**PROGRAM**

Sonata in B-flat Major for Piano and Violin, K.378
- Allegro moderato
- Andantino sostenuto e cantabile
- Rondeau: Allegro

Sonata in D Minor for Violin and Piano, Op. 108
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

--INTERMISSION--

Rondo for Violin and Piano, Op. 53

Sonatina for Piano and Violin, Op. 137
- Allegro molto
- Andante
- Allegro vivace

Wolfgang Amadeus Mozart (1756-1791)

Johannes Brahms (1833-1897)

Schubert – Friedberg

Franz Schubert (1797-1828)
About the artists:

**Junko Ota Pecht**, a native of Japan, came to the United States under the sponsorship of Japan Cultural Broadcasting Company. Recipient of the full scholarship and stipend at The Juilliard School, she was also awarded a fellowship from North Carolina School of the Arts and gave her New York solo debut in Carnegie Recital Hall under the auspices of Artist International Audition. Ms. Pecht has been performing regularly in the New York metropolitan area and is associated with such diverse groups as New York New Music Ensemble, Riverside String Quartet, Baltimore Symphony Orchestra, and New York City Opera. She has taught at The Mannes College of Music and Westminster Conservatory, and at Princeton University since 1986.

**Ena Bronstein Barton** was born in Santiago, Chile, making her South American debut in 1959, winning a national competition enabling her to travel to New York for study with Claudio Arrau and Rafael de Silva. Her New York debut at Town Hall was received with critical acclaim, leading her to a career taking her across the United States, South America, the Near and Far East, Australia, and New Zealand. She is the winner of a Martha Baird Rockefeller Grant resulting in a solo recital at Alice Tully Hall. For thirteen years, she taught at California State University, Fresno, and is currently a member of the faculty of Westminster Choir College and Westminster Conservatory.

Ms. Pecht and Ms. Barton have been collaborating in concert for twenty-five years.

Program notes:

**Wolfgang Amadeus Mozart**

The year 1781 was marked by Mozart’s arrival in Vienna as an independent composer-pianist. He published six Sonatas for Piano and Violin that year, including B-Flat, K.378. It is a transitional piece in terms of his treatment of two instruments: His earlier tendency to place piano in a leading role is turning towards more equal setting of piano and violin, in a style of compatible duo.

**Johannes Brahms**

Brahms was an avid hiker who often spent his summer in Switzerland to be away from Vienna. During his visit to Lake Thun in the summer of 1888, he completed D-Minor Sonata, the last of his three. In contrast to the earlier two — somewhat melancholy “Rain Sonata” in G-Major, and the graceful affection of A-Major — the D-Minor is utterly powerful and
dignifying. Only the third movement is saved for his typical introspective sentimentality. The characteristic figuration used throughout the first movement depicts the motion of waves on the water affected by a gentle breeze.

**Franz Schubert**

Native Viennese, Schubert spent his 31 years of short life surrounded by a circle of friends who admired his genius. He was already a renowned song-writer in his own time, but enjoyed playing violin and viola regularly in his family string quartet (with his father and brothers). The Rondo is a violin rendition of his piano sonata (third movement) Opus 53, composed in 1826. The Sonatina (mini-sonata) was an earlier work, when Schubert was only nineteen years old. Schubert’s melodic lines are exceptionally spontaneous to delight all ears of varied sophistication. Although under the delicacy of its transparent texture, a hint of pessimism is constantly present.

— Junko Ota Pecht

**Next Department of Music Event:**

Monday, February 15

Popular Music Colloquium, Associate Professor Daphne Brooks Woolworth Center Room 102, 4:30 p.m., free admission