



COLLEGE OF MUSIC

University of North Texas College of Music

GAC Recital | Friday, April 3, 2026 | 6:30 p.m. | Paul Voertman Concert Hall

Alfia Mansurova, violin

Suite in the Old Style (1972)Alfred Schnittke
I. Pastorale: Moderato (1934–1998)
II. Ballet: Allegro
III. Minuet: Tempo di Minuetto
IV. Fugue: Allegro
V. Pantomime: Andantino
Yonggi Hong, piano

Concerto for Violin and Oboe in C minor
BWV 1060R (1723)Johann Sebastian Bach
I. Allegro (1685–1750)
II. Adagio
III. Allegro

Brandenburg Concerto No. 4 in G Major, BWV 1049 (1720) J. S. Bach
I. Allegro
II. Andante
III. Presto

*Program four hundred twenty-eight of the 2025–2026 season
Photography and videography are prohibited*

Program Notes

Alfred Schnittke wrote *Suite in the Old Style* in 1972, drawing on music originally composed for the Soviet film *The Adventures of a Dentist*. Early in his career, Schnittke struggled to gain acceptance within official Soviet musical circles. His experimental tendencies and stylistic independence were often viewed with suspicion by institutions that favored a more conventional approach to "serious" concert music. As a result, much of his early professional activity took place in the world of cinema, where he composed scores for numerous films.

Film music offered Schnittke both practical employment and a creative laboratory in which he could experiment with different historical styles, genres, and musical characters. Later, after his reputation as a major composer grew, he returned to some of this material and reshaped it into independent concert works. *Suite in the Old Style* is one such example, transforming film music into a refined chamber composition.

In this suite, Schnittke turns to the musical language of the Baroque and early Classical periods, recreating their stylistic gestures with both affection and subtle irony. Rather than composing a strict historical pastiche, he filters "old style" elements through a modern sensibility. Clear tonal harmony, dance-like rhythms, and elegant melodic lines evoke the sound world of eighteenth-century instrumental music, while subtle harmonic twists reveal the composer's twentieth-century voice.

The suite consists of several short movements modeled after traditional dance forms and character pieces. Their transparent textures and graceful phrasing often evoke associations with a **puppet theater** or the stylized characters of **Commedia dell'arte**—figures moving across an imaginary stage with wit, elegance, and a touch of playful exaggeration.

Suite in the Old Style has become one of Schnittke's most beloved works. Its appeal lies in the delicate balance between homage and reinterpretation, offering performers and listeners alike a playful, theatrical glimpse into an imagined musical past.

Johann Sebastian Bach's Concerto in C minor for Oboe and Violin (BWV 1060R) is a reconstruction of a lost work believed to have been written during his years in Köthen (1717–1723). The original score has not survived, but scholars reconstructed the concerto from Bach's later arrangement, the Concerto for Two Harpsichords in C minor, BWV 1060, whose musical lines strongly suggest writing intended for oboe and violin.

The concerto follows the traditional three-movement Baroque form (fast–slow–fast). In the outer movements, the two soloists engage in lively dialogue with each other and the orchestra, combining rhythmic energy with elegant contrapuntal writing. The contrasting timbres of the violin and oboe create a rich musical conversation.

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The central Adagio provides the emotional heart of the work, where the two instruments intertwine in a lyrical, expressive melody over a gentle accompaniment. Even in reconstructed form, the concerto beautifully illustrates Bach's mastery of balance, clarity, and expressive instrumental writing.

Johann Sebastian Bach composed the **Brandenburg Concerto No. 4 in G major, BWV 1049** around 1720 as part of the collection now known as the **Brandenburg Concertos**, dedicated to Christian Ludwig, Margrave of Brandenburg-Schwedt. These works are celebrated examples of the Baroque *concerto grosso*, in which a small group of soloists contrasts with the larger ensemble.

In the Fourth Concerto, Bach features an unusual group of soloists: violin and two **recorders** (sometimes performed today on flutes). The violin part is especially brilliant and virtuosic, while the two wind instruments provide lighter, flowing lines that weave around the violin's elaborate passages.

The opening Allegro is lively and energetic, highlighting the playful dialogue between the solo instruments and the orchestra. The second movement, Andante, offers a more intimate texture in which the violin and continuo carry the expressive musical conversation.

The final movement incorporates elements of a **fugue**, a compositional technique in which a theme is introduced and then imitated by different voices in succession. Here Bach combines the drive of a concerto finale with the intellectual brilliance of fugal writing, creating a spirited and intricate conclusion that showcases both virtuosity and compositional mastery.

Personnel

Violin

Olivia Corporon
Sophie Thiessen
Jose Forero Daza
Esther Huang
Thi Tang

Viola

Leonardo Sobral
Aidan Shannon
Kseniya Klyukina

Cello

Julia Choi
Matthew Arias Zuniga

Bass

Zoe Harris

Flute

Ally Kreider
Ella Pierce

Oboe

Alexander Kang

Piano

Yonggi Hong

Harpsichord

Rachel Um

Conductor

Miguel Guillen-Merino