



PROGRAM IN PERFORMANCE SENIOR RECITALS 2023

Monday, May 1st, 2023, 7:00 PM

Taplin Auditorium

Adrian Rogers

Violin

Unbounded

Featuring:

Eugene Liu '24

Soncera Ball '25

Toussaint Jones '25

Sebastian Castro '25

Richard Qiu '23

Mark Livshits

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

**CARLOS
GARDEL**

Por Una Cabeza arr. Augustin Hadelich
Eugene Liu '24, Violin
Duration: 3 minutes

**TOUSSAINT
JONES**

e/Immigrance
Soncera Ball '25, Narrator
Sebastian Castro '25, Piano
Duration: 10 minutes

**CLAUDE
DEBUSSY**

Violin Sonata
I. Allegro Vivo
II. Intermede
III. Finale
Richard Qiu '23, Piano
Duration: 15 minutes

Intermission

**LEONARD
BERNSTEIN**

The Serenade, after Plato's Symposium
I. Phaedrus: Pausanias
II. Aristophanes
III. Erixymathus
IV. Agathon
V. Socrates: Alcibiades
Mark Livshits, Piano
Duration: 35 minutes

PROGRAM NOTES

By Adrian Rogers

Por Una Cabeza (Gardel 1935)

Oozing with swagger and style, Por Una Cabeza is a tango written by Carlos Gardel. Translated to "By a Head," the original lyrics detail a man derailed by gambling on horse races. Despite the somber subject matter, the tune has gone on to receive widespread popularity, appearing in films like Schindler's List and True Lies. This arrangement, created by Augustin Hadelich, takes the piece's original motifs and imbues them with dynamic virtuosity. Here each violinist is allowed to shine, with the duo trading the main themes and embellishing them with dramatic flairs. Harkening back to old-school virtuosos, this piece is a modern take on a classic tune.

e/Immigrance (Jones 2023)

When I originally approached both Toussaint and Sunny with an idea for a commission for my recital at the beginning of the summer, they both jumped at the idea of creating a piece that featured dialogues between the violin and narrator. What resulted is e/Immigrance, a series of eclectic musings written for violin, piano, and narrator. While the piano provides robustness and structure to the piece, Toussaint uses the violin to full effect by employing a wide range of techniques, and textures to make the instrument shine. Simultaneously, poetry is woven into the fabric of the piece, with the narrator inserting their musings throughout the work.

Notes from the Narrator: This piece started with a simple idea: leaving home. Over time, it evolved into something more complex. As we discover through our naïve but hopeful narrator, sometimes it is absolutely necessary to leave home, despite the risks, in order to seize the fullest and most beautiful life that one can. She "leaves" in a very literal sense, setting out towards the mountains with nothing on her person but her own determination to see and do everything. Her naivety eventually gets the best of her and she falls fatally ill, but is fortunate enough to be reclaimed by the earth and join the vast ecosystem of creatures, earth, and plant life at the base of the mountains. At its heart, this is a story about wanderlust, the joy of being alive, and making the most of one's brief and magical time in this world. (Written By Soncera Ball)

Violin Sonata (Debussy 1917)

Debussy's violin sonata takes a major departure from the form, resembling the traditional violin sonata in name only. Instead, Debussy seeks to create a sonic landscape that shifts unpredictably throughout the three movements. Heavily inspired by both Spanish music and jazz forms, the piece pulls in tunes that would more likely be found in late-night clubs than a concert hall. The structure is similarly untraditional, following a more nebulous, meandering path rather than a more stringent sonata form. While the sonata is uncharacteristic in many ways, some elements remain consistent with Debussy's compositional style. Wandering arpeggios in the piano often provide sonic allusions to the ocean, a popular subject for Debussy, while the effervescent colors and textures in the violin part create a dreamlike character reminiscent of *La fille aux cheveux de lin*.

The Serenade, after Plato's Symposium (Bernstein 1954)

Written in 1954, the Violin Serenade was Bernstein's first and final journey into writing a concerto. Originally scored for solo violin, string orchestra, percussion, and harp, the piece is inspired by Plato's seminal work: *The Symposium*. While Bernstein insisted that the piece was not programmatic, each movement is named after an important philosopher in the *Symposium*, and the tone of each movement seems to correspond with the character of each of the five major figures of the work.

The first movement begins with an impassioned decree from the solo violin, before turning into a fervid and embittered conversation between the violin and piano. Following this, Bernstein utilizes the five-movement structure to allow for a wide range of characters and colors within the middle three movements. Not limited to a single structure, these include a playful folk tune, a frenetic scherzo, and a sorrowful lament that concludes with another powerful cadenza. Finally, Bernstein concludes with "Socrates," a bold and boisterous finale that feels at home with some of his more American tunes.

ABOUT THE PERFORMERS

Adrian Rogers '23 is a senior at Princeton University majoring in economics with certificates in Music Performance (Violin and Conducting), Architecture and Engineering, and History and the Practice of Diplomacy. Hailing from New York City, he has almost 20 years of classical music experience spread throughout studies in piano, violin, viola, and conducting. Recently, Adrian has brought his violin playing into musical ventures outside of the classical sphere, exploring Jazz and Rock as extensions of his more traditional background.

Adrian began his music journey at the age of 3 on the Piano. Since then he has gone on to compete in the International Besançon Competition for Young Conductors, and currently serves as the artistic director of Princeton Camerata, a chamber orchestra dedicated to highlighting underrepresented artistic voices and expanding the 20th century musical canon. Through Camerata, Adrian has been able to explore a wide range of repertoire, programming works by Sibelius, Ginastera, Korngold, Respighi, Kodaly, Akiho, and several commissions by young composers. Adrian is also a teacher at the Trenton Youth Orchestra, and an avid violinist in the Princeton University Orchestra. He currently studies violin with Anna Lim, and conducting with Michael Pratt as part of the Princeton Music Performance Program.

Eugene Liu '24 is a third-year student studying computer science, statistics, and machine learning and has been a violinist for over 17 years. Based in the Boston area, Eugene is an alumnus of the New England Conservatory Pre-College Program and studied violin under both Maria Benotti and Donald Weilerstein.

A former member of the Boston Philharmonic Youth Orchestra, Eugene served as concertmaster during the 2018-2019 concert cycle. Eugene has since gone on to perform as a soloist with his former youth orchestra, the Boston Community Chamber Orchestra, and the Boston Philharmonic under the baton of Benjamin Zander. A lover of the finer things in life, Eugene is an avid collector of classical vinyl, fountain pens, watches, and Star Trek memorabilia. In his free time, he enjoys playing pick-up basketball and finding new restaurants to try!

ABOUT THE PERFORMERS

Soncera Ball '25 is a philosophy major from Point Pleasant, New Jersey pursuing certificates in creative writing and conducting. She is a member of the climbing team and the Princeton University Orchestra, as well as being the assistant conductor of Princeton Camerata. In her free time, Sunny can be found writing poetry, hiking, jamming with friends, and ruminating.

Toussaint Jones '25 is a music major from Albany, New York. He is a self-taught composer and a multi-instrumentalist. His notated music essays seek to depict images, nature, paintings, histories, and other inspirational wellsprings with an accuracy beyond the capacity of words. In addition to writing orchestral, chamber, and solo music, he is a member of the Princeton-based band Strawberry Milk, fulfilling his childhood dream of being in a progressive rock band. Toussaint loves pre-medieval history, birds, the Catskill Mountains, Adrian's violin playing, and Sunny's poetry.

Richard Qiu' 23 is a senior from Newbury Park, CA, who majors in Economics with certificates in Music Performance for piano, Statistics and Machine Learning, and Technology and Society. At Princeton, Richard is involved in keyboard performance, including harpsichord continuo with Early Music at Princeton (EMP), chamber music with Opus, and piano arrangements with Princeton's Pianists Ensemble (PPE). He has recently had his concerto debut with the Princeton University Orchestra after winning the 2022 PUO Concerto Competition for Mozart's Piano Concerto No. 24 and with Sinfonia for Bach's Harpsichord Concerto in D minor. Richard currently studies piano at Princeton with Dr. Kampmeier from the Manhattan School of Music and previously with Mr. Lavner from the Colburn School of Performing Arts. He also studies the harpsichord with Professor Young.
