

*The University of North Carolina at Chapel Hill Department of Music  
presents*

# **Part Blues/Part Bop**

## **Nicholas DiEugenio, violin**

### **Mimi Solomon, piano**

Saturday, October 1, 2022

7:30 pm

James and Susan Moeser Auditorium

---

#### **Program**

Sonata No. 2 for Violin and Piano in G Major (1923-27)

Maurice Ravel  
(1875-1937)

Allegretto

Blues

Perpetuum mobile: Allegro

Plush Earth in Four Pieces (2014)

Tonia Ko  
(b. 1988)

Part

Jewel

Part

Mud

— Pause —

Three Pieces for Violin and Piano (1967)

Dorothy Rudd Moore  
(1940-2022)

Vignette

Episode

Caprice

Sonata No. 2 for Violin and Piano, Sz. 76 (1922)

Béla Bartók  
(1881-1945)

Molto moderato

Allegretto

*Special thanks to Cat Zachary and Jesse Moorefield.*

## About *Part Blues/Part Bop*

Inspired by the movement titles of Tonia Ko's *Plush Earth in Four Pieces*, our program *Part Blues/Part Bop* combines musical styles of impressionism and modernism with influences of blues, cabaret, and bebop jazz. Living composer Tonia Ko's imaginative miniatures echo the precision and control of Maurice Ravel, while the music of the late African-American female composer Dorothy Rudd Moore recalls the rigorous, colorful, and playful world of Bartók's most magical and spirited music. The overall length of the program is about 70 minutes and will include a brief pause between the second and third pieces.

## Program Note

In the early 1920s, the Hungarian female violinist Jelly d'Arányi inspired both Ravel and Bartók to write some of their best music for the violin and piano. Also inspired by the violinist Hélène Jourdan-Morhange, Ravel's *Sonata No. 2 in G Major* is dreamy, bluesy, and scintillating. We pair Ravel's silken textures with the music of Tonia Ko; her *Plush Earth in Four Pieces* (2014) is a texturally inventive work as well, exploring the extreme registers of both instruments in four miniature movements. After recording this work for the New Focus label on our debut duo album *Into The Silence* (2017), it has been a joy to revisit these pieces again in 2022!

African-American female composer Dorothy Rudd Moore wrote her *Three Pieces for Violin and Piano* in 1967, just after returning to the U.S. from her studies in Paris with the legendary Nadia Boulanger. Moore's *Vignette* seems to tell the story of an abandoned swing swaying in the late summer afternoon as a train blows through town. The lazy, hazy afternoon heat turns to dusk in *Episode*, which features Bartók-inspired night music as a backdrop to a sultry porch crooner. And in the final *Caprice*, imps and gnomes bound through a magical forest. Dorothy Rudd Moore also studied with composer Chou-Wen Chung in New York. Chen was the teacher of many important 20th-century composers including Tan Dun and Bright Sheng. Moore's music should be better known; her oeuvre includes a full-scale opera entitled *Frederick Douglass*.

Béla Bartók wrote both of his sonatas for violin and piano in close succession in the early 1920's. Influenced by Hungarian folk idioms, these pieces are also indebted to the evocative violin playing of the great Jelly d'Arányi, for whom Ravel would also write his *Tzigane* one year later. She was known as a vibrant, exuberant, and gutsy violinist, all traits that one must possess in approaching this phenomenal piece! The *Second Sonata* is the one Bartók most enjoyed performing himself along with d'Arányi. The entire work is played without pause, lasting just over twenty minutes. It is in two parts, with a slow, improvisatory, storytelling first section (sometimes compared to the Hungarian *Lassu*) and a faster, whirling, bopping second section (often compared to the Hungarian *Friss* or dizzying, Parkeresque bebop!).

While Bartók's tonal language is crunchy on the surface, the compositional commitment to symmetry (focus on the tritone interval which splits the octave in half) and formal balance becomes deeply enticing and even addictive on a subconscious level, especially on repeated listening. Speaking of repeated listening, one of our favorite live performances of this work features violinist Leonidas Kavakos along with one of our former chamber music mentors, pianist Ferenc Rados, and can be found on YouTube.

*-Nicholas DiEugenio, September 2022*

## Artist Bios

### Nicholas DiEugenio

Violinist Nicholas DiEugenio has been heralded for his “excellent...evocative” playing (*The New York Times*), full of “rapturous poetry” (*American Record Guide*). Nicholas is in-demand as a soloist, chamber musician, and ensemble leader, creating powerful shared experiences in music ranging from early baroque to contemporary commissions.

A core member of the Sebastians, a period group hailed as “topnotch” by the *New Yorker* and “sharp-edged and engaging” by the *New York Times*, Nicholas also performs and records with pianist and wife Mimi Solomon. Their award-winning duo project “Unraveling Beethoven” comprises a full cycle of the Beethoven violin sonatas along with response works from composers Tonia Ko, Robert Honstein, Jesse Jones, Allen Anderson, and D.K. Garner.

His Musica omnia recording of the complete Schumann violin sonatas with Chi-Chen Wu on fortepiano was named one of the Top 10 albums of 2015 by *The Big City*. His August 2017 release on the New Focus label with Mimi Solomon, critically lauded as “a touching, committed tribute” (*I Care If You Listen*), is an homage to the late Pulitzer Prize-winner Steven Stucky. The disc features Stucky’s Sonata for violin and piano, two new works by Stucky’s students Jesse Jones and Tonia Ko, and the previously unrecorded Violin Sonata of Robert Palmer.

A two-time prize-winner at the prestigious Fischhoff competition, Nicholas is passionately committed to collaboration, and has performed chamber music with Laurie Smukler, Joel Krosnick, Joseph Lin, Peter Salaff, and Ani Kavafian, as well as members of the Meta4 Quartet. As a baroque and classical violinist, he has performed with violinists Ingrid Matthews and Aislinn Nosky, as well as members of Tafelmusik, the Freiburg Baroque Orchestra, Philharmonia Baroque, and Orchestra of the Age of Enlightenment. He is also an alumnus of the Kneisel Hall Chamber Music Festival, where he was deeply influenced by the musicianship of pianist Seymour Lipkin. At the same time, Nicholas also strives to incorporate musical elements from some of his favorite rock icons such as Jimi Hendrix, Anthony Kiedis, and Thom Yorke.

Rooted in a deeply compassionate approach to teaching, Nicholas is currently Associate Professor of Violin at UNC Chapel Hill, and is co-artistic director of MYCO, a non-profit chamber music organization for middle and high school students. Formerly Assistant Professor of Violin at the Ithaca College School of Music, Nicholas continues as a faculty member of the Kinhaven Music School in Vermont during the summers. Nicholas holds degrees from the Cleveland Institute of Music (B.M, M.M) and the Yale School of Music (D.M.A., A.D.), and he performs on a baroque violin made by Karl Dennis in 2011, and also on a 1734 violin made by Dom Nicolo Amati. [www.nicholasdieugenio.com](http://www.nicholasdieugenio.com) Follow on IG and TikTok @dieu\_violin

### Mimi Solomon

American pianist Mimi Solomon enjoys a multi-faceted career as a chamber musician, soloist, and teacher. She has performed throughout the United States, China, Japan and Europe, has appeared as soloist with orchestras including Shanghai Symphony, Philharmonia Virtuosi, and Yale Symphony Orchestra, and has been featured on numerous radio and television broadcasts including the McGraw-Hill Young Artist’s Showcase, France 3, France Inter, and National Public Radio.

An avid chamber musician, she regularly appears at music festivals on both sides of the Atlantic such as Santander, IMS Prussia Cove, Lockenhaus, Rencontres de Bel-Air, Ravinia, Taos, Norfolk, Yellow Barn, Charlottesville, La Loingtaine, and Aspen. She has recorded two albums with Nicholas DiEugenio for the New Focus label.

Mimi is also an enthusiastic and dedicated pedagogue: she is co-artistic director of MYCO Youth Chamber Orchestra, she spends part of every year coaching and performing chamber music at Kinhaven Festival in Vermont, and she has taught at Cornell University, East Carolina University, and Ithaca College. She is currently on the faculty of the University of North Carolina at Chapel Hill.

Mimi graduated *cum laude* in East Asian Studies from Yale, went on to receive a Master of Music from Juilliard, and then studied the fortepiano in Paris. Her main teachers were Peter Frankl and Robert McDonald, and she has also played regularly for Ferenc Rados and studied the fortepiano with Patrick Cohen. Her studies were generously supported by a Beebe Grant and two Woolley Scholarships from the Fondation des États-Unis. She currently lives in Chapel Hill with her husband, violinist Nicholas DiEugenio.

## Sign Up for our Newsletter



## Upcoming Events



## Support the UNC Music



## Follow Us on Social Media!



@MusicAtUNC



@MusicAtUNC



@uncmusic



UNC Department of Music