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Senior Recital

Seungmi Hur
Chapman University

Louise Thomas
Chapman University

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Chapman University
School of Music

presents a

Senior Recital

Seungmi Hur, cello

with

Louise Thomas, piano

Sunday, May 12, 2002. 5 PM
Salmon Recital Hall. Chapman University



Program

Suite for Solo Cello No. 3 in C Major

Johann Sebastian Bach
(1685- 1750)

Prelude
Allemande
Courante
Sarabande
Bourree I - Bourree II
Gigue

Sonata for Cello and Piano in D Major Op. 102 No. 2

Ludwig Van Beethoven
(1770- 1827)


Allegro con brio
Adagio con molto sentimento d'affetto -attacca:
Allegro -Allegro fugato

Intermission

Sonata for Cello and Piano No.2 in F Major Op. 99

Johannes Brahms
(1833- 1897)

Allegro vivace
Adagio affettuoso
Allegro appassionato
Allegro molto



Program Notes

Suite for Solo Cello No. 3 in C Major - Johann Sebastian Bach

Even more than the *Suite No. 1 in G Major*, *No. 3 in C Major* brings out the warm richness of the instrument by using the low open C string as a sonorous underpinning to the numerous four-part chords. The Prelude is in a larger cast than its predecessors: a continual declamation of sixteenth notes, producing great waves of arpeggio and scale motifs. A vehement coda dotted with several powerful four-part chords brings the music to a conclusion. The figuration of the Allemande is more elaborate in this Suite and the movement takes on a new complexity in both its thematic and rhythmic development. By way of contrast, the Courante is a relatively modest study in arpeggios and scale fragments. As we have come to expect, the Sarabande offers the fullest harmonic texture. In the extended second section we are led to the far-off key of D minor by means of some striking modulations. Relief from this drama comes from the two genial Bourrees, the second of which is in the tonic minor. The Suite ends with one of Bach's most sprightly and melodically inventive Giges.

Sonata for Cello and Piano in D Major Op. 102 No. 2 - Ludwig Van Beethoven

The three-movement design of *Op. 102 No. 2 in D Major* would appear to made it the most conventional of all of Beethoven's cello sonatas; but the terse, explosive character of the Allegro con brio, already manifest in its opening bars, directs the listener away any expectation of equilibrium. Nor is balance restored in the finale, a fugue which defies all expectations of form after its initial four-voice exposition. Even the central Adagio con molto sentimento d'affetto, Beethoven's only full-length slow movement for cello and piano, defies Classical decorum by placing greater emphasis upon tonal contrast within sections, rather than between them.

Sonata for Cello and Piano No. 2 in F Major Op. 99 - Johannes Brahms

In 1886 Brahms spent a creative summer at Hofstetten on Lake Thun in Switzerland. There he wrote three of his finest chamber works: the *Piano Trio No. 3 in C Minor*, the *Violin Sonata No. 2 in A Major*, and the *Cello Sonata No. 2 in F Major*. A specific impulse lay behind this last work, for the previous year the cellist Robert Hausmann had performed the earlier *Sonata in E Minor Op. 38* in Vienna. If the idyllic Alpine scenery might have been expected to elicit once more the elegiac, pastoral tone of that work, then the *F Major Sonata*, with its passionate ardour and unexpected juxtaposition of remote keys, is full of surprises. It opens in passionate, rhetorical mood; only the finale is lighter, more relaxed in vein. The slow movement's startlingly distant key of F sharp major confirms an unusual tonal relationship which is introduced at the beginning of the development section of the opening Allegro and finds an echo in the trio of the equally stormy scherzo.

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Mrs. Dorothy Muggeridge

Mr. James Mack

Mr. Wallace Bower

Mrs. Carolyn Brown

Mrs. Susan Kadash

Mr. Joseph Kadash Jr.

Mr. Hyung-Do Kim

Chapman University Symphony Orchestra

Chapman University Chamber Orchestra

El Camino College Symphony Orchestra