

Natalie Boberg  
*violin*

Recital in partial fulfillment of the  
Bachelor of Music degree, 2023  
Student of Valeria Kuchment

with  
Avi Randall, piano

*Lumaca Quartet*  
Tara Hagle, violin  
Philip Rawlinson, viola  
Lily Stern, cello

*Woven Tonalities:*  
*An immersive concert exploring the intersection*  
*of musical textures and textiles*

Sunday, April 30, 2023  
12:00 p.m.  
Brown Hall

PROGRAM

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**River Sawchyn**  
(b. 2003)

*Chasing Sculptures for solo violin* (2022)  
*For Natalie*

Textures: Fluid, Playful, Breathy, Light

**William Grant Still**  
(1895–1978)

**Suite for Violin and Piano**  
African Dancer  
Mother and Child  
Gamin

Avi Randall, piano

Textures: Funky, Deep, Tender, Smooth, Rich, Raw

**Johann Sebastian Bach**  
(1685–1750)

**Chaconne from Violin Partita No. 2 in D Minor,  
BWV 1004**

Textures: Breathy, Fluid, Refined, Delicate, Heavy, Dark, Rippled, Bumpy, Harsh

Pause for viewing the installations: *Woven Tonalities*, *Textural Spaces*, and *Infusing New Voices*.

**Grazyna Bacewicz**  
(1909–1969)

**String Quartet No. 5**  
Moderato  
Scherzo (Fuga)  
Chorale  
Variazioni

Textures: Fresh, Playful, Jagged, Heavy, Light, Eclectic

**Gabriella Smith**  
(b. 1991)

*Carrot Revolution* (2015)

*Lumaca Quartet*  
Tara Hagle, violin  
Philip Rawlinson, viola  
Lily Stern, cello

Textures: Funky, Eclectic, Playful, Shiny, Soft, Rippled, Scratchy, Harsh

*My last four years at NEC have been invaluable in encouraging my growth as a violinist,  
my values as a collaborator, and my curiosity as an artist.*

*I am forever grateful for everyone who has influenced my journey here.*

*Special thank yous to:*

*my teacher, Valeria Kuchment,  
for endless hours of patient instruction, and encouragement of my technical,  
musical, and personal growth.*

*my chamber music coach, Mai Motobuchi,  
for sharing your wisdom and passion with my quartet.*

*all of my teachers, mentors, family, and friends  
for helping me hone my mission as an artist, endeavoring to forge my path.  
I am blessed to be surrounded by such inspiring and thoughtful people.*

*my collaborators-*

*The Lumaca Quartet- Tara Hagle, Philip Rawlinson, and Lily Stern -  
for the joy and dedication you have brought to our rehearsals and repertoire.*

*Your creativity and diligence inspires me daily.*

*Avi Randall,*

*for sharing your enthusiasm, imagination, and many insights with me  
over the last few years.*

*My Aunt Lisa Kraus and Katya Popova,  
for helping me bring my vision for this recital to life.  
You have helped me build a foundation for continuing to craft  
more interdisciplinary experiences like this.*

*And lastly to my parents.  
for supporting my artistic journey since I was two years old,  
always encouraging me to search for beauty in my art, reach beyond my fears,  
and imagine the future in new ways.  
Your love, support, and sacrifice mean the world to me.*

### **Sawchyn** *Chasing Sculptures*

This piece, which was written for Natalie, started as an improvisation late at night, in a practice hut at summer camp. It turned into a larger work when another composer and I challenged each other to write music based on statues around the camp. The statue that caught my eye, titled Chase, by Jack Gron, was what I interpreted to be some type of sailboat, precariously sitting on one half of a scale. This invoked, to me, a flitty character surrounded by uncertainty. The folk element of my music comes from my background as a fiddle player. As I discussed this with Natalie, her love for all types of music was very apparent. The piece is book-ended with sections marked “improvisatory,” the latter of which ends with an extra challenge to the player, to completely improvise their own ending as they see fit.

– *River Sawchyn*

### **Still** *Suite for Violin and Piano*

Composer, conductor, and arranger, William Grant Still was an important figure in the Harlem Renaissance, an intellectual and cultural movement centered in New York between the two World Wars that gave a voice to the African-American identity in the arts. His *Suite for Violin and Piano* (1943) is in three movements, each inspired by a work of visual art from the Harlem Renaissance period. “When I was asked to compose a suite for violin and piano,” he wrote, “I thought of three contemporary Negro artists whom I admired and resolved to try to catch in music my feeling for an outstanding work by each of them.” The first movement takes its inspiration from a sculpture entitled African Dancer, a writhing nude by sculptor Richmond Barthé (1901-1989) that conveys the strength and muscular vitality of the dancing African body under the influence of music. The composer’s melodic gifts are on full display in the second movement, inspired by a number of paintings and sculptures each entitled Mother and Child created by Sargent Johnson (1887-1967) in the 1920s and 1930s. This lyrical and soulful lullaby, with its gentle syncopations and constant wavering between major and minor, encapsulates the complex emotions of maternal love. The final movement in the suite is based on the bust of a small child entitled Gamin by sculptor Augusta Savage (1892-1962). Light-hearted and carefree, it evokes an age – long past – when small children were allowed to play in the streets to fashion as much mischief and mayhem as their little minds could devise.

– *Donald G. Gíslason*

### **Bach** *Chaconne from Violin Partita No. 2*

The Chaconne is the final movement of Bach’s Partita No. 2 in D Minor for solo violin. Composed in the early 1700s, it is considered one of the most challenging and iconic pieces in the solo violin repertoire. The Chaconne is a set of variations over a repeating harmonic progression, and in this piece, Bach showcases his mastery of counterpoint, harmony, and form. The piece begins with a solemn and majestic introduction, setting the stage for the variations to come. The Chaconne then unfolds over a series of 64 variations, each building on the previous one while maintaining the harmonic progression. Bach explores a wide range of moods and techniques, from virtuosic runs and double stops to tender lyrical passages and intricate

contrapuntal lines. Despite being over 300 years old, the Bach Chaconne remains a cornerstone of the solo violin repertoire, a testament to Bach's unparalleled skill and creativity as a composer. Its enduring popularity underscores its timeless beauty and the universality of the human experience it captures.

### **Bacewicz** *String Quartet No. 5*

Crażyna Bacewicz's String Quartet No. 5, composed in 1955, consists of four movements. Like many other of the composer's pieces, the first movement (Moderato), begins with a small initial motif – a descending second in the first violin, repeated in an ascending version in the other instruments. Out of this tiny cell, there emerge other motifs that comprise the first theme. The overall structure of the movement is Sonata-Allegro with two themes, but the way the sound material is used is very different from neoclassical models. This is clearly seen in the second theme, folk in its spirit, the melodic distinctiveness of which disappears in repeated figures played arco and pizzicato, tremolos and trills. String Quartet No. 5 testifies to a continuous evolution of the composer's sound language, with the old formal principles remaining largely preserved. Bacewicz's practical knowledge of the technical possibilities of string instruments, combined with her color imagination, enabled her to create a type of narrative frequently shaped by the changeability of sound forms.

### **Smith** *Carrot Revolution*

I wrote *Carrot Revolution* in 2015 for my friends the Aizuri Quartet. It was commissioned by the Barnes Foundation in Philadelphia for their exhibition *The Order of Things*, in which they commissioned 3 visual artists and myself to respond to Dr. Barnes' distinctive "ensembles," the unique ways in which he arranged his acquired paintings along with metal objects, furniture, and pottery, juxtaposing them in ways that bring out their similarities and differences in shape, color, and texture. While walking around the Barnes looking for inspiration for this string quartet, I suddenly remembered a Cezanne quote I'd heard years ago (though which I later learned was misattributed to him): "The day will come when a single, freshly observed carrot will start a revolution." And I knew immediately that my piece would be called *Carrot Revolution*. I envisioned the piece as a celebration of that spirit of fresh observation and of new ways of looking at old things, such as the string quartet—a two-hundred-year-old genre—as well as some of my even older musical influences (Bach, Perotin, Gregorian chant, Georgian folk songs, and Celtic fiddle tunes). The piece is a patchwork of my wildly contrasting influences and full of weird, unexpected juxtapositions and intersecting planes of sound, inspired by the way Barnes' ensembles show old works in new contexts and draw connections between things we don't think of as being related.

– Gabriella Smith



*Please scan this QR code to learn more about today's art installations that connect the beauty of musical and natural textures. You can also view a full list of underrepresented compositions displayed on the hanging installation: Infusing New Voices.*

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Student of Cynthia Meyers

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**Xiang Li**, *French horn* (MM)

Student of Richard Sebring

*Sunday, April 30, 2023 at 4:00 p.m., Pierce Hall*

**Lydia Plaut**, *viola* (BM)

Student of Mai Motobuchi

*Sunday, April 30, 2023 at 4:00 p.m., Burnes Hall*

**Hao Wang**, *cello* (MM)

Student of Yeesun Kim

*Sunday, April 30, 2023 at 8:00 p.m., Eben Jordan*

**Soobin Kong**, *cello* (MM)

Student of Laurence Lesser

*Sunday, April 30, 2023 at 8:00 p.m., Brown Hall*

**Minyi Wang**, *double bass* (MM)

Student of Donald Palma

*Sunday, April 30, 2023 at 8:00 p.m., Keller Room*

**Yihe Wang**, *baritone* (GD)

Student of MaryAnn McCormick

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**Subin Oh**, *flute* (BM)

Student of Renée Krimsier

*Monday, May 1, 2023 at 5:00 p.m., Williams Hall*

**Chenxi Fu**, *bass* (MM)

Student of Michael Meraw

*Monday, May 1, 2023 at 8:00 p.m., Brown Hall*

**Evren Ozel**, *piano* (MM)

Student of Wha Kyung Byun

*Monday, May 1, 2023 at 8:00 p.m., Williams Hall*

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