

STUDIO CLASSICAL

Heartstrings

HIGHLIGHTS



SONIA LEE *violin*

Benjamin Loeb *piano*

with Allison Charney, soprano

THE PROGRAMME



- 1 Arioso *J. S. Bach*
- 2 Salut d'Amour *Elgar*
- 3 Meditation from Thaïs *Massenet*
- 4 Liebeslied *Kreisler*
- 5 Canzonetta *Tchaikovsky*
- 6 Ave Maria *Bach – Gounod*
- 7 Morgen *R. Strauss*
featuring Allison Charney, soprano
- 8 Vocalise *Rachmaninoff*
- 9 Czardas *Monti*



1. *Arioso* · *J. S. Bach*

Composed in 1729, *Arioso* is from Cantata No. 156, *Ich steh mit einem Fuss im Grabe*. Songlike in character, the term *arioso* means “like an aria”.

2. *Salut d'Amour*, Op. 12 · *Edward Elgar*

Written for violin and piano in 1888, Elgar composed this for Caroline Alice as an engagement present. It was later renamed “*Salut d'Amour*”, with *Liebesgruss* as a subtitle.

3. *Meditation from Thaïs* · *Jules Massenet*

Written for solo violin, orchestra and choir, the *Meditation* is an intermezzo played as an entr'acte between scenes in Act II. It premiered at the Opéra Garnier in Paris on 16 March 1894.

4. *Liebesleid* (Love's Sorrow) · *Fritz Kreisler*

Published in 1905 by the Austrian-American violinist Fritz Kreisler as part of the *Alt-Wiener Tanzweisen* (Old Viennese Dances), *Liebesleid* is an old Viennese waltz known for its bittersweet melodies.

5. *Canzonetta*, Op. 35 · *P. I. Tchaikovsky*

The *Canzonetta* is the songlike, lyrical second movement of the Violin Concerto in D major. Composed in 1878, its name comes from the Italian for “little song”. The original second movement was replaced by this version after the composer spent time in Western Europe.

6. *Ave Maria* · *J. S. Bach* / *Charles Gounod*

Ave Maria sets a melody by Charles Gounod over Bach's Prelude No. 1 in C major, BWV 846, from the *Well-Tempered Clavier* of 1722. Published in 1853 for solo violin and piano, the melody was later arranged for voice in Latin.



7. *Morgen!*, Op. 27 No. 4 · *Richard Strauss*

“Morgen!” — “Tomorrow!” — is the last of a set of four songs composed in 1894. The text of this lied was written by John Henry Mackay, and Strauss dedicated the song to his wife, Pauline de Ahna, as a wedding present.

8. *Vocalise*, Op. 34 No. 14 · *Sergei Rachmaninoff*

Composed and published in 1915, *Vocalise* is the last song of the 14 Romances, Op. 34. Dedicated to the singer Antonina Nezhdanova, it is a wordless vocal piece sung on a single vowel; its introspective, lush melodies have been transcribed for violin and piano.

9. *Czardas* · *Vittorio Monti*

Written around 1904 as a concert piece, Monti based this rhapsodic folkloric work on the Hungarian-styled *csárdás*. It was originally composed for violin, mandolin or piano.

TRACK SEVEN

Morgen!

Richard Strauss · text by John Henry Mackay



Und morgen wird die Sonne wieder scheinen,
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen
inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten, wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen schauen,
und auf uns sinkt des Glückes stummes Schweigen...

*And tomorrow the sun will shine again,
and on the path that I shall take,
it will unite us, the happy ones, once more
amid this sun-breathing earth...*

*And down to the shore, wide and wave-blue,
we shall descend, quiet and slow;
mutely we shall gaze into each other's eyes,
and upon us will settle happiness' silent hush...*

Allison Charney, soprano

CREDITS & THANKS



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PIANO

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SOPRANO

Allison Charney (track 7)

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