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A Senior Recital

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Recommended Citation

Turner, Jared and Makino, Ben, "A Senior Recital" (2001). *Printed Performance Programs (PDF Format)*. 1012.

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The Suite is a fairly typical dance suite of Baroque style with the addition of the *Prélude* and *Gavotte*. This prelude is followed (within the movement) by a fugato, typical for Bach's keyboard writing but this does not show up in any of the other suites for unaccompanied cello. The *Allemande* is a movement of relaxation, after the intense fuge. The *Courante* is an oddity in Bach's music, as it is the only *Courante* in the solo instrument literature to be written in 3/2 meter as opposed to the standard 3/4. This dance is derived from a fast French peasant dance. The *Sarabande* is highly chromatic and is very uncharacteristic of the normal writing of the period. The intense harmonic changes and wide leads would feel out of place if they were written by anyone but Bach. The *Gavotte* is the rude thing that interrupts the peace of the *Sarabande*. The *Gigue* has the feel of a landler as much as a *gigue*, as it seems written to have heavy accents on the downbeat.

Sonata in F minor Op.120 No. 1

Brahms wrote two sonatas for clarinet and piano in 1894, and transcribed these for the viola the following year. These Sonatas are two of Brahms's last works, and are characteristic of Brahms's Late Style of composition.

The f minor sonata is in four movements. The first is in a rather straightforward, for Brahms, sonata form. The second movement demonstrates Brahms's skill at writing a musically lyrical line that looks horribly convoluted on the page. The third movement is in the style of a heavy German waltz and a light Austrian trio. The fourth movement is in rondo form, fast, and is a fitting end to the program.

A FEW LAST WORDS:

Thank you very much for coming to my recital.

Reception to follow in Argyros 201

Chapman University School of Music Presents

A Senior Recital

JARED TURNER

VIOLA

WITH

BEN MAKINO

PIANO

Salmon Recital Hall
5:00 PM, April 29th, 2001

PROGRAM

Elegy for Viola and Piano
Andante Cantabile

Elliott Carter
(b. 1908)

Mr. Makino, piano

Sonata, Op. 25 No. 1
Breit
Sehr Frisch und Straff
Sehr Langsam
Rascendes Zeitmaß. Wild. Tonschönheit ist Nebensache
Langsam, mit viel Ausdruck

Paul Hindemith
(1895 - 1965)

INTERMISSION

Suite No. 5 in C minor
Prélude
Allemande
Courante
Sarabande
Gavotte
Gigue

Johann Sebastian Bach
(1685 - 1750)

Sonata in F minor, Op. 120 No. 1
Allegro appassionato
Andante un poco adagio
Allegretto Grazioso
Vivace

Johannes Brahms
(1833 - 1897)

Mr. Makino, piano

NOTES

Elegy for Viola and Piano

The Elliott Carter *Elegy for Viola and Piano* was written in 1943, written during the transition between what are commonly known as his first and second compositional periods. This piece, along with his other earlier works, is written simply and, for Carter, contains little rhythmic complexity. Heavy emphasis is placed on the interval of a fourth, which defines the tonal structure of the piece.

Sonata, Op. 25 No. 1

This sonata is the most often performed of Hindemith's unaccompanied viola sonatas. It is sometimes referred to as the "Train Sonata," in reference to sections in the first, second and fourth movements that can sound like a train. This may or may not have been intentional, as it is known that Hindemith did most of his traveling on trains.

The five movements of this sonata all have their individual difficulties. The work begins with three loud chords that are repeated throughout the movement; this movement moves without break into the second. Originally a left hand finger exercise, the second movement's middle section is one of Hindemith's more technically difficult passages for the viola. The theme from the beginning of the second movement reoccurs in a modified form in both the third and fifth movements. The fourth movement is marked: *Very fast. Wild. Tone quality is unimportant.* The fifth movement, *slow but with expression*, is a surprisingly emotional close to the sonata.

Suite No. 5 in C minor

The *Suite in C minor* is one of the six suites originally written for the unaccompanied cello. These were most likely written in Cöthen in either 1720 or 1721, however there is no original manuscript and there is no official record of when or where these were written. The cello suites are traditionally borrowed by other instruments, especially those that lack works of this style.