



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, March 1, 2026 • 4:00 PM

STELA MKRTICHIAN

Graduate Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago

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Allen Recital Hall

STELA MKRTICHIAN, VIOLIN

Graduate Recital

DONG-WAN HA, HARPSICHORD & PIANO

PROGRAM

Arcangelo Corelli (1653–1713)

Violin Sonata in D minor 'La Folia', Op. 5 No. 12 (1700)

Edvard Grieg (1843–1907)

Violin Sonata No. 2 in G Major, Op. 13 (1867)

I. Lento doloroso – Poco allegro – Allegro vivace

II. Allegretto tranquillo

III. Allegro animato

Aram Khachaturian (1903–1978)

Nocturne for violin and piano from the suite "Masquerade" (1941)

Stela Mkrtychian is from the studio of Janet Sung. This recital is presented in partial fulfillment of the degree Master of Music.

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

PROGRAM NOTES

Arcangelo Corelli (1653–1713)

Violin Sonata in D minor 'La Folia', Op. 5 No. 12 (1700)

Duration: 12 minutes

In 1700, the Italian composer and violinist Arcangelo Corelli published his Op. 5, a set of twelve violin sonatas. The final piece, "La Folia," is different from the others: it is not a sonata, but a theme with 23 variations based on a melody that was already famous across Europe. The Folia theme did not originate with Corelli. Emerging as a lively Portuguese dance, Corelli transformed this well-known theme into a masterful sequence of variations, remarkable for their expressive depth rather than technical display. La Folia is not technically showy, but it explores many expressive possibilities of the violin. With each variation, the music grows more intense, especially toward the end of the work. The bass line becomes more melodic, and the harmony deepens, creating a strong sense of direction.

Edvard Grieg (1843–1907)

Violin Sonata No. 2 in G Major, Op. 13 (1867)

Duration: 22 minutes

Edvard Grieg's Second Violin Sonata was written in 1867, during a period of creative flourishing in Christiania, and was dedicated to Johan Svendsen. The sonata follows a three-movement cycle, with all its themes based on three-note motifs characteristic of Norwegian folk music. Grieg himself described this sonata as "national," and this definition is fully justified. The composer convincingly demonstrates that elements of Norwegian folk music can be organically embodied within the framework of the classical sonata form. Among Grieg's chamber works, this sonata is the most richly saturated with folk intonations: the composer makes wide use of characteristic rhythms, modes, and ornamentation. Features of the springar dance are especially evident in the first and third movements, while the second movement includes an imitation of the sound of the Hardanger fiddle, reflected in the elegant violin embellishments and the texture of the piano part.

The first movement opens with an improvisatory introduction reminiscent of the manner of folk musicians. The contrast between the dark opening and the bright major theme creates a vivid dramatic effect. The second movement conveys an image of calm, idyllic nature. Its simple, song-like theme is close to a folk melody and colored by a distinctive modal character. The melodic flow is enlivened by graceful passages and arpeggios. The third movement

is a brilliant, dance-like finale full of vital energy. Its form combines features of rondo and sonata, emphasizing the dynamism and festive character of the conclusion of the cycle.

Aram Khachaturian (1903–1978)

Nocturne for violin and piano from the suite “Masquerade” (1941)

Duration: 4 minutes

Nocturne comes from Aram Khachaturian’s music for the play *Masquerade*, written in 1941 for a drama by Mikhail Lermontov. The piece shows a calm and thoughtful side of the composer. The music is gentle and lyrical, with a smooth, singing melody and warm harmonies. Its slow tempo and flowing lines create a quiet, night-like atmosphere. Elements of Armenian folk music can be heard in the melody, adding warmth and emotion. Unlike Khachaturian’s more energetic works, Nocturne focuses on expression rather than strong rhythm, making it a peaceful and expressive piece for both performers and listeners.

Notes by Stela Mkrtychian