



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Friday, May 29, 2026 • 7:00 PM

**STEPHEN
KILPATRICK**

Senior Recital

Murray and Michele Allen Recital
2330 North Halsted Street • Chicago

Friday, May 29, 2026 • 7:00 PM

Allen Recital

STEPHEN KILPATRICK, DOUBLE BASS

Senior Recital

PROGRAM

Luciano Berio (1924–2003)

Psy (1989)

Emil Tabakov (b. 1947)

Motivy (1979)

Giachino Rossini (1792–1868); arr. Michael Hovnanian

Duetto for Violoncello and Double Bass (1824)

I. Allegro

II. Andante Molto

III. Allegro

Brendan Rich, marimba

- Intermission -

Johannes Brahms (1833–1897); arr. Michael Hovnanian

Cello Sonata No. 1 in E Minor, Op. 38 (1862–65)

I. Allegro non Troppo

II. Allegretto quasi Menuetto

III. Allegro

Dong-Wan Ha, piano

Stephen Kilpatrick is from the studio of Michael Hovnanian. This recital is presented in partial fulfillment of the degree Bachelor of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.

PROGRAM NOTES

Luciano Berio (1924–2003)

Psy (1989)

Duration: 2 minutes

Luciano Berio was an Italian composer known for his electronic and experimental works, notably his *Sequenzas*, a group of pieces written for solo instruments. “Psy” is a short piece that has its roots in his earlier *Duetti for Two Violins* (1979–1983). Each of these duets is titled for a dedicatee, and the duet that “Psy” is based on is dedicated to Yossi Pecker, Berio’s father-in-law. Other dedicatees include Bela Bartok, Pierre Boulez, and Igor Stravinsky. “Psy” is Berio’s only composition for solo double bass, and was composed for the 1989 Bottesini Competition in Parma, Italy, where it was an obligatory piece.

Emil Tabakov (b. 1947)

Motivy (1979)

Duration: 4 minutes, 30 seconds

As an active composer, conductor, and double bassist, Emil Tabakov has been actively performing his works throughout his native Bulgaria since the late 1970s, when he graduated from the Bulgarian State Music academy with degrees in double bass and conducting. This piece was written shortly after his graduation and dedicated to his teacher, Todor Toshev. It is a brief work with two themes marked with *Largo a piacere* (slowly, at the performer’s pleasure) and *Prestissimo* (as fast as possible). Both themes repeat, creating four distinct contrasting sections of the piece in an A B A’ B’ format.

Giachino Rossini (1792–1868); arr. Michael Hovnanian

Duetto for Violoncello and Double Bass (1824)

Duration: 15 minutes

While mostly known for his operas, Gioachino Rossini was also an accomplished composer of chamber and secular compositions. Rossini was born into a musical family, his father being a trumpeter and his mother an opera singer, and quickly he began to compose. His first opera was premiered when he was just 18 to reasonable success, which kickstarted a whirlwind of work for Rossini. In just 20 years Rossini wrote 39 operas including *The Barber of Seville* (1816) and culminating in *William Tell* (1829) before his near complete retirement in 1830, nearly 40 years before his passing.

This *Duetto for Violoncello and Double Bass* was composed in London in late 1824 for a concert series featuring prominent bassist Domenico Dragonetti, and is made up of three joyful movements.

The first Allegro has a very bouncy feel, playing around with the differences of eighths, triplets, and sixteenths while keeping the energy high through to the end. The second movement, while still joyful, is much lower energy, almost as if sitting on a porch watching the weather roll in. It opens with a relaxed melody in the lead with arpeggiated accompaniment which is followed by an intense storm section to round off the movement. The finale is the most outwardly jubilant of all, with a peppy melody and ever driving accompaniment.

This arrangement by Michael Hovnanian is meant for a bass tuned in solo (F#-B-E-A) rather than orchestral (E-A-D-G) tuning. This allows the piece to be more easily programmed with other standard solo repertoire, and for the most part there are very few changes from the original. There are a few sections in the first and third movements where a line is transposed up one octave to try and account for what seems to be Rossini simplifying the bass melody to ease the job of the performer. The most changes were made to the third movement due to the arpeggiated chords in the middle of the movement, as they rely on the third string being a pedal point which simply does not work in this solo tuning system; however, there is an effective but much more difficult work around.

Johannes Brahms (1833–1897); arr. Michael Hovnanian
Cello Sonata No. 1 in E Minor, Op. 38 (1862–65)

Duration: 25 minutes

Written between 1862 and 1865, Brahms' First Cello Sonata is incredibly representative of his style of writing throughout his life. An initial three movements were written within a year for Dr. Josef Gänsbacher (1829–1911), a famous voice teacher and amateur cellist, however one was scrapped and the work was left for three years until Brahms returned to finish it. When Dr. Gänsbacher and Brahms first played through the completed sonata, Dr. Gänsbacher supposedly complained that Brahms' piano part was too loud, so he could not hear himself. Brahms replied, "lucky you."

The first movement opens with the melancholy main theme, accompanied lightly by piano. This main theme, reminiscent of Contrapunctus III from Bach's *Art of the Fugue*, blooms into a wonderfully dramatic and texturally thick development section, utilizing the entire range of the cello. In this movement particularly, and this piece as a whole, the cello often finds itself sitting down low providing harmonic support to the piano, just to suddenly switch roles and registers, taking over the melody, growing and receding like tides while the music moves to the recapitulation, ending the

movement on a quiet, unusually voiced chord with the cello in the low register, leaving tension in the air as the performers begin the second movement. The second movement, a Menuet/Trio, leans into the Austrian folk dances that Brahms was surrounded by and experiencing for the first time at the time of composing this piece, while still maintaining the formality and almost polite nature of this style of dance.

The last movement is a fugue shoved into something approaching a sonata form. The theme appears to be derived, like the first movement, from Bach's *Art of the Fugue*, this time using Contrapunctus XIII in both the first theme, along with the second theme being this Contrapunctus's countersubject. This movement's counterpoint, linear writing, and the interplay between the cellist and pianist require an astounding level of precision and communication. This counterpoint, often creating three- and four-voice fugal sections, requires a great deal of command, and texture control from the pianist, meaning the cellist more often than not has to work much harder to project through the dense piano counterpoint. The cello finally takes control in the final minutes of the movement, leading a blazing *Animato* section straight through to the end.

Notes by Stephen Kilpatrick

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