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Senior Recital

Matthew Owensby
Chapman University

Clara Cheng
Chapman University

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CHAPMAN UNIVERSITY

Hall-Musco *Conservatory of Music*

presents a

Senior Recital

Matthew Owensby, violin

Clara Cheng, piano

March 19, 2014 ■ 8:00 P.M.

Salmon Recital Hall

Program

Birds in Warped Time II

Somei Satoh
(b. 1947)

Violin Concerto No.2
I. Allegro Moderato

Sergei Prokofiev
(1891-1953)

Sonata in G Minor

Benedetto Marcello
(1686-1739)

Featuring
Ethan Reed, violone
Clara Cheng, harpsichord

~Intermission~

Four Pieces for Violin and Piano, Op.7

Anton Webern
(1883-1945)

Sonata for Violin and Piano
Allegretto
Blues
Perpetuum mobile

Maurice Ravel
(1875-1937)

Somei Satoh is a composer of contemporary traditional Japanese music (gendai hogaku) living in Japan. Although self-taught in composition, Satoh's works range in style from heavily western-inspired works for strings to traditional music for koto and shakuhachi flute. In ***Birds in Warped Time II***, Satoh emphasizes the balance between lyrical lines and rests in the violin, treating the two as equals, the notes signifying life and the rests, death. All the while the distant sounds of birds relay the eternal qualities of nature, persisting even when the violinist can play no more.

Prokofiev's Second Violin Concerto was written for the French violinist Robert Soestens while Prokofiev was touring Europe and reflects a diverse combination of musical elements. One theme is dark and brooding, while a schizophrenic joy introduces the lyrical second theme. The work was written around the same time as his ballet adaptation of Shakespeare's *Romeo and Juliet*, as well as the film score to *Lieutenant Kije*, and pairs the passions of the former with the sarcasm of the later.

Benedetto Marcello's Six Sonatas Op.1 were originally composed for cello and basso continuo, but are frequently performed on a wide variety of instruments, arranged here for violin by ***J. Salmon***. These sonatas were sonatas *da chiesa* or sonatas written to fill time in church services. While the difference between chamber and church sonatas is very slight, church elements can be seen in the G minor sonata with movements less resembling dances and lacking typical popular repeat schemes of their secular counterparts.

During the period leading up to World War II, ***Anton Webern*** studied with soon-to-be innovative composer Arnold Schoenberg, and the two, along with Alban Berg, formed the Second Viennese School after Schoenberg developed his infamous dodecaphonic technique. In Webern's early works, including the ***Four Pieces, Op.7***, Webern abandons functional tonal works for distinctly original, dissonant language through which he composed incredibly concise pieces. In this pre-dodecaphonic stage, Webern was already concerned with reuse of pitches and harmonies, demanding that if he had heard all twelve pitches, then the piece must end.

Maurice Ravel's Sonata for Violin and Piano was one of his last compositions, by which time he had dabbled in diverse styles from gypsy music to jazz. His sonata reflects his knowledge of these styles as he brought, as he called them, "two fundamentally incompatible instruments" together by "emphasizing their irreconcilability through their independence." Throughout the work there are slow, lyrical themes reminiscent of traditional impressionism, juxtaposed with dissonant and syncopated jazz melodies and virtuosic and intense Spanish passages.

~Matthew Owensby

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Instrumental Performance degree. Matthew Owensby is a student of Bridget Dolkas.