



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC
GRADUATE RECITAL

Joan Shalit, violin

STOMP (2010)

John Corigliano
(b. 1938)

Sonata No. 1 in G Major for Violin and Piano, Op. 78 "Regensonate"

Johannes Brahms
(1833-1897)

- I. Vivace ma non troppo
- II. Adagio
- III. Allegro molto moderato

with Manqi Liang, piano

BRIEF INTERMISSION

Sonata No. 7 in C Minor for Violin and Piano, Op. 30 No. 2

Ludwig van Beethoven
(1770-1827)

- I. Allegro con brio
- II. Adagio cantabile
- III. Scherzo. Allegro- Trio
- IV. Finale. Allegro- Presto

with Oskar Castañeda, piano

Banjo and Fiddle

William Kroll
(1901-1980)

with Oskar Castañeda, piano

*This recital is presented in partial fulfillment of the requirements
for the degree of Master of Music in Performance.
Joan Shalit is a student of Anna Presler.*



THURSDAY, 7:00 P.M.
MARCH 27, 2025
CAPISTRANO HALL 151

PROGRAM NOTE

STOMP by John Corigliano

Graceful, beautiful, and elegant; these are a few words that come to mind that are associated with classical violin repertoire. John Corigliano pushes the boundaries of what we expect violin music to be with his composition for solo violin, *STOMP*.

John Corigliano is a prevalent American composer from New York City. *STOMP* was commissioned in 2010 for the International Tchaikovsky Competition, a classical music competition held in St. Petersburg for young musicians. Corigliano modeled his piece on American fiddle music and challenges the performer with “non-traditional classical techniques” including scordatura, and instrument and body percussion. Scordatura is the “de-tuning” of string instruments which challenges the performer to adjust their ear to the new pitches that their fingers usually make on their instrument. Violins are traditionally tuned in perfect 5ths, an overall pleasing sound to our ears allowing natural overtones to resonate with almost every note that can be played on the instrument.

Corigliano warps this by tuning the highest string, E, down a half-step to an E \flat and the lowest string, G, down a minor third to an E-natural. Corigliano embraces this re-tuning and creates deep sultry swung phrases as well as energetic, almost frantic, phrases. This creates clash and dissonance and expands the range of the instrument lower, allowing a deeper tone to be explored and experimented by the performer.

In addition to scordatura, the soloist creates percussive sounds by stomping and tapping their foot (as the title suggests) with the music, often in different rhythmic patterns that they have to play simultaneously. Another unusual sound you will hear is bluntly hitting the bow with extreme pressure on the string which Corigliano describes as a “crunch”. These techniques are inspired by American fiddle music which creates a lively up-beat pulse. Corigliano creates a lively scene filled with mixed meter and racing accented sixteenth-notes that entice the listener to try to pinpoint where the beat falls.

- Program note by Joan Shalit