

2-1-2008

Senior Recital

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Lisa Maresch
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Recommended Citation

Triggs, Phillip; Ross, Jessica; Maresch, Lisa; and Flatt, Ian, "Senior Recital" (2008). *Printed Performance Programs (PDF Format)*. Paper 1295.

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CHAPMAN UNIVERSITY
Conservatory of Music

Presents

A

Senior Recital

Phillip Triggs, viola

Jessica Ross, piano
Lisa Maresch, piano
Ian Flatt, cello

Friday, February 1, 2008 ♦ 8:00 pm
Salmon Recital Hall

Program

Suite No. 5 in C minor, BWV 1011

Prelude
Allemande
Courante
Sarabande
Gavotte I and II
Gigue

J.S. Bach (1685-1750)

Sonata for Viola and Piano in F minor, Op. 120, no. 1

Allegro Appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Johannes Brahms (1833-1897)

Jessica Ross, piano

~ Intermission ~

Duet for Viola and Cello

Allegro
Minuetto

Ludwig v. Beethoven (1770-1827)

Ian Flatt, cello

Concerto for Viola and Orchestra

Andante Comodo
Vivo, con molto preciso
Allegro Moderato

William Walton (1902-1983)

Lisa Maresch, piano

Suite no. 5 in C Minor, BWV 1011

The six suites of Johann Sebastian Bach were originally written for unaccompanied cello, but have been transcribed for numerous instruments including contrabass, horn, classical guitar, trombone, saxophone and viola. They were most likely composed between 1717 and 1723, while Bach was serving as Kapellmeister in Cöthen. Unlike the solo violin sonatas and partitas, no known autograph manuscripts survive for the suites. This makes the creation of an urtext score impossible, but adequately authentic editions have been made through the analysis of secondary sources, most notably the handwritten copy made by Bach's second wife, Anna Magdalena. Unfortunately, most of the bowings and articulations in these secondary scores are nebulous, and as a result, many interpretations of the suites exist, with no singularly accepted version.

A suite is a collection of baroque dances, each in rounded binary form. Unlike the other suite collections of Bach, the cello suites are absolutely consistent in the order of their movements. The fifth suite is no exception. It begins with a prelude in an AB form, following the French overture style. Section A is slow, dark, and rhapsodic. Like any other French overture, this slow introduction is marked by many dotted (or uneven) rhythms. The B section is naturally faster and is fugal in texture. The second movement is the Allemande, a slow duple-metered dance. The courante is a fast, more vigorous triple-metered dance. The sarabande is a slow, haunting triple-metered dance. Unique to the cello suites are the gallantries and they consist of pairs of either minuets (Suites 1 and 2), bourrées (suites 3 and 4), or gavottes (suites 5 and 6). The gavotte is a duple-metered dance, played at a rather moderate tempo. The reprisal of the first gallantry in the cello suites marks the genesis of the minuet-trio form in the classical structure. The cello suites conclude with a lively gigue, a dance usually in a compound duple or triple. The fifth suite, however, is written in simple triple meter, which is rare for suite giges.

Sonata for Viola and Piano in F Minor, Op. 120, no. 1

Shortly after producing his String Quintet no. 2 in 1890, Johannes Brahms announced that he would be retiring from his career as a composer. Ever plagued by the legacy of Beethoven, Brahms felt that retiring at the age of Beethoven's death would be fitting. However, the creativity of the 58-year-old composer would be aroused only months later by the eloquent clarinet playing of Richard Mühlfeld. Brahms' enthusiasm for the clarinet resulted in several pieces being composed for Mühlfeld: the clarinet trio and quintet in 1891, and the clarinet sonatas in 1894. Mühlfeld premiered the clarinet sonatas in January of 1895. Brahms later tailored alternate versions of the sonatas for viola, the last pieces of chamber music the composer would pen.

The sonata in F minor has four movements and is a rather concise argument for a work of Brahms. The opening movement is a melancholy sonata-allegro that is occasionally punctuated by moments of tenderness as well as turmoil. This movement ends with a rather long and somber coda that floats away on the parallel major. The second movement is a somewhat straightforward exercise in ternary (ABA) form. Section A features a poignant step-wise viola line delicately accompanied by the piano, clearly in the key of the relative major. In contrast, section B is marked by dialogical arpeggiated lines in constant chromatic mediant flux until deceptively resolving back to the home key which signals the return to section A. A light, teasing tune initiates the third movement, a sort of scherzo. The melody is passed playfully between the piano and viola. The contrasting trio is more sober, even mysterious at times, until it tapers into nothing. The scherzo abruptly returns and playfully, but politely, ends. The triumphant finale begins with three bell tolls (one of the central motives of the movement) and a whimsical melody. Jauntiness is briefly interrupted by moments of agitation and the music soars to a joyful conclusion.

Duet "with two obligato eyeglasses" for Viola and Cello

Given the thematic similarities between the "eyeglass" duo and his quartet Op. 18, no. 4, scholars have placed the date of composition between 1795 and 1798, while Beethoven was in his twenties and still a student of Haydn. Unlike the "Moonlight" sonata or the "Tempest" sonata, Beethoven himself conceived the nickname, "Duett mit zwei obligaten augenläsurn," for this duet. It was written for two acquaintances that were known to be very short-sighted. The autograph manuscript for the first movement was hurriedly scribbled and barely legible. Large sections of the viola part were entirely illegible and extrapolated later by various editors. Completely lacking are dynamic indications and only three places are there legato and staccato indications. All other bowing, phrasing, and expressive marks are editorial suggestions. The manuscript for the minuet was not discovered until 1948 and it has even fewer musical indications than the first movement. Due to similarities in key, instrumentation, ink, paper, and lack of penmanship, it is assumed that these two movements belong in the same duo-sonata. The beginnings of a third movement have also been discovered, but it only contains twenty-one bars of a viola part and three bars of a cello part.

The character of the piece is Beethoven in a good mood. The first movement is a solid sonata-allegro in the tradition of Haydn. Thematic ideas pass seamlessly between viola and cello in delightfully polite conversation. This amicable discourse is rudely interrupted at the retransition, marked Adagio. Abruptly, the recapitulation commences and the conversation continues as if nothing had happened and the piece ends in typical early Beethoven fashion. The minuet-trio is more rustic than the previous movement. There are fewer conversational moments and more unison declarations, especially in the minuet. The trio marks a brief return to the conversational chamber music, although it is more like an argument. The piece tapers to a cordial end with a short coda.