

4-20-2002

## **Junior Recital**

Katie Andersen  
*Chapman University*

Kevin Garnica  
*Chapman University*

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anger and launch a rondo, which helps to allow some hope and good humour to shine briefly through. It then leads into a climax and the tempo and mood of the music is transformed into a coda and the cello pours out a pained lament of chromatic harmonies, but the emotions break and the cello restates the concerto's opening recitative before the orchestra closes with a final brusque gesture. To this day this work is recognized as a deeply emotional masterpiece and is seen as a musical equivalent of Great War Poetry and as the concerto is full of private meditation, and whims, it still has moments of hope and humour. This concerto's emotions came from deep within the composer.

CHAPMAN UNIVERSITY  
*School of Music*

*presents a*

*Junior Recital*

*Katie Andersen, cello*

*with*

*Kevin Garnica, piano*

5:00 P.M. • April 20, 2002  
Salmon Recital Hall

## PROGRAM

Sonata in D Major, Op. 78  
(transcribed from Violin Sonata No. 1)  
Vivace ma non troppo  
Adagio  
Allegro molto moderato

*Johannes Brahms*  
(1833-1897)

## *Intermission*

Violoncello Concerto in E minor, OP. 85  
Adagio-Moderato  
Allegro Molto  
Adagio  
Allegro-Moderato-Allegro non troppo

*Edward Elgar*  
(1857-1934)

## Program Notes

### **Sonata in D Major, Op. 78-Johannes Brahms**

In the summer of 1879 while Brahms was staying at Portschach he wrote his G Major Violin Sonata, Op. 78. The transcription for the cello and piano was made in 1897 and was attributed to Brahms and was done by the Leipzig musician Paul Klengel brother of the cellist Julius Klengel. In this work it has been known that it contains most of Brahms most lyrical lines and in the first movement allows the cello to introduce the main theme, with its waltz-like lilt, over piano chords that work its way into the cross rhythms that are typical of Brahms that are known today as a hemiola affect where there are more than one pair of rhythms going on. The cello then moves to the second subject, joined by the piano, with the first theme re-appearing with a pizzicato accompaniment, a suggested repetition of the exposition, which leads to a central development section. A recapitulation ends this movement in a coda that recalls the principal elements of the main theme. The second movement, Adagio, opened by the piano then joined by the cello in the main theme, moves into a minor key in a solemn memory of the rhythmic figure that the movement started with. The first theme returns in a more expansive form followed by the second theme more gently taken now as it leads in to the final appearance of the principal theme. The Finale, third movement opens with the rhythmic figure of the first of the sonata then returns to the theme of the Adagio, now developed as it re-establishes the original key and a conclusion that reminds us of the previous movements and concludes the work.

### **Concerto for Violoncello and Orchestra, Op. 85-Edward Elgar**

In the summer of 1919, Elgar was on the verge of discontinuing his compositional works that his cello concerto was meant to be his last major orchestral work. He was saddened by the war and was suffering from a chronic ear condition and also dealing with the loss of some close friends that it made him aware of his age. But in 1918 he composed his Violin Sonata, String Quartet and Piano Quintet which are intimate, melancholy works and the following year he wrote his cello concerto in E minor which is meant in every aspect to be a piece of chamber music. As this work opens with a recitative it fades into a moderato song based on a lilting viola melody it moves forward into the next recitative, which leads into the second movement, *Allegro molto*. In this movement it begins with a few false starts and pauses for thoughts then speeds away as good-humored *Scherzo*, which vanishes like a bursting bubble in the end. The third movement, *Adagio*, it is one that stands alone in the key of B flat Major and is a simple song where its emotions run deep within too far for words to go. As this movement begins and ends very quietly in leads in to the Finale which is the most complex movement and is modeled on the finale Dvorak Concerto. The orchestral introduction and cello recitative begins in