

STUDENT RECITAL

ALISON BALDWIN, *piano & violin*

SATURDAY, APRIL 18, 2026 at 3:30 PM, RECITAL HALL, VOXMAN MUSIC BUILDING

PROGRAM

Élégie No. 1, Op. 17, "*Plainte!*"

Teresa Carreño
(1853-1917)

Élégie No. 2, Op. 18, "*Partie!*"

Concerto No. 1 in E Major, Op. 8, RV 269, "*La primavera*"

Antonio Vivaldi
(1678-1741)

Allegro
Largo e pianissimo sempre
Allegro pastorale

Alan Huckleberry, piano

INTERMISSION

Sechs Klavierstücke, Op. 118

Johannes Brahms
(1833-1897)

- I.* Intermezzo in A minor
- II.* Intermezzo in A major
- III.* Ballade in G minor
- IV.* Intermezzo in F minor
- V.* Romance in F major
- VI.* Intermezzo in E-Flat minor

A very special thank you to everyone for being here today. I'm very grateful for my studio and for my peers' helpful feedback throughout my undergraduate years at the University of Iowa. Thank you to my friends for their generous encouragement and support. To Dr. Huckleberry and Dr. Conklin, my sincere thanks for your wonderful and invaluable instruction, through which I have grown both as a musician and a human being. Finally, thank you to my incredible parents, Lee and Mercè Baldwin; without all they have made possible, I would not be performing here today.

PROGRAM NOTES

TERESA CARREÑO (1853-1917)

Teresa Carreño was an internationally renowned virtuoso pianist, soprano, pedagogue, and composer from Venezuela. An accomplished musician, she toured across Europe and the Americas (including performing for two U.S. presidents), composed more than seventy-five works, and established herself as one of the most illustrious pianists of her era. Several composers dedicated their works to her, among them Amy Beach and her student Edward MacDowell.

Carreño wrote the two elegies during her late teenage years in Paris, where she was immersed in the culture of salon music: small-scale pieces in the Romantic style that are often performed in intimate private gatherings. Composed shortly after her mother's passing, the works' introspective and tender character is frequently associated with this period of grief. The two pieces exemplify her reflective, emotional style, a striking contrast to the bold virtuosity that later defined her career.

ANTONIO VIVALDI (1678-1741)

Violin virtuoso, Baroque composer, and ordained priest Antonio Vivaldi pioneered the three-movement form of the concerto, in which the structure follows a fast, slow, and fast pattern. Vivaldi additionally incorporated the ritornello style, in which the soloist departs from the accompaniment's musical ideas before the orchestra (or in this case, the piano) rejoins with the original thematic material. This creates a fascinating exchange of musical dialogue marked by an almost improvisatory character.

Antonio Vivaldi wrote four violin concerti titled *Le quattro stagioni* ("The Four Seasons"), a vivid musical portrayal of each season of the year. He published the four pieces, each with accompanying sonnets (possibly written by the composer himself), that highlight the music's scenery. The first concerto, *La primavera*, or "Spring," captures the excitement and imagery of the season's arrival. *Allegro*, the first movement, teems with bright melodies that emulate birdsong, the gentle lull of streams, and the sudden excitement of thunderstorms. In *Largo e pianissimo sempre*, Antonio Vivaldi transports the listener to a meadow, in which a goatherd sleeps serenely amid the peaceful murmur of nature, his faithful dog nearby. In the final movement *Allegro pastorale*, the music evokes a spirit-filled countryside dance, ushering in a sense of community and joviality befitting the season.

JOHANNES BRAHMS (1833-1897)

Dedicated to Clara Schumann, Johannes Brahms completed *Sechs Klavierstücke*, or "Six Piano Pieces" in the summer of 1893 in Bad Ischl, Austria. This collection was the second to last of Brahms' published piano works, composed at a time when he was aware of the vulnerability of his life and those around him, as displayed by the contemplative and expressive nature of the pieces. Brahms mailed the piano manuscripts to Clara Schumann one by one, who played through them and responded in praise of his ability to convey "wealth of sentiment in the smallest of dimensions." The six miniatures colored by rich harmonies and thoughtful melodies reveal exceptional emotional depth, a hallmark of his late style.

LA PRIMAVERA – SPRING

Sonnet published with Vivaldi's concerto in E major

Translated by Armand D'Angour, 2019

Springtime has now arrived, and full of cheer
The birds greet her return with festive song,
And streams caressed by breaths of western breezes
With gentle murmurations flow along.
Casting a dark mantle over heaven,
Come thunder, lightning, harbingers of spring:
They die away to silence, and the songbirds
Take up their tuneful strain once more and sing.
Now in the lovely meadow, filled with flowers,
Under the branches rustling overhead
The goat-herd sleeps, his faithful dog beside him.
Led by the festive sound of rustic bagpipes,
The nymphs and shepherds lightly dance and sing
Beneath the brilliant canopy of spring.