

11-11-2018

## Kristen Jarboe, Senior Violin Recital

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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC AND WORSHIP

PRESENTS THE

SENIOR VIOLIN RECITAL

OF

KRISTEN JARBOE

TYLER DELLAPERUTE  
PIANO

SUNDAY, NOVEMBER 11, 2018  
3 P.M.

RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER

## PROGRAM

*Partita No. 3 in E Major, BWV 1006* ..... J. S. Bach (1685–1750)  
I. Prelude

*Sonata No. 21 in e minor for Violin and Piano, K. 304*  
..... Wolfgang A. Mozart (1756–1791)  
1. Allegro  
2. Tempo di menuetto

*Violin Sonata No. 1 in a minor, Op. 105*  
..... Robert Schumann (1810–1856)  
1. Mit leidenschaftlichem Ausdruck  
2. Allegretto  
3. Lebhaft

*Vocalise, Op. 34, No. 14* ..... Sergei Rachmaninoff (1873–1943)

*String Quartet No. 2 in a minor, Op. 13*  
..... Felix Mendelssohn (1809–1847)  
1. Adagio–Allegro vivace  
Assisted by James Ryan, violin;  
Brianna Patricca, viola; Hanna Bahorik, cello

Kristen is a student of Carlos Elias.

This recital is presented in partial fulfillment  
of the Bachelor of Music Education degree.

## Program Notes

### Mozart

Mozart composed this sonata during his trip to Paris in search of a job. Composed at the age of 22, this sonata, as well as his Piano Sonata in A Minor, embody the hardships he faced during this period of his life. Marked with frustrations, humiliations in his career, the death of his mother, and the rumored separation from his love interest, the young composer's works reflected his struggles. Mozart conveys his deep sadness and complicated emotions, both heard throughout the entirety of the sonata, by setting the work in a minor key. The first movement begins with a unison theme in the violin and piano, unusually void of any other harmonies. He builds upon the simple melody each time it returns. In the development section, Mozart uses contrapuntal imitation and brings us to a recapitulation that is unexpected as it breaks from the previous unison and features new rhythmic accompaniment in the piano full of urgency and suspense. The second movement features a lament bass, a common element in the Baroque era, in which the bass line descends downward. Despite this strong Baroque element, we also see a hint of early Romanticism in the dissonant harmonies, putting us in a beautiful middle ground of eras and techniques. We see a relief in the short E major section near the end, "permitting a brief glimpse of bliss," but the key of E minor soon returns and brings us to the end, again instilling a suspenseful feeling in the air. Frequent rests lead up until the last few bars, which feature a dramatic rush to the end. This remains as one of only two chamber works that Mozart wrote in a minor key, the other being his Piano Quartet in G Minor.

### Schumann

Robert Schumann, one of the most important composers of the Romantic period, experienced both a privileged and traumatic childhood. He was trained in music from a young age, but lived in a time period in Germany that was glorifying suicide and depression in its music, art, and literature. He lost his sister to suicide at a young age and himself contemplated suicide on many occasions, often suffering from attacks of depression and anxiety. When he was 44, he was taken to a lunatic asylum where he attempted suicide, before being moved to a private asylum where he died two years later.

Schumann composed the entire sonata in just four days and said that during that time he was "extremely angry with certain people." This anxiousness and frustration can be heard throughout the composition, as the sonata features the lower range of the violin, as well as a strong rhythmic urgency and passionate themes. Slurs with syncopations and overlapping phrases over the bar line for both the violin and piano leave us with a sense of unease and unsteadiness as it is hard to locate the beat throughout the work. The desired effect is a picture whose lines are slightly blurred.

*Continued on back*

The first movement is titled "Mit leidenschaftlichem Ausdruck," meaning, "with passionate expression," and we hear a strong sense of striving that, though interrupted at times by a sense of achievement, is pulled down again by the end.

Schumann uses a Romantic artistic technique of blurring the development and recapitulation. In the second movement, we see the different personalities of the personas he used in his writing. The first, a withdrawn and contemplative character, and the second more enthusiastic, outgoing, and happy. In the final movement, Schumann puts a dark twist on a popular scherzo. This movement again has a warm and lyrical interlude in the middle that gives the idea that things might indeed be okay, but we are then haunted with a return of the low and restless main theme from the first movement, before being pushed to the end with a driving unease.

### **Rachmaninoff**

This piece was originally composed by Rachmaninoff for piano and voice and has since been adapted for many different solo instruments. It is the final song in a cycle of 14 Romances, and it contains no text. The singer simply sings one vowel for the entirety of the piece. This idea emerged from the increased emotional value of songs without text as the composer instead hid many emotions in the agonizing vocal lines of this piece. Rachmaninoff believed that music could convey intense emotion even without words simply through the instrumental line and that, in fact, the absence of words could even add to the intensity of emotion. In this case, the emotions of sorrow and hopelessness are conveyed. The composer creates a melody that seems trapped by a specific range of notes, and the audience can hear four specific attempts of the voice to escape outside of this defined melody, of which is almost successful by the fourth time when it breaks out of the 9 or 10 note range that defines the rest of the melody. None of the lines, however, ever completely achieve that escape, which contributes to the overarching tone of despair and hopelessness. When Antonina Nezhdanova, the soprano for whom this piece was commissioned, expressed disappointment in the fact that there were no words, Rachmaninoff responded with the question, "What need is there of words, when you will be able to convey everything better and more expressively than anyone could with words by your voice and interpretation?"