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Senior Recital

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Chapman University presents

A Senior Recital

Noelle Osborne, viola

Ben Makino, piano

Bertea Hall • Salmon Recital Hall

May 16, 2004

Program

Unaccompanied Suite #3 in C MajorJ. S. Bach
Prelude (1685-1750)
Allemande
Courante
Sarabande
Bourree I
Bourree II
Gigue

Concerto in D Major.....Franz Anton Hoffmeister
Allegro (1754-1812)
Adagio
Rondo

Intermission

Beau Soir.....Claude Debussy
Transcription by Hartmut Lindemann (1862-1918)

Sonata in E-flat MajorJohannes Brahms
Allegro amabile (1833-1897)
Allegro appassionato- Sostenuto-Tempo I
Andante con moto-Allegro-Piu tranquillo

Suite #3 in C Major • Johann Sebastian Bach

Johann Sebastian Bach wrote six suites for cello during his employment at Cöthen, ca. 1720. The Suites consist of stylized dances that grew out of earlier traditional forms and were popular in the late Baroque period. Suites of the Baroque period are organized into a specific order; allemande, courante, sarabande, minuet or bourree or gavotte and finally the gigue. All movements are presented in the same key but have various tempi. Bach uses implied polyphony to "create an illusion of a harmonic and contrapuntal texture."

In each Suite Bach uses a prelude to introduce the unique character of the work. Preludes are free in nature giving a virtuosic improvisatory feel. The allemande is of German origin, in duple meter with many flowing passages of 16th and 32nd notes, creating a gentle graceful dance. Following the allemande is the courante which is a fast French dance in triple meter. Compared to the other dances the sarabane is a slow, stately dance originally from Spain. Couples danced to this music with "unambiguous erotic passion that led to its being prohibited." Here Bach uses the sarabande to express his lyrical side, with long, sustained passages. After the sarabande a robust bourree, originally a French folk dance, perks up the suite. Bourees were originally in triple meter but they were changed to duple meter when they were adapted to court dancing. In contrast to the first bouree the second bouree is darker in character and in the parallel minor, c minor. Closing the suite is the lively gigue. This movement is faster than the previous dances and is a sort of "hop and leap dance."

Concerto in D Major • Franz Anton Hoffmeister

Franz Anton Hoffmeister went to Vienna at the age of 14 to study law, however, after graduating he was "so entranced by the city's rich and varied musical life" that he decided to devote his life to music. Even though Hoffmeister is relatively unknown today; he was a popular and well respected composer during his lifetime.

Hoffmeister composed at the beginning of the Classical period immediately following the Mannheim school which was founded by Johann Wenzel Stamitz. Hoffmeister went on to start a music publishing company that is known today as the Peters edition. He was a friend and Freemason brother of Mozart and published several of Mozart's compositions.

Unlike the other works on my program this one was originally written for viola. The first movement is a traditional sonata allegro form; complete with a free, improvisatory cadenza. The second movement, written in d minor, is lyrical and expressive. In the Rondo there are two small sections in d minor after the third repeat of the A section. In true rondo form the piece closes with the return of the opening theme.

Beau Soir • Claude Debussy

Claude Debussy's *Beau Soir* (Beautiful Evening), was written while he was studying at the Paris Conservatory. Musicologists believe that Debussy wrote this song around 1878. *Beau Soir* represents his early compositional style by employing the use of "orthodox romanticism." The lyrics are taken from a collection of poetic texts, titled *Les Aveux* (Confessions), by his personal friend, Paul Bourget.

*Lorsque au soleil couchant les rivières sont roses,
Et qu'un tiède frisson court sur les champs de blé,
Un conseil d'être heureux semble sortir des choses
Et monter vers le coeur troublé.
Un conseil de goûter le charme d'être au monde,
Cependant qu'on est jeune et que le soir est beau,
Car nous nous en allons comme s'en va cette onde,
Elle à la mer, nous au tombeau.*

*When streams turn rosy by the setting sun,
And a slight shudder rushes through the wheat fields.
A plea for happiness seems to rise out of all things
And it climbs up towards the troubled heart.
A plea to relish the charm of life
While there is youth and the evening is fair,
For we pass away, as the wave passes;
The wave to the sea, we to the grave.*

Debussy understood poetry with great depth and was therefore able to bring these two art forms together in perfect harmony. The gentle flowing rhythm of *Beau Soir* clearly indicates Debussy's "talents were comprehensive enough to give honor, through song, to the poetic arts."

Beau Soir was originally written for voice, however, it has been transcribed for many different instruments. I first heard this piece on a recording by Hartmut Lindemann. I was so moved that I decided to buy the piece. That was when I realized that Mr. Lindemann's version was not available for purchase. I then found Mr. Lindemann's website and emailed him; he then faxed a copy of his transcription, which was inspired by the 1940 recording by Jascha Heifetz. I would like to thank Mr. Lindemann for allowing me to use his transcription.

Sonata in E-flat major • Johann Brahms

Johannes Brahms is one of the great masters of the Romantic Period. His name is well known around the world for his beautiful melodies and dense harmonies, so it is hard to imagine a Brahms who was ready to quit. "Nothing seems to be working for me," Brahms wrote to his editor, Eusebius Mandyczewski, in 1891. Brahms had decided to quit composing and even specified in his will that all his manuscripts were to be burned. Fortunately Richard Muhlfeld, clarinetist in the Meiningen orchestra, helped Brahms through this difficult time. In 1894 Brahms composed the Clarinet Sonatas op.120, he would only compose two more works after this before his death in 1897.

It was Brahms's friendship with Joseph Joachim that prompted him to transcribe these sonatas for viola. The first movement of the E-flat sonata in marked *Allegro amabile*, fast and lovingly. The piano and viola have equal roles in developing the motive. Throughout the movement the dialogue between the two instruments is complementary and disruptive at the same time.

The second movement, in e-flat minor, is a passionate waltz with fiery exchanges between the piano and viola. The middle section, marked *sostenuto*, is less fragmented and more lyrical than the previous material. In an interesting turn, this section is in B Major.

The last movement is a set of theme and variations, followed by an intense but brief *allegro* in e-flat minor. To close the movement he brings the composition full circle with the *piu tranquillo*, which features a lovely unison descending line that then begins the long passage of arpeggiated triads building to the final powerful three chords.

I would like to thank you all for coming to my recital. Having each one of you in my life is truly a blessing, and I am fortunate to have so many wonderful people in my life. Mom and Dad, I am especially thankful to you for encouraging me to play even when I was ready to quit. You were right someday I would thank you and today is that day. Gabe, I want you to know that I really love you. I miss the days when we played together and laughed. I hope you and your ankle start having better luck. Michael, words can not express how grateful I am to you. You are always there for me when I need you and you know how to make me laugh. Dick and Terry, you have made me feel welcome in your family and I look forward to becoming an official member. Johanna, I am so glad that I got to know you during my time at Chapman. I am really going to miss you; I wish you all the best at Hart. Roger and Debbi, working at the violin shop was the best job I have ever had. I learned so much valuable information and had a wonderful time being there with the two of you. Professor Laycock, this was a great year; I am glad that I got the chance to make music with you. I am sure next year will be even better. Mr. Becker, you have affected my life in ways you will never know. I will never forget the most important lesson you have taught me: Believe in myself. I am forever in your debt for all you have done for me.