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### Senior Recital

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way up it started. No. 5 passes straight into the finale-14 minutes in. In the finale, the 'ritornello' makes one more appearance, shorter than ever-it doesn't even finish a full eight-bar phrase this time, but as a consolation it is taken up and caressed for a moment by a solo cello. Finally, for orientation, a few date. Bartok, born in 1883, began his journeys to collect folk-music in 1905, completed the Two Portraits in 1907, published the original piano arrangement of the Roumanian Folk Dances in 1915, the orchestral version in 1922, and composed the Dance Suite in 1923.

**Johannes Brahms (1833-1897):** The E minor Sonata of 1862 (the finale dates from 1865) originally had an Adagio, which Brahms withdrew and may have destroyed. This ballade-like E minor Sonata the deployment of three traditional types of structure-sonata-form first movement, ternary song form, and fugue-is a factor of great importance. The second movement, a melancholy "quasi Menuetto", is particularly charming, with its outer sections in the manner of a "valse triste" enclosing a Landler-like central episode. The imposing finale is based on a theme that could have been taken from the "Contrapunctus 13" of The Art of Fugue.

### **SPECIAL THANKS TO...**

God, Mr. Richard Treat, Dr. Louise Thomas, Prof. John Koshak, my parent Mr./Mrs. Jin, all of my family, friends from church, friends of my own, and all of YOU!

## **CHAPMAN UNIVERSITY SCHOOL OF MUSIC PRESENTS**

### **SENIOR RECITAL**

# **ANNA JIN, CELLO**

## **LOUISE THOMAS, ACCOMPANIST**

**FEBRUARY 9<sup>TH</sup>, 2002 / 8 PM**

**SALMON RECITAL HALL, BERTEA HALL**

## PROGRAM

**Seven Variations, WoO46**      **Ludwig van Beethoven**  
From Mozart's "Magic Flute"      **(1770-1827)**

**Roumanian Folk Dances**      **Béla Bartók**  
      **(1881-1945)**

- I. JOC CU BATA
- II. BRAUL
- III. PE LOC
- IV. BUCIUMEANA
- V. POARCA ROMANEASCA
- VI. MARUNTEL

## INTERMISSION

**Sonata in E minor, Opus 38**      **Johannes Brahms**  
      **(1833-1897)**

*Allegro non troppo*  
*Allegretto quasi Minuetto*  
*Allegro*

## PROGRAM NOTE

**Ludwig van Beethoven (1770-1827):** Beethoven occupies a somewhat uneasy position at the threshold of the great era of the romantic Lied. Unlike the apparently effortless outpourings of Schubert and his successors, Beethoven's songs for voice and piano/instrumental combinations have generally been considered to be lacking in an integral style, being a by-product rather than part of the central core of his genius. The *Variations on "Bei Männern welche Liebe fühlen"* (from *The Magic Flute*), WoO46, composed in 1801 and dedicated to Count von Browne, straddle Beethoven's first and second compositional periods. Typical of Beethoven's early work, the Variations show the influence of Mozart both stylistically as well as in the borrowing of musical material from Mozart's opera *The Magic Flute*.

**Béla Bartók (1881-1945):** An early edition of the score tells us that the Dance Suite 'combines five different types of dance-rhythm (original themes), each followed by a ritornello (an interlude which remains unchanged), and a finale, into one symphonic unit'. That will do for a start, but there's a good deal more to it. First, not all the 'dances' are like the Roumanian Folk Dances. Nos. 2, 3 and 5 fit to varying degrees, but the one heard at the outset is one of Bartók's chromatically wandering figures, doubling back on itself. This is an extraordinary section, looking back to the lake-of-tears music in Bartók's opera 'Bluebeard's Castle', with widely-spread, throbbing string chordsetween them in octaves on the wind. Nor does it 'remain unchanged'-quite the opposite. It never comes for more than a little while-a couple of eight-bar phrases and the interrupted opening of a third phrase; having this been left hanging the first time, when it comes again it simply takes up where it left off- a stroke of genius. Soon it is interrupted, after exactly the same time as before. Somewhere along the line it has got turned upside down; it is one of those rare melodies, like the theme of the Art of Fugue, which sound so well upside down that the better one knows the work the harder it is to remember which