later Vieuxtemps in Paris. While teaching at the Royal Conservatoire in Brussels from 1886 until 1898, he taught several students, including famed soloists Josef Gingold and Nathan Milstein. Contemporary composers dedicated works to him: Debussy, Saint-Saëns, Franck, Chausson. In his own set of six solo sonatas composed in 1923, Ysaÿe pays it forward by dedicating each sonata to a younger violinist. This second sonata in A minor, dedicated to his friend Jacques Thibaud, showcases several virtuosic violin and composition techniques of Ysaÿe’s time. The opening movement, aptly named “Obsession,” directly quotes the prelude of Bach’s third partita, deconstructing and elaborating upon this joyful theme in a somber key. Ysaÿe also introduces a dies irae, a foreboding bassline that resurfaces in the other three movements. The “Malinconia” is a sorrowful siciliano constructed out of two contrapuntal melodic voices. In the third movement, the “Danse des ombres,” or “Dance of the Shadows,” the dies irae forms the basis of a theme and variations. In “Les Furies,” these Greek figures of vengeance bring us to a breathless whirlwind finish. In this recital, I perform Ysaÿe’s sonata on a modern violin with a modern bow.
J.S. Bach: Partita No. 2 in D minor, BWV 1004

From 1717 until 1723, Bach served as the Kapellmeister for Prince Leopold in Köthen, Germany. During this period, he composed several of his most famous works: the Brandenburg Concertos, the cello suites, and, in 1720, his six sonatas and partitas for solo violin. In its first four movements, the second partita in D minor follows the format of a typical Baroque dance suite: an allemanda, from the French word for “German”; an Italian-style corrente, marked by its “running” triplets; a sarabanda, an originally Spanish dance turned into a slow form in French and German styles; and a gigue, an English-style jig here composed in 12/8. However, it is the fifth and final movement that makes the second partita unique. In the Ciaconna, about as long as all the other movements combined, Bach takes us through an astonishing range of emotions and colors, all through a set of variations upon a simple repeating bassline. As the piece works its way from D minor to D major to a final return to D minor, Bach constructs lyrical melodies and complex polyphonies, bringing out as many as four voices on a single instrument.

I feel a strong personal connection to the Chaconne in particular. It is the piece I had always wanted to learn how to play. I began working on it during the lockdown of summer 2020, when the world slowed down and gave me the time I needed and the time the piece deserved. Over Zoom lessons, my teacher, Nancy Wilson, helped me learn how to approach the piece in new ways, teaching me to experiment with consonants, vowels, inflections, and phrases. Above all else, she taught me to approach the Chaconne with curiosity and joy. In this recital, I perform Bach’s partita on a modern violin with a baroque bow.
ABOUT

Allie Mangel ’22
Allie Mangel is a violinist and Comparative Literature major from Homewood, Illinois. She has been playing modern violin for 13 years. In Chicago, she studied with Carl Johnston and performed with the Chicago Youth Symphony Orchestra. She now studies both baroque and modern violin with Nancy Wilson. On campus, Allie performs with the Princeton University Orchestra, Early Music Princeton, and Princeton Camerata, a chamber orchestra that she also co-conducts. As part of the Program in Performance, she has participated in masterclasses with Ron Copes, Jennifer Fratschi, and Jennifer Koh. Allie teaches private lessons for the Trenton Youth Orchestra and previously volunteered as a violin coach for the ensemble. She plays the djembe and other percussion instruments in the African Music Ensemble. Allie has also explored opportunities to perform in non-concert settings by conducting pit orchestras and being an on-stage actor-musician for musical theater shows, as well as participating in a local bluegrass jam. In 2019, she also worked on the production team for Les Promenades Musicales du Pays d’Auge, a baroque music festival in Normandy, France. Besides performing, Allie has pursued music as part of her academic research and is writing her senior thesis on musical and oral transcription in French-language literatures.

Cameron Khan ’23
Cameron Khan is an AB candidate in Chemistry from Fairfax, Virginia currently pursuing a Performance Certificate in Harpsichord. He has been playing harpsichord for 4 years. He is an active member of Early Music Princeton and is performing in Princeton’s upcoming production of Purcell’s *Dido and Aeneas*. He currently studies with Wendy Young and has studied previously with Mark Edwards (Oberlin Conservatory), Lisa Goode Crawford (Eastman School of Music), and Lois Narvey (Levine School of Music, DC). He has attended the Baroque Performance Institute at Oberlin Conservatory three times and intends to audition for Masters’ of Music programs next fall. He specializes in the music of the early-mid French Baroque, specifically that of J.H. d’Anglebert and François Couperin. He also maintains a keen interest in French classical opera and can often be found listening to Rameau’s *Zoroastre*.

Mika Hyman ’22
Mika Hyman began playing cello at the Royal Academy of Music at age six under the guidance of Wendy Max and Lara Moore. Quickly realizing her passion for chamber music, she began attending chamber music courses including Procorda and MusicWorks where she was coached by musicians including Annabelle Thwaite, Julian Lloyd Webber, and members of the London Haydn Quartet. Mika continued her musical studies by enrolling at the Junior Guildhall School of Music where she began studying under Genevieve Sommer. From September 2015 till June 2017 she was Principal Cellist of Junior Guildhall’s Symphony Orchestra. After Sommer’s retirement from Guildhall, Mika was taught by Alfia Nakipbekova before coming to Princeton where she shifted her attention towards Early Music. At Princeton, Mika is a member of Early Music Princeton and is taught by Sarah Cunningham.