

9-29-2017 8:00 PM

Guest Recital and Group Class, Hanna Hurwitz, violin, September 29, 2017

Lawrence University

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Guest Recital and Group Class

Hanna Hurwitz, violin

Friday, September 29, 2017

8:00 p.m.

Harper Hall

Eight musings ... revisiting memories

Jeffrey Mumford
(b. 1955)

Composer's Notes:

Eight musings ... revisiting memories was written for Ole Bohn in 2005, who premiered it at the Monadnock Festival in New Hampshire. It is as the title implies, a recasting of the fragments of earlier chamber works of mine seen in a new light in the context of a work for solo violin.

From *Signs, Games, and Messages*

György Kurtág
(b. 1926)

Postcard to Anna Keller

Doloroso

Perpetuum mobile

Népdalféle

Hommage à J.S.B.

In memoriam Blum Tamás

The Carezza Jig

Ineffable

Ricardo Zohn-Muldoon
(b. 1962)

Hanna Hurwitz, violin

Composer's Notes:

A couple of years ago, I composed a very brief “postcard” for violin in response to Hanna Hurwitz’s performance of selections from *Signs, Games and Messages*, by Kurtág. This little postcard later became the musical kernel for *Ineffable*, a work for solo flute commissioned by the National Flute Association for its Young Artist Competition. In addition to providing musical ideas for the piece, that initial postcard became the coda of *Ineffable*. Since I intended to eventually integrate *Ineffable* into *Songtree*, a large vocal cycle for soprano and ensemble, I turned at that point to Sonnet XVII by William Shakespeare to select four lines for the flute to “sing”:

*If I could write the beauty of your eyes,
And in fresh numbers number all your graces,
The age to come would say, 'This poet lies,
Such heavenly touches ne'er touch'd earthly faces.'*

In addition to being moved by the inherent beauty and tenderness of these lines, I was touched by their depiction of the plight of the artist, who attempts to express the depths of life experiences, despite recognizing that art cannot truly encode them. Similarly, in *Ineffable* I tried to convey the poetry of Shakespeare, even if the flute could not speak his words, but only reflect on them with sound.

This past summer, Hanna Hurwitz approached me with the idea of performing *Ineffable* on the violin. I was intrigued by the possibility of going full-circle back to that instrument. We found that the work transferred very well for the violin, and I was delighted with the wonderful expressive perspective that she brought to the work. The present version is a result of our collaboration. *Ineffable* is extremely challenging for the flute, and truly a virtuosic work for the violin.

♦ INTERMISSION ♦

Group class

Hanna Hurwitz teaches a group class based on "Violin Masters and their Bow Techniques" by Charles Castleman.

PERFORMER BIO

Playing with "live-wire splendor" (The New York Times) violinist, Hanna Hurwitz, comes from a family of literary and performing artists. As a musician who equally enjoys performing classics of the repertoire as well as new music of our time, Hanna's recent activities have included performances with the Ensemble Dal Niente, Argento Chamber Ensemble, Mivos Quartet, Lucerne Festival Academy, Eastman BroadBand, and Slee Sinfonietta. She has been a member of resident chamber ensembles at international festivals including the SoundSCAPE Festival and Festival Spaziomusica in Italy, as well as the Cervantino Festival and Festival Internacional Chihuahua in Mexico. This past season, Hanna premiered works in the United States, Italy, Spain, and Greece. She is the featured violinist in both *Cantos*, the Bridge Records recording of music by Ricardo Zohn-Muldoon and in *Diaries*, the Urtext release of music by Carlos Sanchez-Gutierrez.

Hanna also enjoys an active and varied teaching career. She is currently on the faculty at the University at Buffalo where she is adjunct violin instructor. In addition, she served as coordinator and coach for the chamber music program at the Rochester Philharmonic Youth Orchestra, and is currently a chamber music coach at the Kanack School of Music. Previously, Hanna served as teaching assistant to Charles Castleman at the Eastman School of Music, and Academic Assistant to the Miro Quartet at the University of Texas at Austin.

Hanna holds a Bachelor's Degree and Performance Certificate from the Eastman School of Music, a Master's Degree from The University of Texas at Austin, and a Doctorate of Musical Arts with a minor in Performance Psychology from the Eastman School of Music and the University of Rochester.