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A Senior Recital

Meaghan Brown Skogen
Chapman University

Kevin Garnica
Chapman University

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Chapman University presents

A Senior Recital

Meaghan Brown Skogen, cello

With

Kevin Garnica, piano

Sunday, April 7th, 2002
5:00 PM
Salmon Recital Hall
Bertea School of Music

Program

Suite in C Major, No. 3

Prelude
Allemande
Courante
Sarabande
Bouree I, II
Gigue

J.S. Bach
(1685-1750)

Sonate for Solo Cello, Op. 25, No. 3

Lebhaft, sehr markiert
Massig schnell, Gemächlich
Langsam
Lebhafte Viertel
Massig Schnell

Paul Hindemith
(1895-1963)

Vocalise

Sergei Rachmaninoff
(1873-1943)

Intermission

Sonata for Violoncello, Op. 6

Allegro ma non troppo
Adagio
Allegro appassionato

Samuel Barber
(1910-1981)

Program Notes

Suite in C Major, No. 3 - J. S. Bach

Johann Sebastian Bach was never truly appreciated in his time. He was writing in the Baroque style, when the rest of the musical world was writing in the Classical style. At that time, his sons were more famous than he was. Today he is considered the premier composer of Baroque music. The Suite in C Major, No. 3 comes from a set of five Suites for solo cello and one for Viola Pomposa. Bach composed these Suites during his tenure as Kapellmeister at the Court of Koethen (1717-1729). It is thought that he was inspired to write these Suites for Christian Ferdinand Abel, a cellist and Gamba player at the Court. The Movements are in standard order for a dance suite of the Baroque style.

There is much controversy over interpretation of the Suites, as the original manuscript was never found. The many editions of these Suites come from a manuscript copy made by Bach's second wife, Anna Magdalena, who very often copied the manuscripts incorrectly. Dissimilarities were indeed found when the copy of Magdalena was compared with those of Johann Peter Keller, one of Bach's pupils, and Westphal, an organist at that time in Hamburg. The Six Suites are a very popular staple of cello repertoire and can be found in editions for practically every instrument in the orchestra, including tuba!

Sonate for Solo Cello, Op. 25, No. 3 - Paul Hindemith

Paul Hindemith was a world class violist as well as composer. In the early part of his career he traveled with the Amar-Hindemith Quartet as a viola soloist. He taught composition for eight years at the Berlin Musikhochschule, but resigned after being constantly attacked by the National Socialists, who saw him as a musical degenerate. He then taught as a visiting professor at Yale University.

Hindemith is noted for his objective, modernist, yet tonal style of writing. At the time he wrote the Cello Sonata, in 1922, he was experimenting with various styles: expressionistic gestures, jazz, extreme chromaticism, neo-classicism, and dada. The Cello Sonata comes from Op. 25, which also includes sonatas for viola and viola d'amore.

The Sonata a blend of the 20th century styles and neo-classicism. Each of the movements have their own unique style and push the performer in their technical limits. The entire work is ten minutes in length, yet like Webern, Hindemith packs in all he can in that short time.

Sonata for Violoncello, Op.6 - Samuel Barber

Samuel Barber stood alone in the musical field as a person who did not choose a musical school, or style to associate with (atonal vs. tonal, Stravinsky vs. Schoenberg). He distinguished himself as a melodist. Barber wrote 20th century techniques into a Romantic style, each of his pieces are full of rich, moving themes. He is well known for his Adagio for Strings (taken from his string quartet), that was played over the radio after it had been announced that John F. Kennedy had been assassinated.

The Sonata takes the listener through a myriad of emotion. Barber is quoted as saying he wrote what he felt, therefore it could only be determined that he must have gone through some sort of heartache or disappointment when he wrote this piece. The first movement is full of rich themes of expression, giving it a Romantic feel. Yet it is full of 20th century tonalities such as the anticipated tritones in the opening theme. The second movement is a slower adagio, which holds a light, rapid scherzo within. The third movement is a strong statement of emotions, which holds out to the end, never slowing, through to the last bold closing chord.