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Junior and Senior Recitals

Concert and Recital Programs

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2-26-2023

## Elise Camillone, Senior Violin Recital

Elise Camillone

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THE CEDARVILLE UNIVERSITY  
DEPARTMENT OF  
MUSIC AND WORSHIP

PRESENTS THE

SENIOR VIOLIN RECITAL

OF

ELISE CAMILLONE

SUNDAY, FEBRUARY 26, 2023  
7 P.M.

RECITAL HALL  
BOLTHOUSE CENTER FOR MUSIC  
DIXON MINISTRY CENTER

## PROGRAM

*Partita No. 1 in b minor*, BWV 1002 ..... J. S. Bach (1685–1750)  
VII. Tempo di bourrée  
VIII. Double

*String Quartet No. 62 in C Major*, Op. 76, No. 3, Hob. 111:77, “Emperor”  
..... Franz Joseph Haydn (1732–1809)  
II. Poco adagio cantabile  
Assisted by Autumn Kuntz, violin;  
Grace Guthrie, viola; and Sylvia Rice, cello

*Romance No. 1 in G Major*, Op. 40  
..... Ludwig van Beethoven (1770–1827)  
ed. Zino Francescatti (1902–1991)  
Assisted by Susie Somers, piano

*Graceful Ghost Rag: Concert Variation for Violin and Piano*  
..... William Bolcom (b. 1938)  
Assisted by Maryssa Duncan, piano

*Precious Stones* ..... Maryssa Duncan (b. 2001)  
Lapis Lazuli  
Assisted by Maryssa Duncan, piano

*Violin Sonata No. 3 in c minor*, Op. 45..... Edvard Grieg (1843–1907)  
I. Allegro molto ed appassionato  
II. Allegretto espressivo alla romanza  
III. Allegro animato  
Assisted by Stephen Estep, piano  
  
Elise is a student of Carlos Elias.

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

*No flash photography, please.*

*Please turn off all cell phones.*

## Program Notes

### **Partita No. 1 in b minor**

These short movements are the last two sections of Bach's first violin partita. The partita was composed in 1720, and generally follows the traditional movement structure of a baroque partita, which consisted of four "dances": an allemande, courante, sarabande and gigue. Partita No. 1 differs slightly from this traditional format in that Bach substituted the gigue with a tempo di bourrée—the movement I am playing. In this partita, each dance is followed by a movement titled "double," which are variations of each dance. Each double in the partita mirrors the chord progression from the dance section, elaborating on it extensively.

### **String Quartet No. 62 in C Major**

This quartet is one from a set of six quartets that Haydn composed circa 1798 and dedicated to the Hungarian count Joseph Georg von Erdődy. The quartet in C major is the third from this set, and was nicknamed "Emperor" because the theme from the second movement (the one we are playing today) is a melody that Haydn composed in honor of Emperor Francis II. You may recognize this melody, since it was later used for the German national anthem, as well as the tune to the hymn "Glorious Things of Thee are Spoken." The movement is structured as a theme and variations. It is pretty easy to hear each new variation, since the main melody is passed around the quartet, played by a new instrument every time. Try to follow along as the theme is passed from the 1st violin to the 2nd, to the cello, to the viola, and back to the 1st.

### **Romance No. 1 in G Major**

Beethoven wrote two romances for violin and orchestra, this one being written in 1801. The other one, his Romance in F major, was actually composed first, but the Romance in G was published first, which is why it has been designated as "No. 1." The piece is originally written for solo violin and orchestra, so the piano part you will hear is a reduction of the orchestral accompaniment. These romances were written during the earlier, more classical years of Beethoven's composing, about the same time Haydn wrote his "Emperor" string quartet.

*Continued on the back*

## **Graceful Ghost Rag**

Bolcom wrote this piece in 1971 as one of three *Ghost Rags* for piano, along with “Poltergeist” and “Dream Shadows.” The “Graceful Ghost Rag” proved to be the most popular of the three. The version I am playing has been arranged for violin with piano accompaniment. Bolcom wrote the “Graceful Ghost Rag” in memory of his father, saying he often thought he felt his father’s spirit with him when he played piano at night.

## **Lapis Lazuli**

This is the most recent composition I will be playing. Maryssa began writing *Precious Stones* toward the end of last year as a set of character pieces representing the essence of her relationships with various people. “Lapis Lazuli” is the piece she wrote for me, and is named after the precious blue stone because lapis blue is my favorite color. The other *Precious Stones* include “Peridot,” “Citrine,” and “Opal.” All four character pieces are planned to be performed in Maryssa’s senior recital next month.

## **Violin Sonata No. 3 in c minor**

This is Grieg’s third and final violin sonata, as well as his most popular. It was written two decades later than the first two, from 1886-1887. He spent more time writing the third sonata than he did on the first two—months rather than weeks. Grieg himself played the piano part at the premiere of the sonata on December 10, 1887, along with violinist Adolph Brodsky, who had also premiered Tchaikovsky’s violin concerto six years previously. Grieg’s violin sonata was immediately a favorite among both domestic and professional musicians, and it was even a personal favorite of Grieg himself.

This sonata is filled with distinct thematic material. Each movement is also made up of contrasting textures and melodies that somehow flow together smoothly and coherently. Grieg uses fairly simple melodic material, but he varies it in such a way that it never gets boring. See if you can pick out at least two unique melodic ideas in each movement!