PREPARING FOR MY SENIOR HONORS RECITAL

by

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In order to complete the requirements for the Honors College curriculum I have to do some sort of creative project. (No Maribeth, you do not really want to do this). Some choose to do some sort of research or a dissertation but I would like to give a recital. (I cannot believe that you actually said it!).

My first conversation with my cello professor, Roger Malitz, went something like the above. Performing was not something that I enjoyed doing. In fact, I had only continued taking cello lessons when I came to Ball State to better myself as a player and to continue in my hobby. I have a major in Special Education for the Hearing Impaired and chose to pursue a minor in music. Strange combination, right? In reality it is not that strange. I plan to use music as an educational tool in my classroom with as many children as possible and I have tossed around the idea of studying music therapy at the masters degree level.

The preparation for my senior recital began a year in advance in terms of deciding what pieces to program. I had begun work on Bach's First Suite for Unaccompanied 'Cello in the fall of 1989 and Mr. Malitz decided that it would be a good piece to program for my recital. At the beginning the plan was for me to perform this work from memory. We scheduled a performance of the first three movements (the Prelude, Allemande, and Courante) on a departmental recital. I was to play these from memory, but on the day of the performance we decided it would be more secure to use the music. The performance was atrocious. The first movement went well but the second and third movements accelerated to the point of no return. I found myself playing from memory and then it happened: I blanked; I did not know what I had just played; and I had no idea where I was at in the music. I looked at the stand,
picked a spot, and began playing. After this experience I was glad when Mr. Malitz decided that it would be better to always use the music and not worry about performing the Bach from memory.

In the spring of 1990 I began working on Beethoven's First Sonata in F Major. The accompaniest assigned to me at the time was Maria Faghilde. We worked up the first movement and performed it at the end of April on a chamber music recital. The performance went well and we decided to program it for my recital as well.

Summer was almost here and I had to look for another accompaniest. Maria would be leaving at the end of the summer and I had to find someone that would be around in October. Kuniko Fukushima had accompanied another cellist and Mr. Malitz thought that she would do a good job so we began working together on the Beethoven.

The second summer session was to see the beginning of the rehearsal of the third piece for my recital. Mr. Malitz had heard a Schumann piano trio performed the previous summer and thought that it would be an appropriate piece. We had already contacted Greg Kroeker to be the violinist, but due to schedules and locating the music we did not start on the trio until the end of July.

Once school started I put myself on a practice schedule. I had never liked practicing and was lucky if I could make myself practice everyday. It was different now. I had two months to work up three pieces up to performance level and I did not want to have this be a poor performance. It really amazed me, but I came to the point where I could be practicing and rehearsing for two to four hours in a day - and enjoy it. I realize that this may not sound like much, but for me this was quite a disciplinary effort.
A month prior to the recital my program was due in to Nancy Baker. I wrote up the program notes so they could be included in the program rather than be separate from the program. Having never written program notes, it was quite a task to determine how to write them and what should be included. After consulting a variety of sources for each piece I was finally able to put them together. However, as we worked on the Schumann I began to learn more about the piece. I found that even in the week before my recital I would have written the notes for the Schumann differently, particularly for the third movement. As I had written, the cello and violin alternate making the piece sound as though only two are playing but there was more to it than that. On a deeper level, the Duett is similar to many of the vocal duets which Schumann had written. As we came to understand this, Greg and I were able to pour more of ourselves and our romantic feelings into this movement. It was awkward though for me to perceive myself as the aggressive female as the cello began the dialogue within the Duett.

The time had come to begin work on the flyer to post around the music building announcing my recital. I honestly do not know what possessed me to choose this, but I thought it would be unique to have Morticia playing the cello on the poster. My mother spoke with my oldest brother about drawing it for me, but after his initial attempts, he decided he could not remember enough of what Morticia looked like to draw it to his satisfaction. I asked a friend to draw it for me and found him a picture of Morticia to use as a model. When he showed me the finished picture he asked if it was all right. I could not believe how good it looked. Within the next few days the wording was decided on and the flyers were printed and posted.
The two weeks prior to the recital held a variety of events which made me rely on the Lord more and more for the strength to make it through. First there came a nightmare in which I could not find what I was going to wear for the recital and kept ironing other clothes. I ended up arriving at the hall two hours late and they would not let me perform. Everyone, including my parents, had gone. It was the most terrifying dream I have had since I was a child. Following this there came a discussion with my professor on the use of inderal to control the nerves while performing. I understand the reasons for using such drugs but I decided that it was not for me and that the control ought to come from within. I had a number of prayers that week concerning using inderal until I finally just left it up to the Lord and asked that He would enable me to make it through without using inderal and help me to not focus on my fears of performing. It was interesting to see the ways in which the Lord brought me to the point of being able to have a virtually nerve free performance.

At this point Greg began having more problems with his left hand. The doctor tested for arthritis as well as tendonitis. There were days in which Greg was in enough pain that to rehearse for any length of time would have only caused more damage. I began to wonder if I would have to find another violinist on the spur of the moment. One more thing to add to my prayer list and one more way to see the Lord working.

The Sunday before my recital I was scheduled to play at Westminster, a retirement home in Muncie. That afternoon I was practicing and as I began to tune I heard a noise and the sound of wood against wood. I moved my cello - rattle. My sound post had fallen. After a few frantic phone calls, I borrowed a cello for that evening's performance and made arrangements to borrow another one for the next day to perform for recital hour.
Despite using different cellos, the performances went well. Following recital hour on Monday I took off for Indianapolis to have my sound post reset and my endpin sharpened. While I was there I took some time out and went shopping for a tension reliever.

Tuesday brought another distraction from my recital fears. I am in the process of applying for a Fulbright Scholarship to study in Australia for a year. That morning I had my interview with the campus committee. Despite the fact that they had some positive things to say, I came away from the interview wondering what had possessed me to apply in the first place. I had to rewrite my proposal for study and my background information. Then it was even suggested that I consider changing countries. All of this needed to be in by Thursday or Friday at the latest so it could be reviewed again before being sent on Monday. It was enough to make me not want to do any rewriting and scrap the entire idea. A good friend listened to my ravings and suggested that maybe this was a way in which the Lord was taking my mind off of the recital and that the Lord had provided me with this opportunity and I ought to follow through with it and let the Him decide what would happen. I was not sure that I liked the ways in which the Lord had chosen to divert my attention, but I had to admit that it was working.

Thursday was the day of my dress rehearsal. I performed that morning for the senior citizen's group at the church I attend in Muncie. All in all the performance went well as did the dress rehearsal. The only major problems were with the stagehand. He was late so the stage was not set up on time, but that did not seem to bother him any. The fact that he was not a music person became evident as it took quite awhile to explain how to take the music out and place it on the stand. He was not the ideal
stagehand and I prayed that Saturday would go well.

It was seven o'clock on the morning of Saturday, October 27, 1990 and I could not sleep. The day of my recital had finally come. I filled the morning with a small amount of practicing and getting ready for the recital. I arrived at the hall shortly before two o'clock to warm up. Everything was going fine: mom was setting up the reception table; Kuniko and Greg were there; and the warm up was not too tense. It was ten minutes before three and the stagehand asked when I wanted to open the doors to the hall. I suggested five more minutes in order to give us time to start each movement of the trio. In exactly five minutes the doors to the hall opened - we were still on stage. I was perturbed, to say the least. Greg took care of telling the stagehand that it was customary to make sure the performers were off the stage before opening the doors. The reply was, "She told me five minutes and I waited five minutes." Mr. Malitz came back to wish me well and say that he would speak to the proper authorities about the stagehand. The time had come - I took the stage. I can still tell where the mistakes were made, but they were not so noticeable to the audience. The Lord had really come through: once I began to play I had no feelings of nervousness. I can honestly say that it was the best performance I had ever given.

I will never forget what the experiences of preparing for and the performing of this recital have meant in my life: I have developed a renewed respect for discipline; my relationship with the Lord was strengthened; and I had my moment in the spotlight which proved to me that once I set my mind on something, it was as good as done.
Don't just *Fester* in your room
*Lurch* on over to Pruis Hall on
October 27 at 3:00 p.m.
to see *Maribeth Hackman*
in a Senior Honors Recital
the Gigue. Bach closes out this first Suite with a harmonically and rhythmically surprising Gigue.

Intermission

Piano Trio in A Minor, Op. 88
"Phantasiestücke"
Robert Schumann
(1810-1856)

Romanze
Humoreske
Duett
Finale

Greg Kroeker - Maribeth Hackman
Kuniko Fukushima

Schumann's Piano Trio in A Minor, Op. 88 was written in 1842 at the end of what is termed the chamber music year of his life. The Phantasiestücke, along with a quintet for strings and piano and a string quartet, were completed following the return of his wife, Clara, from a long tour, and resemble compositions completed just prior to their marriage. Schumann himself describes the Trio as a piece of a "very delicate nature." The four movements of the Phantasiestücke are fairly short and are of contrasting moods. The Romanze is indeed of a delicate nature and its intricate harmonies leave the listener in a state of serenity.

The Humoreske abruptly changes the mood, as well as the key, set by the Romanze. The movement begins with a "forte" on a unison F only to suddenly reduce to a "piano." The Humoreske is light in mood with an occasional outburst. Schumann again abruptly changes the key back to the A Minor of the Romanze in a little more lively section ("Etwas lebhafter") which, to the natural instinct, would be a little less lively. Through a series of accented and dotted rhythms Schumann brings the listener back to F Major and allows a minor squirmish to occur between the strings and the piano which results in the beginning theme. Though one might assume a more triumphant ending, Schumann surprises his listeners and gracefully leads into the third movement.

The third movement is an intimate piece which takes the melody back and forth between the violin and cello in such a way that the listener may only hear one or the other, even though both are playing. Thus, the title for the third movement - Duett.

The Finale is a typical Schumann march. Beginning in A Minor, the brilliance of the opening passage is subdued by a flowing eighth note passage beginning in the piano in F Major. The strings are again set in opposition to the piano while bringing back the original A Minor prior to and going into A Major immediately following an outburst of the movement's beginning theme. The swelling triplet and following eighth note passage alternating in the piano and violin lend to the "diminuendo" section and signify the approaching end. Schumann enlivens the listener with a seven measure Presto leading to an exciting conclusion.

Maribeth Hackman is a student of Roger Malitz.
This recital is presented in partial fulfillment of the requirements for the Honors Program at Ball State University.
**PROGRAM**

Sonata No. 1 in F Major, Op. 5, No. 1  
Ludwig van Beethoven  
(1770-1827)

*Adagio sostenuto – Allegro*  
*Rondò: Allegro vivace*

Maribeth Hackman - Kuniko Fukushima

The Sonata No. 1 in F Major, Op. 5, No. 1, along with the Sonata No. 2 in G Minor, Op. 5, No. 2, was dedicated to King Frederick William II of Prussia. King Frederick was an amateur cellist and while in Berlin Beethoven chose this avenue to pay tribute to the King. Beethoven was amply rewarded with the presentation of an elaborate snuff box similar to those given to ambassadors.

As with his Sonatas for Violin and Piano, Beethoven's Sonatas for Violincello and Piano would be more realistically entitled as Duets for Violincello and Piano, as each part is equally important. Ferdinand Ries describes the Opus 5 works as "two grand sonatas with obligato violincello."

Composed in 1796, the Sonata No. 1 in F Major, Op. 5, No. 1 is one of Beethoven's earlier works and is quite different from his later sonatas for Violincello and Piano written in 1807 and 1815. The first movement begins with a short Adagio. The theme is developed between the cello and piano. The latter suddenly goes into a virtuoso passage which crescendos and, in typical Beethoven fashion, ends in 'piano' closely Followed by a 'pianissimo' which leads the prelude to a delicate end. The Allegro begins immediately with the theme presented by the piano and soon after is taken up by the cello. There is an alternation of the music between cello and piano through which Beethoven artistically weaves his exposition.

Beethoven develops the first theme beginning in A Minor, closely followed by a tranquil and passionate D Minor passage which triumphantly brings the theme back to the original F Major. Toward the end of the movement, Beethoven provides an elegant "diminuendo e rallentando" passage of sixteenth notes in the piano which leads to a surprising Adagio allowing the cello to display the beautiful resonance of the second and third strings. The piano begins a Presto section and after a stirring trill on the dominant seventh the main theme is brought back and the first movement closes in a wealth of sound.

The final movement has a delightful dancelike theme. The cello and piano intertwine and chase each other as the first theme is developed. A second theme, beginning in B-flat Minor, is derived from the first. Beethoven, through creating effects by accents and contrast, takes the listener back to the beginning theme which is played in thirds between the cello and piano in the original key of F Major. Suddenly Beethoven decides to vary the theme once more and through a series of dynamic changes brings a halt to everything by the arrival of a "fornata." The following "rallentando" and two measure Adagio imply the end is near. The listener is assured of this fact when the cello and piano begin the Tempo Primo with a strong F Major chord. The last eight measures create an exciting end to the first of Beethoven's Sonatas for Violincello and Piano.

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Suite No. 1 in G Major  
Johann Sebastian Bach  
(1685-1750)

*Prelude*  
*Allemande*  
*Courante*  
*Sarabande*  
*Menuetto I*  
*Menuetto II*  
*Gigue*

Maribeth Hackman

"[When I first discovered the Bach Suites, it] was the great event of my life... I was thirteen then. I wondered what could be hidden there, what mystery lay behind the words: 'Six Suites for 'Cello Solo'. I did not even know they existed, neither did my teacher. On the way home I hugged my treasure! I started playing them in a wonderful state of excitement, and it was only after twelve years' practice of them that I made up my mind to play them in public... How could anyone think of Bach as 'cold', when these Suites seem to shine with the most glittering kind of poetry!' As I got on with the study of the Suites I discovered a new world of space and beauty - and I can say now that the feelings I experienced were among the purest and most intense of my artistic life."

...Pablo Casals

Written in 1720, Bach's Six Suites for Unaccompanied Cello are a superb example of Bach's preoccupation with going beyond the technical limitations of the instruments of his day. The Suites were not published until 1825 and were not performed in public until Casals performed the Suite No. 1 in G Major in 1909. Prior to this, those who knew of the Suites only used the pieces as etudes and performed only isolated movements, primarily the Sarabandes and the Allemandes. The Suites are arranged in the standard Baroque Suite format of four basic older dances (allemande, courante, sarabande, and gigue) and then Bach adds the Galanterien, an optional group of newer, more homophonic dances, usually performed in pairs (in the Cello Suites, Bach uses minuettas, bourées, or gavottes).

The Prelude originated in the Renaissance as free and improvisatory pieces for keyboard and lute. Bach chooses to begin each Suite with a Prelude. In the G Major Suite Bach creates a harmonic tension as the open G string is sounded extensively in the opening bars and the open A and D strings sounding near the end. The Allemande is a dance of Germanic origin, and, as the listener will hear, is generally of moderate tempo and slightly melancholy in nature. The Courante is a lively dance of Italian and French origin. Bach uses the Italian style in the G Major Suite as is evidenced by the fast running passages in triple time with a melody-plus-accompaniment texture.

The Sarabande is a stylized and dignified triple meter dance. The harmonic progressions within the Sarabande are of such intricate nature that the 'bass line' appears to be sustained from one note to the next regardless of the silence between them. Bach chose to insert two Menuettes following the Galanterien format. The word menuette is French for "small step," implying a smooth and graceful dance. The two Menuettes, the second of which is in minor, provide a light repose between the dignity of the Sarabande and the peasant-like quality of