

Yale SCHOOL OF MUSIC

José García-León, Dean

DOCTOR OF MUSICAL ARTS DEGREE RECITAL

Kate Arndt, *violin*

Marina Iwao, *piano*

Tuesday, November 4, 2025 | 7:30 p.m. | Morse Recital Hall in Sprague Memorial Hall

Ludwig van Beethoven
1770–1827

Romance No. 2 in F major, Op. 50

Igor Stravinsky
1882–1971

Suite Italienne for Violin and Piano

- I. Introduzione
- II. Serenata
- III. Tarantella
- IV. Gavotta con due Variazioni
- V. Scherzino
- VI. Minuetto e Finale

Lili Boulanger
1893–1918

***D'un matin de printemps* for Violin and Piano**

***Deux morceaux* for Violin and Piano**

- I. Nocturne. Assez lent
- II. Cortège. Pas vite

INTERMISSION

Program *cont.*

Jessie Montgomery
b. 1981

Duo for Violin and Cello

- I. Antics
- II. In confidence
- III. Serious fun

Dakota Cotugno, *cello*

Robert Schumann
1810–1856

Violin Sonata No. 1, Op. 105

- I. Mit leidenschaftlichem Ausdruck
- II. Allegretto
- III. Lebhaft

*This performance is in partial fulfillment of the requirements for the Doctor of Musical Arts degree.
As a courtesy to others, please silence all devices. Photography and recording of any kind is strictly
prohibited. Please do not leave the hall during musical selections. Thank you.*

Artist Profile

Kate Arndt, *violin*

Violinist Kate Arndt, from Boston, Massachusetts is currently pursuing her Doctor of Musical Arts degree under Ani Kavafian. Kate holds Masters degrees from Yale in both Music and Musical Arts and completed her undergraduate studies at New England Conservatory of Music under Miriam Fried. Kate has performed as a featured soloist with several orchestras, at venues such as Boston's Symphony Hall and New England Conservatory's Jordan Hall. In recent years, Kate has been active in Europe, including participation in the Gstaad Menuhin Festival in Switzerland and in the Kronberg Master Classes and Concerts in Germany as an active participant. Kate also performed in the IMS Prussia Cove Masterclasses in Cornwall, UK. In the US, Kate has attended several prestigious summer programs, including Music@Menlo, with renowned artistic directors Wu Han and David Finckel, Norfolk Chamber Music Festival, performing alongside David Schiffman and Frank Morelli, the Taos School of Music, where she worked with the Shanghai, Miro, Brentano and Borromeo string quartets, the Perlman Music Program, studying with Itzhak Perlman, Catherine Cho, Li Lin and Merry Peckham, and the Sarasota Music Festival, where she was featured in 2019 as a guest soloist with the festival orchestra. In 2021, Kate received first prize at the CSU Bakersfield Competition for her recording of Michael Friedmann's Fantasy for Solo Violin.

Kate has performed extensively with several prominent orchestras in the Northeast US, including with the Orpheus Chamber Orchestra as a guest musician, and as a member of the New York Classical Players. During the 2023–24 season, she was the Acting Assistant Concertmaster for the Colorado Symphony Orchestra. She was recently appointed Principal Second Violin with the Colorado Symphony. She also holds the position of Assistant Concertmaster with the Colorado Music Festival orchestra, where she has been performing the past three summers.

A passionate chamber musician, Kate has performed at venues such as Carnegie Hall, New York's Metropolitan Museum of Art, as well as the Curtis Institute of Music and the University of New Orleans with her former group, the Vera Quartet. In addition to premiering a commissioned piece by composer Alexis C. Lamb, the Vera Quartet recently premiered a new work by Elise Arancio, in addition to performances at Music from Angel Fire and the Colorado Music Festival as a quartet-in-residence. As a recurring artist in the Mellon Music Festival, Kate regularly performs in Davis, CA. Kate also attended the Four Seasons Winter Workshop at East Carolina University, where she collaborated with artists such as Robert McDonald, Ida Kavafian, Colin Carr, Misha Amory, Hye-Jin Kim and Ara Gregorian. Her former group, the Isolde Quartet, received an honorable mention at the Fischhoff National Chamber Music Competition. Kate has collaborated with several existing chamber ensembles,

Artist Profile *cont.*

including the Calidore, Callisto and Kodak String Quartets, and as winner of several chamber music competitions, she was selected to perform as a guest artist with the Borromeo String Quartet and with the Boston Trio.

Kate's academic interests focus on studying the contributions of women in classical music, an area she hopes to expand through featuring works by female composers in future performances.

Program Notes *by the performer*

Romance No. 2 in F major

BEETHOVEN

When considering Beethoven's most significant compositions for the violin, many think immediately of the beloved Violin Concerto in D major, or his ten wildly popular Violin Sonatas. However, Beethoven's two lesser-known Romances, among his earliest compositions, are often considered among the most beautiful. It is believed that Beethoven began writing a Violin Concerto in C major even earlier than these two works, though only a few pages from the original manuscript remain. Although no evidence of his intentions has been found, it is speculated that one of the two Romances may have been intended as a slow movement to this concerto.

The Romance No. 2 in F major was written first out of the two Romances, although it was not published until 1805, while the less often performed Romance No. 1 in G major was published a few years prior in 1803, therefore has been numerically reordered. Both Romances show the influence of Beethoven's early mentors, such as Haydn, whom he went to study with in Vienna shortly before their composition. The Romance No. 2's serene opening theme seemingly represents a composer in a world of blissful innocence, not yet darkened by the despair of a condition that would drastically affect the rest of his life. While Beethoven was starting to become aware of his hearing loss while composing this piece, it had not yet altered the dramatic scope of his work in the same way we so often associate with his later music. This

piece demonstrates a young composer still finding his voice, mostly honoring the expectations of traditional Classical style, while still preserving a distinctive imagination for the instrument.

Suite Italienne for Violin and Piano

STRAVINSKY

Pulcinella—the original ballet by Stravinsky, which later inspired arrangements such as this—was composed in 1920, as a commission by the world famous Ballets Russes. Stravinsky had been writing ballets for Diaghilev's company since 1910, beginning with the initial success of *Firebird*, then again with *Petrushka* in 1911. After the scandal of *Rite of Spring*'s premier featuring Nijinsky's choreography in 1913, and with the emergence of World War I, it took seven years for Diaghilev and Stravinsky to reunite on a new project. Thus, *Pulcinella* was born.

Pulcinella launched Stravinsky's Neoclassical period, inspiring him to return to a simpler style of composition, influenced by Baroque styles and techniques which made their way into Stravinsky's unique orchestration. Of this piece he wrote, "*Pulcinella* was my discovery of the past. The epiphany through which the whole of my late work became possible." The piece is based off Italian theater from the Renaissance through Baroque periods, called *commedia dell'arte*. The story of the mischievous puppet *Pulcinella*, his girlfriend *Pimpinella* and a town full of other nefarious characters takes us through twenty-one movements of the ballet complete with

Program Notes *cont.*

three singers. In this reduced arrangement, in collaboration with Samuel Dushkin in 1933, Stravinsky selects six movements from the full version and compiles them into an exciting instrumental duo. He borrows tunes from Baroque composers such as Giovanni Battista Pergolesi, Domenico Gallo, Carlo Monza, and others, completely reimagining their original themes into trademark Stravinsky-an rhythmic drive and fanfare.

***D'un matin de printemps* and *Deux morceaux* for Violin and Piano**

BOULANGER

Lili Boulanger was surrounded by music from a very young age. Her father was a composer, conductor and teacher at the Paris Conservatoire who won the prestigious Prix de Rome when he was just 20 years old. Her mother was a talented opera singer. Many know the name Nadia Boulanger, who was Lili's older sister and closest musical confidant, who often helped teach Lili composition during her years at the Paris Conservatoire and went on to teach composition to famed composers Aaron Copland, Elliott Carter, Philip Glass, Astor Piazzolla, and countless others later in her career. From the age of 2, Lili Boulanger showed a budding musical talent on the piano. By age 5, she had additionally started learning violin, cello and the harp and could perfectly replicate recordings of music she heard by playing them on the piano after listening only once. As prodigious as she was at a young age, Lili also contracted bronchial pneumonia in early childhood, which

continued to affect her poor health for the rest of her life. She died at age 24, due in part to lasting effects of the illness.

This selection of pieces from Boulanger's relatively small collection of works represents the mature composer she became in only a few short years, and followed shortly after her success as the first woman to be granted First Prize at the Prix de Rome in 1913, at the age of only 19. "D'un matin du printemps" ("Of a Spring Morning") was written for numerous instrumentations including a full orchestral score, piano trio, and this arrangement for violin and piano. Both the piano trio and orchestral versions have an additional movement called "D'un soir triste" ("Of a Sad Evening"), which was the last piece Boulanger ever completed. The *Deux morceaux* for Violin and Piano include a Nocturne and Cortège, which show the influence of perhaps her greatest musical influence, Gabriel Fauré, along with a distinctive style of her own. They explore a broad spectrum of colors, moving seamlessly through surprising harmonic shifts and unique textures between the instruments. Although she died just a few years after these pieces were composed, Boulanger's sister vowed to preserve her legacy throughout her own lifetime, which has led to a resurgence of her works in recent years.

Duo for Violin and Cello

MONTGOMERY

Born and raised in New York City, Jessie Montgomery has become one of the most prominent composers of our time. A violinist herself, Montgomery has composed numerous works for strings, including string quartets, numerous works for string orchestra and frequently collaborates with touring ensembles such as the Sphinx Virtuosi, with whom she is Composer-in-Residence. With chamber music at the core of her musical background, including serving as a violinist and founding member of the New-York based PUBLIQuartet, and as a former member of the Catalyst Quartet, Montgomery's compositions feature a unique blend of vernacular and classical styles, including incorporated elements of free improvisation in some of her works.

This piece, written in 2015 for cellist and friend Adrienne Taylor, Montgomery describes as "an ode to friendship, with movements characterizing laughter, compassion, adventure, and sometimes silliness." The three movements were later subtitled "Antics," "In confidence," and "Serious fun," alluding to the multi-dimensional aspects of friendship. Montgomery experiments with unique timbres through playful pizzicato in the first movement, quasi-Hungarian cadenzas in the second movement, and Martinu-inspired chasing passages in the last movement.

Violin Sonata No. 1 in A minor

SCHUMANN

Schumann wrote three sonatas for violin and piano, two of them written in 1851, during a period in Düsseldorf as Music and Chorus Director. The position required

Schumann to assemble programs with different ensembles of instruments, thus he wrote various chamber music works during this time, including the 3 Romances for Oboe and Piano and the Piano Trio in G minor.

The Violin Sonata No. 1 in A minor had been a long-requested composition of Schumann by Ferdinand David, who was concertmaster of the Gewandhaus Orchestra in Leipzig. David later gave the first public performance of the piece with Clara Schumann at the piano. By the time it was written, Schumann had been experiencing worsening symptoms of mental illness, which drove him to attempt suicide only three years later. This piece demonstrates not only a troubled conscience during this period of Schumann's life, but also explores his alter egos, famously penned as Florestan and Eusebius. Schumann expresses these shifting moods mainly in the second movement, alternating introspection and agitation through the abrupt changes in tempos and keys. While the second movement has an overall sunny outlook, the first and third movements paint a dark atmosphere in contrast, brooding with intensity and rhythmic drive.

More Music Awaits!

Thank you for joining us — we'd love to have you back! If you liked today's concert, here are a few more performances we think you'll enjoy:

NOV 16 **Kyung Yu, *violin***

Faculty Artist Series

3:00 p.m. | Morse Recital Hall

Free admission

DEC 9 **Vista Chamber Music**

YSM Ensembles

7:30 p.m. | Morse Recital Hall

Free admission

JAN 25 **Daniel S. Lee, *violin* & Jeffrey Grossman, *harpichord***

3:00 p.m. | Collection of Musical Instruments

Free admission

FEB 1 **Wendy Sharp & Friends**

Faculty Artist Series

3:00 p.m. | Morse Recital Hall

Free admission

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