

Friday, May 5, 2023, 8:30 PM
Taplin Auditorium, Fine Hall

Michael Fording '23

Viola

Featuring:

Myles McKnight '23, violin

Yevgeny Morozov, piano

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PROGRAM

**W.A.
MOZART**
(1756–1791)

String Duo for Violin and
Viola in G Major, K. 423
Allegro
Adagio
Rondeau: Allegro
Myles McKnight, violin
Durations: 7 – 4 – 5 min

**PAUL
HINDEMITH**
(1895–1963)

Sonata for Viola and Piano,
Op. 11 No. 4
Fantasie
Thema mit Variationen
Finale (mit Variationen)
Yevgeny Morozov, piano
Durations: 3 – 4 – 10 min

**SHULAMIT
RAN**
(1949–)

Perfect Storm
Duration: 10 minutes

**REBECCA
CLARKE**
(1886–1979)

Morpheus
Yevgeny Morozov, piano
Duration: 7 minutes

**ROBERT
SCHUMANN**
(1810–1856)

Adagio and Allegro, Op. 70
Yevgeny Morozov, piano
Duration: 8 minutes

PROGRAM NOTES

W.A. Mozart – String Duo for Violin and Viola in G Major, K. 423

Mozart's string duos (K. 423 and 424) were composed in Salzburg in 1783. The Prince-Archbishop of Salzburg had commissioned six duos from Michael Haydn (the brother of composer Joseph Haydn), but Mozart wrote two after Haydn was only able to complete four. Thanks to Myles for playing the first of these duos with me.

Paul Hindemith – Sonata for Viola and Piano, Op. 11 No. 4

Hindemith, a violist, was one of the most important German composers of the twentieth century. This sonata, composed in 1919, is one of his many works featuring the viola. The three movements of this staple of the viola repertoire are played without pauses. The lyrical first movement ends on an A-sharp, which becomes a B-flat to begin the folk-like theme of the second movement. The variations continue in the third movement.

Shulamit Ran – *Perfect Storm*

Israeli-American composer Shulamit Ran wrote this work for solo viola in 2010. She incorporates a motif from Italian composer Luciano Berio's setting of "Black Is the Color," one of my favorite folk songs. In her program note, Ran writes that "the Berio motif serves as a focal point that, once established, is used as a 'return' moment and the point of departure for extended new elaborations." The work's landscape includes sweetness and "intense, dance-like, ferocious" stretches.

Rebecca Clarke – *Morpheus*

Clarke, a renowned violist, premiered *Morpheus* in New York in 1918. She presented her work under the pseudonym "Anthony Trent." As indicated by its title, this impressionistic piece evokes a dream world through its ethereal harmonies.

Robert Schumann – Adagio and Allegro, Op. 70

Originally written for horn in 1849, Schumann's Op. 70 is often performed on cello or viola. The slow beginning transitions to a lively Allegro, which ends triumphantly.

ABOUT

Michael Fording is a senior in the Department of Religion from Westport, Connecticut. He studies with Jessica Thompson at Princeton and is a former student of Erica Messina, Sarah Smale, and Asya Meshberg. He also studied with Jeffrey Irvine and Kirsten Docter at the Bowdoin International Music Festival. He is an alumnus of the New York Youth Symphony and the Boston University Tanglewood Institute, where he was principal violist. He has performed in masterclasses for artists including Sirena Huang, Mai Motobuchi, Michelle LaCourse, and Lynn Harrell. As a chamber musician, Michael has collaborated with the American, Miró, and Ying Quartets. He has performed at Carnegie Hall, Alice Tully Hall, Boston Symphony Hall, and the National Opera Center in New York.

A native of Ukraine, **Yevgeny Morozov** is a versatile pianist who has appeared in solo and chamber music recitals in the US, UK, Austria, Slovakia, Sweden, Netherlands, Ireland, Iceland, and Ukraine, performing in venues including Weill Hall, National Concert Hall in Dublin, Slovak Philharmonic Hall in Bratislava, and the National Opera of Ukraine in Kiev. He has appeared as soloist with the Slovak Philharmonic Orchestra, National Symphony Orchestra of Ukraine, BBC Scottish Symphony Orchestra, and Royal Scottish Academy Symphony Orchestra, among others. Mr. Morozov is a laureate of numerous international piano competitions, including the Prokofiev International Music Festival (Moscow), Kil's International Piano Competition (Sweden), and J. N. Hummel International Piano Competition (Slovakia). His awards also include the Dorothy Mackenzie Artists Recognition Award (NYC), Semifinals (third round) Prize of the Dublin International Piano Competition, and the Yamaha Music Foundation of Europe Scholarship Award (London)

Yevgeny Morozov regularly collaborates in chamber music performances, drawing on extensive experience with flute, violin and brass repertoire. He has served as a collaborative pianist for Conductors Retreat at Medomak with Kenneth Kiesler, piano accompanist for Yamaha Masterclass with Karl-Heinz Kammerling, and for masterclasses of the principal flutist of the Chicago Symphony Orchestra Stefán Höskuldsson (NYC), and for internationally renowned flutist Paul Edmund-Davies (Philadelphia). His experience as an accompanist also includes various national level events: the National Flute Association (NFA), NJMTA, MTNA competitions and events, as well as Philadelphia Orchestra Greenfield competition, Cooper International Violin competition, and lessons and recitals at the Juilliard Pre-College and Rutgers University.
