

5-8-1999

Senior Recital

Joshua Mikus-Mahoney
Chapman University

John Ballerino
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Kaori Yoshihara
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CHAPMAN UNIVERSITY
School of Music

presents a

Senior Recital

Joshua Mikus-Mahoney, cello

John Ballerino, piano
Kaori Yoshihara, piano

May 8, 1999
2:00 P.M. • Salmon Recital Hall

Program

Clapp

Fantasy Pieces

(Fantasiestücke), Op. 73

R. Schumann
(1810-1856)

- 2 Zart und mit Ausdruck 1:42 - 3:43 (3:04)
3 Lebhaft leicht 3:48 - 7:50 (3:46)
4 Rasch und mit Feuer 7:39 - 12:27 (5:05)
Mr. Ballerino, piano

Sonata No. 3 in A Major, Op. 69

9:28

L. Beethoven
(1770-1826)

- 5 Allegro ma non tanto 17:32 - 22:57
6 Scherzo (Allegro Molto) 23:17 - 25:49 (5:39)
7 Adagio cantabile -- Allegro vivace 27:11 - 36:35
Ms. Yoshihara, piano (7:33)

Intermission

Sonata No. 1 in C minor, Op. 6

7:49

S. Barber
(1910-1981)

- 5 Allegro ma non troppo 37:25 - 45:12
9 Adagio -- Presto -- di nuovo Adagio 45:31 - 49:45 (4:15)
7:10 Allegro appassionato 50:00 - 50:40 - fade out (6:10)
Mr. Ballerino

11 encore 50:54 - 1:00
1:01:06

Beethoven Sonata No. 3 for Cello and Piano, Op. 69

The sonata in A Major, Op. 69 dates from the particularly bountiful years following the onset of the composer's so-called middle period. Written in 1807-8, the sonata was published the following year as part of a package Beethoven had sold to Breitkopf and Hartel. The A Major sonata is notable for being the only sonata to possess a Scherzo. Following the broad-scaled first movement, the Scherzo features a syncopated rhythmic pattern and a trio that incorporates lyrical double stops in the cello. The allegro finale is preceded by an Adagio introduction, whose tunefulness gives it the character of a truncated slow movement.

Barber Sonata No. 1 in C minor, Op. 6

Written in 1932, the early cello sonata shows Barber's more mellow, lyric side, with a remarkable theme in rising minor sixth opening the work. An important part of this sonata's design is the telescoping of the inner slow and Scherzo movements into one. The two outer movements are in set forms; the first is a sonata arrangement with lines that sing in a traditional manner, and a heart-easing second subject that emerges almost disarmingly from the turbulent first group. The last movement consists of a series of connected variations on a theme, though it is not so titled, with exceedingly tight-knit construction. The sections unfold with no recapitulation material. There is more than a hint of Slav colouring about the ornate melodic cast and insistent rhythms of the finale.

Schumann Fantasy Pieces (Fantasiestucke), Op. 73

Originally written for Clarinet and Piano in 1849, the *Fantasiestucke* was later transcribed for violoncello and piano. This three movement work contains extended passages in which the piano duplicates the cello part, following it high and low through chromatic, melodic, and rhythmic movement. The doubling of the melody by the piano is a very characteristic trademark of Schumann's style.

Joshua Mikus-Mahoney is a senior majoring in instrumental Music Performance. Mr. Mikus-Mahoney has been playing the cello for twelve years and has studied with Svetlana Feinstein and Richard Treat. He began playing the cello in his elementary school music program. In 1987, he performed with the Young Performers String Orchestra, and he performed with that group for two years. He then joined the Young Artists Symphony Orchestra.

In 1991 Mr. Mikus-Mahoney was chosen to participate in the California Orchestra Directors Association Honor Orchestra as one of the top four cellists in the state of California. He was also a participant of the California Music Educators Association All-State Orchestra in 1991 and 1992.

In 1993, Mr. Mikus-Mahoney joined the Oakland Youth Orchestra. While a member of that orchestra, he participated in a three week tour of Hong Kong, the People's Republic of China and Taipei.

In 1996, Mr. Mikus-Mahoney was the Principal cello in the City of Orange Tree Lighting Ceremony Orchestra.

For the last two years he has been Principal cellist in the Chapman University Chamber and Chapman Symphony Orchestras. He is also a member of the University String Quartet. After graduation Mr. Mikus-Mahoney will continue his studies at the University of Washington for a Masters Degree in Music Performance.