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Senior Recital

Connor Bogenreif
Chapman University

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to Dvorak to have him conduct a concert of his works and Dvorak wanted to include the premiere of the concerto on this program. However, when the date suggested conflicted with Wihan's schedule, the Philharmonic Society went ahead and hired cellist Leo Stern to premiere it instead, without Dvorak's consent. Originally infuriated by this decision, Dvorak threatened not to come to the premiere. In the end, he attended the premiere, and the first few performances of the work were performed by Stern, but eventually Wihan was able to perform it under Dvorak's baton.

As a friend and mentor of Dvorak's, Johannes Brahms had given Dvorak advice on the b minor Cello Concerto. Brahms had just written his double concerto for violin and cello a few years before Dvorak wrote his cello concerto, and when Brahms heard Dvorak's finished product, he remarked that if he knew a person could write soloistically for the cello as Dvorak had in his concerto, he would have already tried it.

The concerto is structured in the traditional formal scheme for Classical and Romantic period concertos. The first movement is Allegro, the second is Adagio, and the third is Allegro Moderato. The themes in the concerto are credited with being influential in the creation of an American sound, which is ironic because Dvorak was not American. However, the third movement is noted as being a tribute to the memory of his recently deceased sister-in-law, Josefina Kaunitzova, whom he had loved romantically. The slow, wistful section, before the triumphant ending, quotes his series of songs "The Cypresses", which was Kaunitzova's favorite piece (Battey, 1993; Beckerman, 1993).

*-Connor Bogenreif, Bachelor of Music in Performance, Instrumental Emphasis,
Hall-Musco Conservatory of Music, Chapman University*

Scott Stedman (b. 1992)
Lt{f(t)} (2014)

Part of experimentation in composing involves looking for sources of interest and inspiration outside of emotions and feelings. This piece has no formal title, and is instead titled after the Laplace transform, a mathematical model which was the inspiration for the piece. Wikipedia gives the following explanation for the Laplace transform: "In mathematics the Laplace operator or Laplacian is a differential operator given by the divergence of the gradient of a function on Euclidean space". Essentially, what this function describes is harmonic oscillation when applied to sound; or in other words, the intense vibrations ones hears between two pitches that are extremely close together; this is caused by the different frequencies of each note phasing intensely against each other in space.

-Scott Stedman, composer

Works Cited:

Battey, Robert. "Thoughts of Home: The Cello Concerto in B Minor, Opus 104." *Dvorak in America: 1892-1895*. Ed. John C. Tibbetts. Portland: Amadeus, 1993. 284-93. Print.

Beckerman, Michael, ed. *Dvorak and His World*. Princeton: Princeton UP, 1993. Print.

Siblin, Eric. "Suite No. 5 (C Minor)." *The Cello Suites*. New York: Atlantic Monthly, 2009. 173-222. Print.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Instrumental Performance degree. Connor Bogenreif is a student of Jacob Braun.

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents a

Senior Recital

Connor Bogenreif, cello

November 15, 2014 ■ 2:00 P.M.

Salmon Recital Hall

Program

Suite No. 5 in c minor BWV 1011

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Gavotte
- VI. Gigue

Johann Sebastian Bach
(1685-1750)

~Intermission~

Concerto in b minor Op. 104

- I. Allegro
- II. Adagio, ma non troppo
- III. Allegro moderato-Andante-Allegro vivo

Antonin Dvorak
(1841-1904)

Clara Cheng, piano

I'd like to thank my family, friends, and mentors for bringing me this far in my musical development. I could not have gotten to where I am today without all of your love and support.

--Connor

Program Notes

Johann Sebastian Bach (1685-1750)
Cello Suite No. 5 in c minor BWV 1011 (c. 1720)

Much is left to speculation about the history of the suites because there is no surviving manuscript written by Bach. The manuscript that all current editions of the suites are based on is a manuscript that was probably transcribed by Anna Magdalena, Bach's second wife. Although there is little to no evidence supporting the claim, certain musicologists have proposed that perhaps Anna Magdalena wrote the suites. It is not even clear when the suites were written, however, most musicologists place them just before the solo violin sonatas that Bach wrote in 1720 (for which there is a surviving manuscript). Because there is no manuscript written by Bach, and the transcription by his wife has few interpretive markings, the suites have been interpreted thousands of ways with no one way being more accepted than the others. It is also possible that Bach wrote the suites for an instrument that is no longer widely played. The title on the transcription reads *Suites à Violoncello Solo senza Basso*. However, at the time there was also a violoncello da spalla. This refers to the instrument being played on the shoulder. Recent luthiers have tried to recreate the instrument, but the closest instrument that is in existence is the cello,

which is the reason it is said to have been written for the cello. The suites were not widely known before the 1900s, and originally they were thought to have been intended to be studies rather than performed pieces. However, after discovering an edition by Grützmacher in a thrift shop in Barcelona, Spain, at age 13, Catalan cellist Pablo Casals began studying them. Although he would later perform the works publicly, it was not until 1936, when he was 60 years old, that he agreed to record the pieces, beginning with Suites Nos. 1 and 2. Casals became the first to record all six suites by 1939. Their popularity soared soon after, and Casals' original recording is still widely available and respected today. Since then these suites have been transcribed for nearly every instrument imaginable. Even Bach himself transcribed the suites for lute later in life. The only exception to this is the Fifth Suite, for which an original lute manuscript signed by Bach exists. It is not clear which was written first, but at the top of the lute manuscript, there is a dedication to Monsieur Schouster, who has been identified as a singer at the court of August the Strong in Dresden at the time. It is not clear why this dedication is made, but it is another one of the mysteries that surrounds the fifth suite, as well as why it is the only suite to utilize scordatura, or non-traditional tuning of the strings. It has been suggested that Bach preferred the non-traditional tuning to achieve the somber tone that he was looking for in this particular suite.

All of the suites have multiple movements following the general form of Prelude, Allemande, Courante, Sarabande, Minuette/Bouree/Gavotte, Gigue. All of these movements were dances that were danced during Bach's time. However, it is important to note that the suites themselves are stylized dances, that were written to resemble the music of the dances, but not actually be danced to. The first two suites have minuets, the middle two have bourees, and the last two have gavottes. Suite No. 5 is the only one of the six that uses scordatura, or non-traditional tuning. In the fifth suite, the A string is tuned down to a G. It is catalogued as BWV (Bach-Werke-Verzeichnis)1011. Wolfgang Schmieder assigned the BWV numbers in 1950, to indicate the work's placement in the Bach works catalogue. The Prelude of the fifth suite is in an A-B form with a slow introduction leading into a faster single line fugue. This suite's sarabande is also special in that it is one of only four movements in all 6 suites that contains no chords. Its lack of chords makes it more pensive and brooding, to match the mood of the whole suite, making it one of the few movements that is truly monophonic, with only one melody (Siblin, 2009).

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Antonin Dvorak (1841-1904)
Cello Concerto in b minor Op. 104 (1895)

Born in what is now the Czech Republic, Dvorak started his musical studies there. Early on in his career in 1865 Dvorak had started writing a cello concerto in A major for his friend Ludevít Peer. After finishing an initial draft of the concerto he gave it to Peer for revision, but he never managed to get to revising it, so the work was left unfinished and unknown. The A Major Cello Concerto was not found until 1925, after Dvorak had already died. The b minor Cello Concerto was written in 1894-5. This was during his third term as the director of the National Conservatory in New York, a position that he had held since 1892. The b minor Cello Concerto was highly influenced by his impressions of America, as were his Ninth Symphony *From the New World* [(arguably his most famous work) and his] *American String Quartet*. He surprised even himself with the decision to complete the b minor Cello Concerto for his friend Hanus Wihan because he thought the cello was a perfect orchestral instrument with a good middle register, but a nasally upper register, and a muddled lower register. Dvorak gave the first draft to Wihan for suggestions, but then only changed a few things, insisting that it should not be altered more. Dvorak wanted Wihan to premiere the work, and he was able to do so privately, however, complications arose when it came to the public premiere. The London Philharmonic Society reached out