

**Emily
Sun**

25-26-27



Much Ado About Nothing

Emily Sun (violin), Joseph Havlat (piano)

This recital spans centuries from early Romantic to avant-garde, showcasing the breadth and versatility of the violin and piano recital repertoire. Mendelssohn's Violin Sonata in F major, largely forgotten until Menuhin's discovery and editing, is alive with Mendelssohn's elegance and fantasy, ending with a rousing and virtuosic finale. Kurtág's atmospheric Tre Pezzi is testament to him as one of the last living links to the European avant-garde movement. Korngold's 'Much Ado about nothing' suite embodies the lush writing that would later develop into his signature Hollywood sound. Joseph Havlat, with his hat on as composer, wrote this piece inspired by the poems of Gwen Harwood and the bleak and stark nature of Tasmania; and ending with the neoclassical Stravinsky ballet, abound with leaps, pirouettes and a stunning 'Pas de deux' movement.

Felix Mendelssohn: Violin Sonata in F major, MWV Q26 (1838)

György Kurtág: Tre Pezzi Op. 14e for Violin & Piano (1979)

Erich Wolfgang Korngold: Much Ado about Nothing suite for violin and piano Op. 14 (1918-19)

— Interval —

Joseph Havlat: Old Songs (2024)

Igor Stravinsky: Divertimento for violin and piano (1934)





Earth's Call

Emily Sun (violin), Joseph Havlat (piano)

Fazil Say's Violin Sonata No. 2 'Mount Ida', was written in response to a tragedy against nature on Mount Ida, Turkey, where thousands of animals and trees were destroyed to make way for a gold mine. The sonata gives an opportunity for us to reflect on humanity's impact on earth and nature, following on from Dvorak's Sonatina in which the slow movement was inspired by Dvorak's trip to the majestic Minnehaha Falls. The Fauré Violin Sonata was so well received in its first performance, prompting Camille Saint-Saens to write that it is 'a magic which floats above everything', in stark contrast to the premiere of Bizet's Carmen which caused outrage at its scandalous themes. This new reimagining of the classic opera themes infuses elements of jazz and swing in a virtuosic and impressive concert piece.

Antonín Dvořák: Sonatina for violin and piano in G major Op. 100 B. 183 (1893)

Fazil Say: Sonata No. 2 'Kaz Daglari' (Mount Ida), Op. 82 for violin and piano (2021)

— Interval —

Gabriel Fauré: Sonata No. 1 in A major Op. 13 (1876)

Alexander Rosenblatt: Carmen Fantasy for violin and piano (2011)



Histoire du Tango

Emily Sun (violin) plus (guitar)

This program celebrates the relationship between the violin and guitar, with works spanning from Locatelli to Piazzolla. Known as the legendary virtuoso violinist, it is less known that Paganini was also an excellent guitarist, performing and writing many pieces for the combination of violin and guitar. Piazzolla's 'Histoire du Tango' journeys through the evolution of the tango from the 1900's in Buenos Aires to the bossa nova in Argentina and Brazil. An exciting new world premiere will be performed, written by composer Andrew Howes, exploring intimately the contrast between these two stringed instrument - each showcasing such different timbres, yet working together in perfect harmony.

Niccolò Paganini: Centone di sonate Op.64, MS112, No. 1 in A minor

Andrew Howes: Title to be announced (world premiere)

Astor Piazzolla: Histoire du Tango

- i. Bordel, 1900
- ii. Café, 1930
- iii. Nightclub, 1960
- iv. Concert d'aujourd'hui

Pietro Locatelli: Sinfonia in D minor for violin and guitar

Pablo de Sarasate: Zigeunerweisen Op. 20

Other alternatives:

Manuel De Falla: Suite Populaire Espagnole

Phillip Houghton: Two Night Movements

Pablo de Sarasate: Carmen Fantasy , Op. 25

Mozart and Modern Women

Emily Sun (violin), Anna Tilbrook (piano)

This recital highlights works by trailblazing and modern women of their time, contextualised alongside Mozart's pivotal violin sonatas. The Violin Sonata by Amy Beach is a major chamber work, written in Beach's signature lyrical romanticism, alongside the Fantasie by Florence Price which imbues her remarkable fusing of harmonic idioms of African American folksong with post-Romantic influence. Works by Pauline Viardot and Elena Langer are featured, intertwined with two of Mozart's violin sonatas, aiming to shine a light on the music of modern women to be seen at the forefront of duo repertoire.

Wolfgang Amadeus Mozart: Violin Sonata in B flat. K. 378	18'
Amy Beach: Violin Sonata, Op. 34	32'
— Interval —	
Florence Price: Fantasie No. 1 in G minor for violin and piano	5'
Elena Langer: Snow (2009)	3'
Pauline Viardot: Six Morceaux for violin and piano: Berceuse and Tarantelle	6'
Wolfgang Amadeus Mozart: Violin Sonata in B flat, K. 454	22'

