

5-21-2000

A Student Recital

Jared Turner
Chapman University

Benjamin Makino
Chapman University

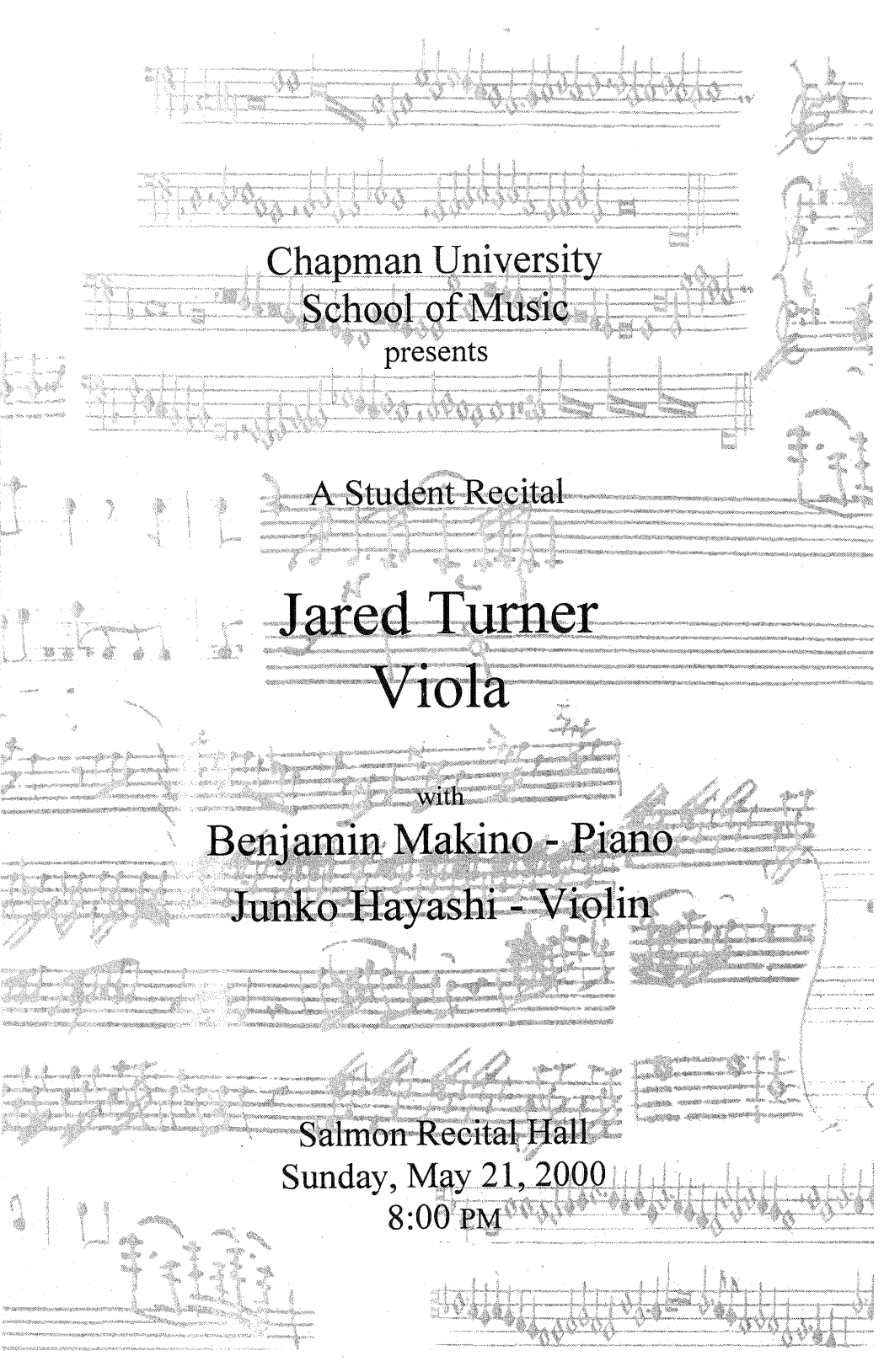
Junko Hayashi
Chapman University

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Recommended Citation

Turner, Jared; Makino, Benjamin; and Hayashi, Junko, "A Student Recital" (2000). *Printed Performance Programs (PDF Format)*. 205.
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Chapman University
School of Music
presents

A Student Recital

Jared Turner
Viola

with

Benjamin Makino - Piano

Junko Hayashi - Violin

Salmon Recital Hall
Sunday, May 21, 2000
8:00 PM

PROGRAM

Trauermusik

Paul Hindemith
(1895 - 1965)

- 3- I. Langsam
- II. Ruhig bewegt 5:30
- III. Lebhaft
- IV. Choral (Sehr Langsam)

Mr. Makino, Piano

Suite No. 2 in D minor

Johann Sebastian Bach
(1685 - 1750)

- 6- Prélude 4:07
- 8- Allemande
- Courante 2:39 gtracé 8 (3:53)
- 9- Sarabande 3:34
- 11- Menuet 2:18
- 12- Gigue 2:29

INTERMISSION

15 Streichduo for Violin and Viola in G Wolfgang Amadeus. Mozart
Allegro (1756 - 1791)

7:41

Ms. Hayashi, Violin

Sonata in E flat Major Op. 120 No. 2

Johannes. Brahms
(1833 - 1897)

- 18- Allegro amabile 8:24
- 20- Allegro appassionato 3:36 gtracé
- 22- Andante con moto

1:44
Mr. Makino, Piano

NOTES

Trauermusik

Written on the Death of King George V, Trauermusik is a tribute to Hindemith's compositional skill. The work was written in January of 1936, when Hindemith was under the strains of the Nazi microscope, analyzing his works for "impurities" in German music.

This work is very characteristic of Hindemith's tonal sound. Each section has its own feel, yet sections two and three are closely related. The Choral, "Für deinen Thron tret ich hiermit," is a fitting ending for the music of mourning, and fine words to eulogize King George V.

Suite No. 2 in D minor

The suite in D minor is one of Bach's twelve works for solo string instrument. The D minor suite is one of the darkest of the suites, surpassed in this mood only by the C minor suite. Most likely written in Cöthen in either 1720 or 1721, an original has never been found. Performances today are based on a copy made by Anna Magdalena Bach, his wife. The six suites for cello solo show a level of writing for solo cello that would not be matched for almost two centuries.

Typical of the standard dance suite, the D minor opens with a Prélude, followed by the Allemande, or a moderate German court dance. The Courante is a fast peasant dance, culminating the ending of the first half. The fourth movement, the Saraband, feels a relaxation only in tempo, and continues the harmonic tension set up in the prelude. The Menuets form a ternary form of minor, major, minor. The Gigue closes the suite with a large and powerful cadence.

Streichduo for Violin and Viola

Mozart's G Major Duet (K. 423) represents a new step in the writing of an old pairing of instruments. Until this time, when the combination of violin and viola was written for, the work would rarely be considered exciting for the violist. This duet breaks this pattern and creates a level of musical equality of the violin viola part writing. The Duets were written as a favor to Michael Hayden, Mozart's good friend. The two duets were given by Mozart to Haydn to complete a collection

of six for the Archbishop of Salzburg, as Hayden was too ill to complete the total six required for payment.

Sonata in E flat Major Op. 120 No. 2

Brahms wrote two Sonatas for Piano and Clarinet in 1894, and one year later transcribed these both for viola and piano. These works make part of a broad category of works that were written for another instrument, but were later borrowed for viola by the composer. Donald Jay Grout refers to these works "as among the ripest achievements of the composer."

The E flat sonata takes a turn away from traditional soloist and piano sonatas in that it has only three movements, and on a musical level the two instruments are matched in both melodic prominence and content in a way that was rarely seen in other Romantic composers. The first movement's use of a sonata-allegro form is very straightforward, with a languishing development section. An intense scherzo follows in E flat minor, which blooms into a B major sostenuto trio. The third movement, Andante con Moto, is in theme and variations form, with an extended coda.

Thank you for attending my recital.

I would like to take a minute to thank everyone who has ever stopped to give me a helpful word of constructive criticism in regards to my making of music or my education. The sum of every musical decision made tonight is based on the words of advice given to me by my teachers and my peers and the musical growth I have experienced on my own as a direct result of their help. Their names being far too numerous to mention, the few I thank on this program are those that have done more to help me than I could ever repay. Robert Becker, Mary-Anne Acosta, Ed Acosta, Kay Pech, Manuel Suarez, Joe Massaro, John Koshak, Decie Boone, Jena Tracy, Marisol Padilla, Hsueh-Hwa Lu, Meagan Brown, Ben Makino, Junko Hayashi-san, Dr. Martin, Dr. Enix, Dr. Park, my Mom, my Dad, and Jill.

-- Jared Turner