

Chapman University

Chapman University Digital Commons

Printed Performance Programs (PDF Format)

Music Performances

4-28-2001

A Senior Recital

Jena Tracey
Chapman University

Kevin Garnica
Chapman University

Follow this and additional works at: https://digitalcommons.chapman.edu/music_programs

Recommended Citation

Tracey, Jena and Garnica, Kevin, "A Senior Recital" (2001). *Printed Performance Programs (PDF Format)*. 1009.

https://digitalcommons.chapman.edu/music_programs/1009

This Senior Recital is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.

Concerto for Violin & Orchestra, Op. 14
Samuel Barber

Barber's Violin Concerto began in the summer of 1939, as a commissioned work for violinist Iso Briselli. He began the work in Switzerland, and at the end of the summer, sent Briselli the first two movements. Briselli complained that the movements were too easy and not brilliant enough to be called a concerto. When Barber received the reply, he relocated to Paris and began work on the third movement. Before he could complete the movement, all Americans were ordered to leave Paris because of the potential invasion of Poland by the Nazis. Barber returned home to Pennsylvania and completed the movement. It became a huge controversy, with performers complaining of its difficult virtuosic passages. It was branded too difficult to play until Herbert Baumel was recruited for a demonstration. He had two hours to be able to play it at a very fast tempo. He achieved his goal, and the movement was deemed playable at the fast marked tempo.

The first two movements swing between the major and relative minor keys (the first movement in G major and minor and the second movement, moving from C sharp minor, to E minor, and finally E major). An interesting characteristic of the first movement is that the first melody played by the violin is never played by the orchestra and the first melody played by the oboe (piano in this performance) is not present in the violin part until the very last statement the violin has in the first movement. The second movement has a searching quality, with an almost cadenza of double stops with no end until the melody is finally introduced in the solo.

The third movement is sparsely accompanied until the first huge orchestral interruption, almost one hundred bars into the piece. The movement is in rondo form, but because of its rigorous tempo, it resembles a technical etude. The orchestral accompaniment is extremely rhythmic and difficult to maintain, especially in the orchestral tutti.

THANK YOU FOR COMING!!!

Chapman University presents

A Senior Recital

Jena Tracey, violin

With

Kevin Garnica, piano

Saturday, April 28th, 2001

5:00 PM

Salmon Recital Hall

Program

Sonata in d minor, Op. 108

Johannes Brahms
(1833-1897)

Allegro
Adagio
Presto agitato

Partita No. 2 in d minor

J.S. Bach
(1685-1750)

Allemande
Corrente
Giga

Praeludium & Allegro

Fritz Kreisler
(1875-1962)

Intermission

Concerto for Violin, Op. 14

Samuel Barber
(1910-1981)

Allegro
Andante
Presto in moto perpetuo

Program Notes

Sonata in d minor, Op. 108 – Johannes Brahms

The d minor Sonata is the final violin sonata Brahms composed, which he finished in 1889. A significant difference between this sonata and the previous two is that this sonata consists of four movements rather than the traditional three movement form (Unfortunately, the third movement, *un poco presto e con sentimento*, will not be performed today. It will sound like an ordinary sonata.). The first movement's development is entirely in the dominant, which is an example of Brahms' ability to use a pedal tone for a long period of time. Then in the recapitulation, the theme returns and is quickly followed by a shift into F sharp minor and works on material not yet developed. The recapitulation also introduces new material not heard in either of the previous sections. The second movement, despite the fact that it is much shorter than most movements in any of the three sonatas, produces a lush melody that never seems to have an end. Just when it seems like it will end, the piano takes over and develops another idea. The first few bars of the melody is then played by both the violin and the piano for a short period of time, and both instruments then split again to develop material covered in the almost first statement of the melody.

The fourth movement is almost in rondo form. The first subject reappears after the exposition and then goes into the development, and then the second subject is developed on. The recapitulation begins with the second subject and then jumps into the key of C major. In standard form, it is expected to return to A minor, but takes an unusual turn. It then travels through F major and C major again and then reaches it's destination of the dominant.

Partita No. 2 in d minor – J. S. Bach

The title page for the set of music for unaccompanied violin (BWV 1001-1006, three sonatas and three partitas) contained the words *Libro Primo*, indicating that a second set might have been written. Unfortunately for us, another set was not written and a violinist must be content with only six of these treacherous works for solo violin.

The second partita is home to the famous *Chaconne* (which, unfortunately, will not be performed today.) :) The four movements before are standard in a typical order for a dance suite of the Baroque time: *Allemande, Corrente, Sarabande, and Giga*.