

**Upcoming Events at KSU  
in  
Music**

**Friday, April 30**

Kennesaw State University  
Gospel Choir  
8:00 pm Stillwell Theater

**Saturday, May 1**

Senior Recital  
Kharis Belgrave, mezzo-soprano  
8:00 pm Music Building Recital Hall

**Thursday, May 6**

Senior Recital  
Lara Carr, soprano  
7:00 pm Music Building Recital Hall

**Friday, May 7**

Georgia Young Singers  
8:00 pm Stillwell Theater

**Saturday, May 8**

Junior Recital  
Danielle Hearn, flute  
5:00 pm Music Building Recital Hall

Senior Recital

Shannon Hampton, clarinet  
7:30 pm Music Building Recital Hall

**Friday, May 14**

Senior Recital  
Huu Mai, piano  
8:00 pm Stillwell Theater



Kennesaw State University  
Department of Music  
Musical Arts Series  
presents

**Jessica Dumas Kornhoff,  
violoncello**

**Senior Recital**

**Shannon Hampton, clarinet  
Christy Lambert, piano  
Corky Chocallo, piano**

**Thursday, April 29, 2004**

**8:00 p.m.  
Music Building Recital Hall**

60<sup>th</sup> concert of the 2003/2004 Musical Arts Series season

This recital is presented in partial fulfillment of the requirements for  
the degree Bachelor of Music in Performance.

## Program

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Trio for Piano, Clarinet,  
and Violoncello, Op.11

Ludwig van Beethoven  
(1770-1827)

Allegro con brio  
Adagio

Sonata for Piano and Violoncello, Op. 38

Johannes Brahms  
(1833-1897)

Allegro non troppo

### *Intermission*

Suite No. 3 for Violoncello Solo

Johann Sebastian Bach  
(1685-1750)

Prelude  
Allemande  
Courante  
Sarabande  
Bourrée I  
Bourrée II  
Gigue

The dances were not given specific tempo markings and the player used the step pattern of the dance to indicate the tempo. The dances often proceeded with alternating movements of slow-fast-slow-fast tempos.

Suite No. 3 in C major consists of an introductory Prelude, Allemande, Courante, Sarabande, Bourée I, Bourée II, and Gigue. The Prelude of Suite No. 3 serenades listeners with a flowing melody of continuous rapid notes, unceasing until a bold chord is introduced near the end of the piece. A surprising rest following the chord teases the listener into thinking the piece has ended, but there is a final combination of chords and rapid passage work to end the movement as it began. The Allemande, like the original dance, is moderate in tempo, slower than the prelude. It has a very stately and serious tone that is brought out by heavy sounding notes played on the C string, the cello's lowest string. The Courante is a faster dance with leaping notes sounding almost hurried in tempo. The Sarabande is a solemn movement that takes on a grave tone with a sad melody and rich harmonies. The first Bourrée is in major, light and playful in character, and the second is in minor recreating the somber feeling of the Sarabande. The final movement, the Gigue, is a fast and spirited dance with leaping intervals and varied rhythms that create a chaotic conversation among the notes. Usage of a sustaining G string pedal point and double-stops, played by bowing two strings at the same time, along with a powerful chord at the end intensifies the sound of the Gigue. The amazing thing to notice in Bach's third suite is his masterful creation of an illusion of Baroque layered counterpoint using one unaccompanied instrument! His works for a single stringed instrument reflect his genius in the entire field of music composition, before and since.

**Johann Sebastian Bach** settled in Cöthen, North Germany from 1717 to 1723. Prior to that time, Bach was serving Duke Wilhelm in Weimar, Germany. Bach wanted to be released from his duties at Weimar so he could go to Cöthen, but the Duke refused to release him. Bach's social standing at the Duke's court was that of a musician-servant, and when he objected to the Duke's decision he was thrown into jail for twenty-seven days and released "with notice of his unfavorable discharge." Bach left for Cöthen and served as Capellmeister and director of Prince Leopold's chamber music. The Prince's knowledge in music was outstanding, and Bach showed his respect for Leopold by composing works for him. Some of the great compositions that Bach wrote in Cöthen were the Six Brandenburg Concertos, the *Well-tempered Clavier* Book I, and the Six Suites for the Unaccompanied Violoncello.

In his lifetime, Bach was known as an outstanding organist and church musician. Subsequently he was recognized as the great genius in Baroque composition. It is less well known that he was quite skilled at the violin and was a violinist in the Prince's orchestra. He composed the challenging sonatas for unaccompanied violin, and though he had no experience as a cellist, composed the *Six Suites for Unaccompanied Violoncello*. He sought help from Christian Ferdinand Abel who played the viola da gamba and cello in Bach's orchestra. Abel gave his advice to Bach on cello techniques, and with Abel's help Bach finished the six suites in 1720.

The six suites are modeled on the popular seventeenth-and-eighteenth-century European suite of dances. The suite was originally used to accompany dancing, yet when Bach was writing these cello suites he was no longer writing to serve dancing but was composing stylized dances for concert performance. Common practice in writing a suite was that it generally followed a traditional order of core movements including the *allemande* of German origin, the *courante* from France, the *sarabande* from Spain, and the Anglo-Irish *gigue*. An introductory *prelude* and other dances known as *gavottes*, *bourées*, or *minuets* might be added to each suite, usually after the sarabande.

## Program Notes

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**Ludwig van Beethoven** arrived in Vienna in the winter of 1792, a young composer working as a musician and teacher. He had an aggressive and somewhat arrogant personality that surprisingly seemed to draw people to him. Changing times during the French Revolution had made middle class people of great skill in social demand by nobility. The famous patron of Haydn, Prince Esterhazy, treated Beethoven with more respect than he had treated Haydn. Countess Marie von Thun actually begged Beethoven's favor on her knees. As a piano teacher, Beethoven was in demand, von Thun took lessons from him, and in turn he revered her. She was just one of many upper class women who also studied privately with him.

The Trio Op.11 in B-flat was first played in public on October 3, 1798 with a dedication to the Countess von Thun. Although this sounds like a sweet gesture there was apparently no romance between the two of them. A very famous anecdote arose from an evening performance of this trio held at the home of Count Fries. That evening Beethoven and composer Daniel Steibelt first encountered each other. Beethoven was asked to produce his new Trio and Steibelt listened to it, condescendingly uttered a few compliments to Beethoven, and felt sure of victory with his own quintet to be performed eight days later. At the Count's next concert, Steibelt's quintet was performed with success. Steibelt also played an improvisation on a theme both composers had borrowed from a current opera in their chamber works. After Steibelt's presentation the upset Beethoven walked towards the piano, picked up the cello part of Steibelt's quintet and placed it upon the stand upside down. With one finger he drummed a disgusted theme out of the first few measures. The insulted Steibelt left the room before Beethoven finished the angered improvisation.

The first movement in the Trio, *Allegro con brio*, opens with piano, clarinet and cello playing a bold and striking unison theme. The second theme is light in character, contrasting with the first theme. The piano and clarinet dominate the melodic material up to the development. In the development the cello leads with melodic material developing the second theme. With the return of the opening thematic material, there are obvious changes in instrumentation for variation affect. The final coda has strong harmonic language reinforcing the final cadence

The second movement, *Adagio*, is relaxed in intensity of dynamics but emotion and passion are present. The opening melody is played by the cello, singing along with the piano. The clarinet later joins the duet in a sweet succession of melodies. Each instrument has a melody to perform while the other two are tenderly accompanying.

In 1853, Robert Schumann proclaimed the twenty-year-old **Johannes Brahms** “the savior of German music.” As a revered friend to the famous musical couple, Robert and Clara Schumann, Brahms was a talented pianist and conductor. He also composed some of the greatest works of the latter half of the nineteenth-century including choral music, symphonies, piano works, and chamber works. A permanent resident of Vienna after 1865, Brahms made concert tours around Europe as a pianist and conductor during the winter months, and his summers were focused on composition. He was a very serious person, highly skilled at his craft, and constantly revised and reworked his compositions to further refine his skills. Most of Brahms’s works were for voice but he also excelled in his twenty-four chamber works. His chamber compositions are modeled on the later works of Beethoven, especially in giving the piano great independence while still accompanying a solo instrument.

It was in 1865 that Brahms wrote the E-minor Sonata for Piano and Cello. The movement of this sonata presented here, *Allegro non troppo*, is in the traditional first movement sonata form with the additional romantic aspects of melancholy yearning themes, expanded harmony and tonality, and significant chromaticism—all punctuated by poignant passionate agitation. The cello first introduces the primary thematic material and the secondary theme is presented by the cello and piano in canon, or close imitation, one of the many Baroque techniques that Brahms often used in his works. After the traditional development and recapitulation of opening material, the movement ends in the tonic major key, with the cello presenting a long legato passage of descending notes to conclude. The sonata ends just as it began, with the haunting low range of the cello, soft quiet dynamics, and a long sustained low pitch.