

Spring 4-5-2019

Junior Recital of Ribbens and Holz

St. Norbert College Music Department

Junior Recital
Elissa Ribbens, piano
&
Jason Holz, string bass
Elaine Moss, accompanist

Friday, April 5th, 2019
St. Norbert College
Dudley Birder Hall
4:00 p.m.

~ *Program* ~

Sonata in F Minor, K. 238.....Domenico
Scarlatti

Elissa Ribbens

Sonata No. 3 in A Minor, RV 43.....Antonio
Vivaldi

- I. Largo
- II. Allegro
- III. Largo
- IV. Allegro

Jason Holz

Piano Sonata in B-flat Major, K. 333.....W.A.
Mozart

- I. Allegro
- II. Andante Cantabile
- III. Allegretto

Elissa Ribbens

Selections from *Twelve Waltzes for Double Bass*

Domenico Dragonetti

- No. 4 – Presto
- No. 6 – Vivace

Jason Holz

Piano Sonata No. 3.....Norman Dello Joio

- I. Theme and Variations

Elissa Ribbens

Vocalise.....Sergei
Rachmaninov

Jason Holz

Rondo Capriccioso, Op. 14.....Felix Mendelssohn

Elissa Ribbens

~ *Program Notes* ~

Sonata in F Minor, K. 238

This sonata is just one of the approximately 555 keyboard sonatas Scarlatti composed during his lifetime. It is a stately, lilting piece with a melody that is marked with distinct dotted rhythms, hearkening to the French overture style. As a traditional Baroque sonata, the piece is in binary form. Beginning with a singular solo voice, the melody and counterpoint build in texture and intensity throughout each section. Ornamentation is also employed giving the performer the opportunity to embellish the melody. After the final harmonic push is concluded, Scarlatti, through cadence, returns to the original simplicity of the melody.

Piano Sonata No. 3

The first movement takes the form of a set of Theme and Variations, rather than a conventional sonata form. Each of these variations utilizes contrasting moods and textures creating an abundance of sound and variety in style. The theme is essentially original to Dello Joio, although it is derived from a Gregorian chant - evidence of Dello Joio's beginnings as a church musician. Dello Joio, begins with a simple theme that is spun out through five variations, some more motivic than melodic, but all technically challenging in expression and articulation. The final variation ends with a short coda that restates part of the original theme, ending the movement with a sense of unification.

Sonata No. 3 in A Minor, RV 43

Antonio Vivaldi was one of the Baroque period's most notable composers. Also known as "The Red Priest" for his bright red hair, Vivaldi churned out a massive number of works for strings, including over 500 concertos and a large number of works for a variety of chamber ensembles. In comparison to his larger works, his compositions for solo instruments were not preserved nearly as well. Only 76 sonatas have been found overall, including nine sonatas intended for cello. The first six of these nine works were published in 1740 in Paris, while another two were located at the Schönborn Library in the Bavarian town of Wiesentheid. Each of these is emblematic of the traditional Sonata form, being arranged in four movements with tempos that alternate between slow and fast and featuring stylistic tendencies that are reminiscent of earlier dance suites.

Piano Sonata in B-flat Major, K. 333

The first movement is in traditional sonata form and is generally lively in character. Beginning in the key of B-flat major, the movement develops and modulates through several keys before returning to B-flat in the recapitulation of the beginning theme.

The second movement is also in sonata form but is in the subdominant key of E-flat major. The theme is deliberate, lyrical, and decorated with flowing ornaments. Throughout the movement's modulation from E-flat major to F minor and back again to E-flat major, chromaticism is maintained which evokes a sense of dissonance.

The third movement is in sonata-rondo form. There are marked similarities between the first movement and the third: the theme is playful and simple, growing in complexity as the theme is developed and embellished. Also interesting to the third movement is the almost solo concerto style that Mozart employs where the theme is repeated with different accompaniments simulating a solo instrument and an orchestral accompaniment.

Even more evidence of the concerto-like composition are the cadenza like passages found throughout the movement.

Selections from *Twelve Waltzes for Double Bass*

Domenico Dragonetti was an Italian double bass virtuoso whose works for the instrument are some of the most notable in the instrument's repertoire. Among his most popular works for Bass are the Solo in E minor, the Concerto in G major and many studies he wrote through his life that continue to both instruct and reward modern bassists. His *Twelve Waltzes for Double Bass* have become popular principally for their virtuosity. Each is designated as either a Presto (Very fast) or Vivace (Lively) musical exercise, challenging the player to play each waltz in a dance-like style while also maintaining strict attention to the advanced techniques that are employed throughout the movements.

Vocalise

Sergei Rachmaninov was a Russian composer, conductor and virtuoso pianist. His orchestral compositions are some of the most familiar and beloved works in the western canon today. One of these, a symphonic poem entitled *The Isle of the Dead*, was Rachmaninov's musical response to a grayscale rendering of a painting by Arnold Böcklin in 1907. Upon discovering the painting was originally in color, Rachmaninov suggested that he may have never written work, if he hadn't first seen the grayscale copy. *The Isle of the Dead* suggests a variety of emotions that work their way throughout the orchestration and displays Rachmaninov's skill in depicting raw emotion. In the same way, *Vocalise* is a work written to show intensity of emotion by means of its virtuosic melody. Although originally written for voice, this piece has been arranged for a large variety of instruments, including the theremin, electronic instruments and of course, the double bass.

Rondo Capriccioso, Op. 14

Since Rondo Capriccioso has two distinct sections, beginning with an Andante in E Major and a much longer Presto section in E Minor, no one is quite sure when Mendelssohn composed the piece. Research has determined that Mendelssohn wrote the Presto section first (perhaps when he was as young as 15) with a final revision date six years later with the addition of the Andante section. The piece begins softly, and the melody is a Song Without Words, which is a type of piano piece in which Mendelssohn specialized. The Andante section segues into the Presto: a quick, light section with technically difficult articulations building to a thunderous ending.

**This recital is presented in partial fulfillment of the
Piano Performance Degree.**

Ms. Ribbens is in the studio of Dr. Justin Krueger

**This recital is presented in partial fulfillment of the
Music Performance Degree**

Mr. Holz is in the studio of Dr. Michael Hennessey

***St. Norbert College Music Department Events
Spring 2019***

April

- 5 Sarah Jensen & Madeline Pamperin, Jr. Recital,
Birder Hall, 6:00 p.m.*
- 6 Charles Luoma Mannisto & Anna Hartjes, Jr. Recital,
Birder Hall, 4:00 p.m.*
- 7 Bell Choir Concert, Birder Hall, 2:00pm *
- 9 Chamber Music Concert, Birder Hall, 7:30 p.m.*
- 11 Dr. Eric High (SNC Faculty) and Dr. Benjamin Yates
(UL-Lafayette Faculty) Collaborative trombone recital,
Birder Hall, 7:30 p.m.*
- 13 Instrumental Jazz Concert, Walter Theatre, 8:00 pm
- 17 Spring Band Concert, Walter Theatre, 7:30pm
- 25 Fresh Ink Concert, Birder Hall, 7:30 p.m.*
- 26 Spring Choral Concert, Walter Theatre, 7:30 p.m.
- 27 Faculty Collaborative Recital – Voice with Piano, Bassoon
& Horn, Dr. Yi-Lan Niu, Elaine Moss, with guests
Sharon Lin and Andrew Parks, Birder Hall, 2:00 p.m. *
- 27 Lauren Gentine, flute & Nate Ortiz, sax, Jr. Recital,
Birder Hall, 7:00 p.m.*
- 28 String Day, Walter Theatre, noon – 5 p.m.
- 30 Honors Recital, Birder Hall, 7:30pm *

June

- 10-14 Summer Band Camp, Walter Theatre,
concert on the 14th @ 7:30 p.m.*
For info go to: www.snc.edu/music/camps

*Free Admission ***Special Ticket Pricing

For Tickets: www.snc.edu/performingarts