



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Saturday, May 30, 2026 • 7:00 PM

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IWONA AUGUSTYN

*Certificate Recital*

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Brennan Family Recital Hall  
2330 North Halsted Street • Chicago

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Brennan Recital Hall

# IWONA AUGUSTYN, VIOLIN

*Certificate Recital*

KACPER ŻAROMSKI, PIANO

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## PROGRAM

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Karol Szymanowski (1882–1937)

**Myths, Op. 30: 1. The Fountain of Arethusa (1915)**

Karol Szymanowski (1882–1937); arr. Paweł Kochoński

**Pieśń Kurpiowska "Zarzyże kuniu", Op. 58 (1932)**

Claude Debussy (1862–1918)

**Sonata in G minor for Violin and Piano, L. 140 (1917)**

I. Allegro vivo

II. Intermède: Fantasque et léger

III. Finale: Très animé

- Intermission -

Johannes Brahms (1833–1897)

**Violin Sonata No. 3 in D minor, Op. 108 (1888)**

I. Allegro

II. Adagio

III. Un poco presto e con sentimento

IV. Presto agitato

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*Iwona Augustyn is from the studio of Renata Knific. This recital is presented in partial fulfillment of the degree Certificate of Music.*

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

## PROGRAM NOTES

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Karol Szymanowski (1882–1937)

### **Myths, Op. 30: 1. The Fountain of Arethusa (1915)**

*Duration: 5 minutes*

“The Fountain of Arethusa” is the first movement of the cycle *Myths* for violin and piano. It is an Impressionistic tone poem characterized by innovative violin technique, varied tempi, and an atmospheric musical depiction of the myth of the nymph Arethusa, who — while fleeing from Alpheus — transformed into a spring. The piece is distinguished by its extraordinary tonal palette and its use of harmonics, trills, and glissandi, intended to evoke the murmur of water, the atmosphere of the mythological setting, and the sensuality of the tale. The work represents the Impressionist current in Szymanowski’s oeuvre, placing particular emphasis on mood, timbre, and sonic plasticity.

Karol Szymanowski (1882–1937); arr. Paweł Kochoński

### **Pieśń Kurpiowska “Zarzyje kuniu”, Op. 58 (1932)**

*Duration: 5 minutes*

Following Poland’s restoration of independence, Karol Szymanowski turned toward national traditions and resolved to engage in pedagogical and social endeavors. After settling in Zakopane, he recognized the intrinsic link between music and the daily life of the Podhale people; this realization transformed his approach to musical folklore and drew his attention to the distinct musical characteristics of other regions of Poland. In 1928–1929, he composed the cycle “Six Kurpie Songs,” which was subsequently performed by the Conservatory Choir in Warsaw.

Szymanowski revisited Kurpie music in his “Twelve Kurpie Songs” for voice and piano, Op. 58. He commenced work on this cycle in 1930, following a period of medical treatment in Switzerland. Opus 58 stands as the final vocal cycle—and indeed the last work for voice and piano — in the composer’s entire oeuvre. During his aforementioned stay in Zuoz, Paweł Kochoński collaborated with Szymanowski on two transcriptions for violin and piano, including an arrangement of the song “Zarzyje kuniu.”

Claude Debussy (1862–1918)

### **Sonata in G minor for Violin and Piano, L. 140 (1917)**

*Duration: 15 minutes*

Claude Debussy’s Sonata for Violin and Piano in G Minor stands as the composer’s final completed work, as well as the last piece he performed in public. Composed during the final year of the artist’s

life — a time when he was battling incurable cancer amidst the turmoil of World War I — this sonata is an intimate, ethereal work, replete with emotional contrasts. This exceptional piece traverses a broad expressive spectrum, blending melancholy with moments of sudden vitality, and even flashes of turbulent joy. The first movement is passionate and elusive; melodies imbued with Spanish color and sudden shifts create an impression of restless energy. The second movement possesses a playfully macabre character: a lyrical violin melody is accompanied by scherzo-like staccato passages in the piano part, as the two voices intertwine and exchange themes. The third movement opens with a piano tremolo, against which the violin reiterates the work's opening theme — a theme as dark as the night sky — standing in stark contrast to the musical material that immediately follows. This sonata is a work that is simultaneously deeply personal and stylistically rich; for despite its apparent playfulness, it is the creation of a man acutely aware of the pain of dying.

Johannes Brahms (1833–1897)

**Violin Sonata No. 3 in D minor, Op. 108 (1888)**

*Duration: 22 minutes*

The Violin Sonata No. 3 in D minor, Op. 108, is renowned for its intense drama, structural density, and profound emotional depth. As the last of Brahms's violin sonatas, it is more expressive and impassioned than his previous violin sonatas; often regarded as a cornerstone of the Romantic repertoire, it is characterized by a restrained intensity that builds steadily toward a turbulent finale. The first movement opens with a quiet, syncopated melody that gradually evolves into a dramatic dialogue between the instruments. The second movement is a passage filled with tenderness, often described as a "song without words" flowing from the depths of the heart. The third movement serves as a concise, delicate, and restless intermezzo, while the final movement is a passionate, sweeping rondo-finale.

*Notes by Iwona Augustyn*