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Camilia Heninger

April 12, 2013

# Senior Honors Recital

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2013

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An abstract of  
a thesis submitted to the Faculty of Emory College of Arts and Sciences  
of Emory University in partial fulfillment  
of the requirements of the degree of  
Bachelor of Arts with Honors

Department of Music

2013

## Abstract

### Senior Honors Recital Camilia Heninger

On Saturday, March 30, 2013, at 5:00 pm Camilia Heninger performed her honors recital. Her program included Kreisler's *Caprice Viennois*, Bach's *Partita No. 1 in B minor*, and Franck's *Sonata in A for Violin and Piano*. Camilia was accompanied by Patricia Dinkins-Matthews in the Kreisler and the Franck; the Bach was unaccompanied. The recital took place in Emerson Concert Hall in the Schwartz Center for the Performing Arts. Camilia performed on Emory's 1687 Grancino violin. Her honors committee awarded her highest honors.

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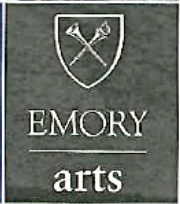
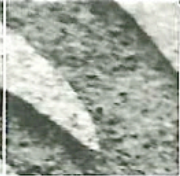
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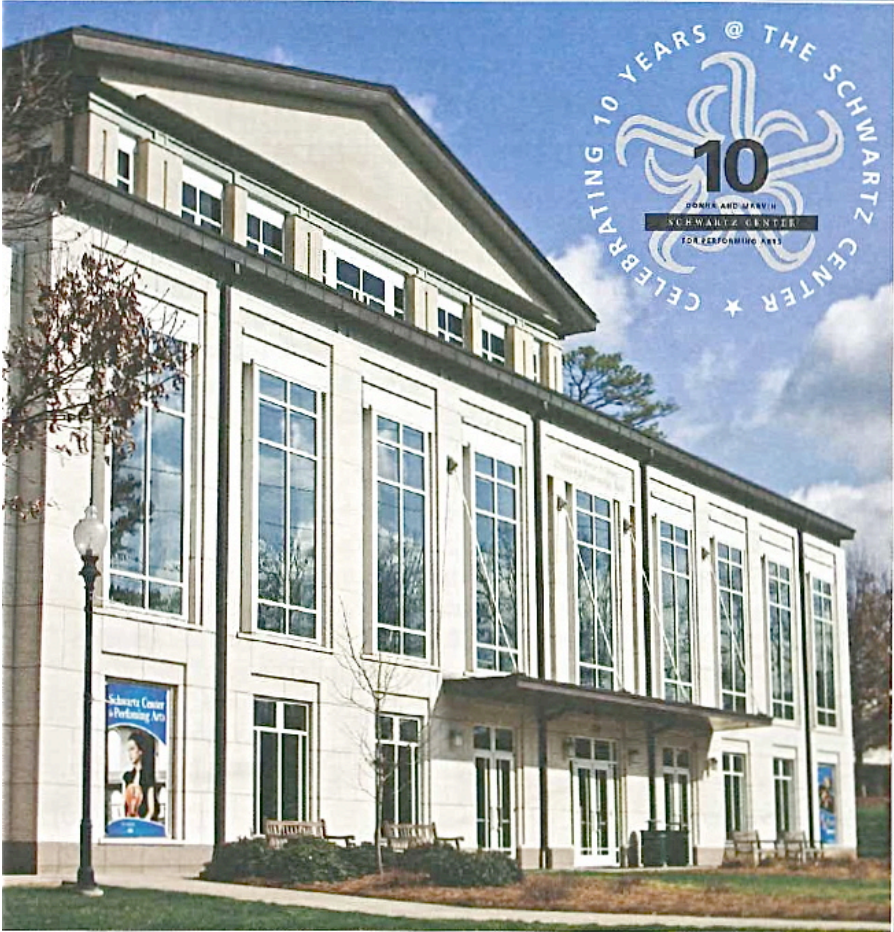
2013

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EMORY  
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SEASON



MUSIC AT EMORY



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# MUSIC AT EMORY CONCERT SERIES

SCHWARTZ CENTER FOR PERFORMING ARTS

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**CAMILIA HENINGER, VIOLIN, SENIOR HONORS RECITAL**  
**PATRICIA DINKINS-MATTHEWS, PIANO**  
**SATURDAY, MARCH 30, 2013, 5:00 P.M.**

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## PROGRAM

*Caprice Viennois*

Fritz Kreisler  
(1875–1962)

Partita No. 1 in B Minor

Johann Sebastian Bach  
(1685–1750)

*Allemanda*

*Double*

*Corrente*

*Double*

*Sarabande*

*Double*

*Tempo di Bourrée*

*Double*

## —INTERMISSION—

Sonata in A Major for Violin and Piano

César Franck  
(1822–1890)

*Allegro ben moderato*

*Allegro*

*Recitativo–Fantasia*

*Allegretto poco mosso*



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## **Kreisler: Caprice Viennois**

Fritz Kreisler was born in Vienna in 1875. He showed incredible talent on the violin and was admitted to the Vienna Conservatory when he was only seven years old, the youngest child ever to enter. There he studied violin with Hellmesberger and theory with Bruckner. He transferred to the Paris Conservatory when he was ten years old, but left two years later, ending his formal violin instruction. After a few years touring in the United States, he abandoned his musical career. He studied medicine in Vienna, art in Rome and Paris, then joined the Austrian army as an officer in 1895 at the age of twenty. Three years later, he resumed his career as a violinist and composer. He travelled around Europe and the United States, eventually settling in New York. Most of his pieces were written for the violin and showcase both its brilliant and lyrical capacities. Kreisler attributed some of his pieces to earlier composers, such as Vivaldi and Tartini, but later revealed that the pieces were his own original compositions and that he was only imitating the style of the other composers. Kreisler composed *Caprice Viennois* in 1910 and fully claimed authorship.

True to its name, *Caprice Viennois* captures the essence of turn-of-the-century Vienna with all its drama and charm. It shifts abruptly between radically different sections of music. The beginning is exciting and improvisatory, featuring harmonics and a glissando (a slide between notes). Next follows a waltz with parallel thirds in B major that is the epitome of schmaltzy music. The subsequent fast section is marked "brilliante." It uses double stops (playing two notes at once) and ricochet (a style of bowing in which the bow bounces off the string). The waltz unexpectedly returns. The piece draws to a close with a calm, simple, and cute pair of pizzicato (plucked) chords.

## **Bach: Partita No. 1 in B minor**

Johann Sebastian Bach was a German composer and organist of the late Baroque era. He held many posts in various German cities throughout his life, including Konzertmeister (concertmaster and orchestra director), Capellmeister (director of church music), and school director. Much of his works are Lutheran sacred music. From 1717-1723, Bach was the Capellmeister for Prince Leopold in Cöthen. Prince Leopold was a Calvinist, and they allowed only unaccompanied psalm singing in church, so Bach's usual services of playing the organ and composing new sacred music were not required. Many of Bach's secular instrumental works were composed during this time, including the Brandenburg Concertos, Cello Suites, and the Violin Sonatas and Partitas. Although composers such as Mozart and Beethoven studied Bach's music, it was largely neglected and forgotten after his death. In fact, a manuscript copy of the sonatas and partitas was found in St. Petersburg in 1814 in a stack of old papers to be used as butter wrappings. It was not until the 1820s that Mendelssohn began to re-popularize Bach's music. Now his pieces are staples of the repertoire of many instruments, including violin, cello, and piano.

The set of six sonatas and partitas was completed in 1720. The Partita in B minor is the first partita in the set. Its form is similar to a Baroque dance suite, reflecting French influence on German Baroque music. It is comprised of four dances: Allemande, Courante, Sarabande, and Bourree, each followed by a variation movement called a Double with the same phrase structure and harmonic progression as the preceding dance. Bach was always innovative in his compositions and his violin pieces are no exception. It is unusual to have pieces for unaccompanied violin, but Bach managed to write polyphony for the violin. In polyphony, there are multiple independent lines of music. Violin is traditionally considered a monophonic instrument, which plays only one line at a time. Bach uses a technique called implied polyphony: using a single voice to suggest the presence of more voices. Rather than tracing each line throughout a piece, as would be possible with true polyphony, listeners hear changes between the different voices. Implied polyphony allows ample room for interpretation by the performer, which results in greater expressive possibilities. Bach played the violin and therefore knew the limitations of the instrument enough to write music that pushed up against those limitations. Additionally, in Baroque music, performers had the freedom to play more notes than were written on the page. This is called ornamentation, and involves adding extra notes, such as trills or scales, to increase the excitement of the piece. As a result, every performance is slightly different.

## Franck: Sonata in A Major for Violin and Piano

César Franck was a French composer, teacher, and organist. He studied at the Liege Conservatory in Belgium and the Paris Conservatory. He composed a broad range of works including symphonies, operas, pieces for solo piano and organ, chamber music, and religious oratorios, cantatas, and motets. He is well known for his use of cyclic form, where themes persist throughout multi-movement works and return in later movements as restatements and transformations of the earlier themes. His pieces also contain chromaticism - using chords that are only distantly related to the key area, often in unexpected ways. When his themes return, they not only have different phrasing or dynamics, but they are often in very distant keys.

Franck composed the Sonata in A Major in 1886 and presented it to his friend, Belgian violinist/composer Eugène Ysaÿe, on Ysaÿe's wedding day. Ysaÿe and pianist, Marie-Léontine Bordes-Péne, sight-read the piece and played it at his wedding. As one of Franck's most famous pieces, the Sonata in A Major is frequently borrowed from the violin repertoire and played on flute, viola, cello, saxophone, and even tuba. It uses the cyclic form discussed above. The first movement, *Allegro ben moderato*, is flowing and dreamlike and introduces the themes. The second movement, *Allegro*, is passionate, exciting, and turbulent. The third movement, *Recitativo-Fantasia*, sounds improvisatory. The fourth and last movement, *Allegretto poco mosso*, starts in canon: the theme is introduced by the piano and then the violin comes in a measure later, playing the same melody the piano played, but four notes behind. This final movement, which is incredibly happy, presents the themes soaring above all of their previous manifestations.

Program notes by Camilia Heninger

Please join us for a reception in the upstairs lobby following the recital.



## CAMILIA HENINGER, VIOLIN

Camilia Heninger is a double major in music and economics and a dean's music scholar. She is the 2012–2013 concertmaster of the Emory University Symphony Orchestra, Joel M. Felner, MD chair. Heninger performs on Emory's 1687 Grancino violin, valued at \$280,000. In May, she will graduate Phi Beta Kappa with two hundred credit hours and a 3.9 GPA.

Heninger has been playing the violin for seventeen years. She currently studies with Domenic Salerni of the Vega String Quartet. Her past teachers include Jessica Wu (Vega String Quartet), William Pu (associate concertmaster of the Atlanta Symphony Orchestra), Deborah Bennett, and Bonnie Bull; and she has worked under the orchestral direction and mentorship of Richard Prior. She studied harp from 2000 to 2009 with Ellen Foster. She has played in chamber ensembles throughout her years at Emory and sings with the Emory University Chorus. She attended Brevard Music Festival last summer; completed an internship with the finance department of the Atlanta Symphony Orchestra, summer 2011; and studied abroad in Vienna, summer 2010. During the school year, she works for the Schwartz Center as an administrative assistant. After graduation, Heninger will take a gap year before pursuing graduate studies in one of her areas of interest (music performance, musicology, or an MBA).



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