

CENTER FOR THE PERFORMING AND CINEMATIC ARTS
Boyer College of Music and Dance

Studio Recital:
Cello Students of John Koen
Kim Celestino Barroso, piano

November 15, 2024
Rock Hall Auditorium

Friday
7:30 PM

Program

Phantasiestücke for Clarinet and Piano, Op. 73

Robert Schumann (1810-1856)

- I. Zart und mit Ausdruck
- II. Lebhaft, Leicht
- III. Rasch und mit Feuer

arr. cello by Schumann

Anwar Williams, cello

Persian Fire Dance for Solo Cello

Kian Soltani (b. 1992)

Sophia Vellotti, cello

Cello Concerto No. 7 in G Major, G480

Luigi Boccherini (1743-1805)

- II. Adagio

Cadenza by Mauricio González

Mauricio González, cello

Sonata for Piano & Cello in G minor, Op. 5, No. 2

Ludwig van Beethoven (1770-1827)

- II. Rondo. Allegro

Yohanna Heyer, cello

Cello Concerto No. 1 in C major, Hob. VIIIb

Franz Joseph Haydn (1732-1809)

- I. Moderato

Cadenza by Richard Ridpath

Jace Salera and Richard Ridpath, cello

Cello Concerto in A minor, Op. 129

Robert Schumann

I. Nicht zu schnell

Samuel DiVirgilio, cello

Bachianas brasileiras No. 1 for 8 Cellos

Heitor Villa-Lobos (1887-1959)

I. Introdução. Embolada

Samuel DiVirgilio, Jace Salera, Yohanna Heyer, Richard Ridpath,
Anwar Williams, Mauricio Gonzalez, Sophia Vellotti and John Koen, cellos

Program Notes

Phantasiestücke for Clarinet and Piano, Op. 73

Robert Schumann

Robert Schumann bookends the other cello solo works on the program. His Phantasiestücke (Fantasy Pieces) were originally written for Clarinet and Piano, but as with his other works for a solo instrument and piano, he arranged the work for several different instruments. He only began writing pieces for an instrument with piano in 1849, at the age of 39, first writing the Adagio and Allegro for horn and piano, Op. 70, and next these Phantasiestücke. There are three movements: Tender and with expression; Lively, light; and Quick and with fire.

The cello concerto, in spite of the much later opus number, was only written a year after the Phantasiestücke, in the space of a mere two weeks. The title of the manuscript is Konzertstück (Concert Piece) rather than Konzert (Concerto), but the work adheres to the standard form of a concerto. The frenetic mood swings are more pronounced than in many earlier works, and one notable structural element is a second theme group separated from the main theme by an orchestral interlude. As the work is written continuously (Schumann disliked applause between movements), this performance ends before the bridge to the second movement.

Persian Fire Dance for Solo Cello

Kian Soltani

Kian Soltani is a Persian-Austrian cellist. His *Persian Fire Dance* for solo cello displays patterns and tonalities from Persian music, with sound effects like harmonics, sul ponticello, drone tones, percussion effects, improvisatory passages, and mixed-meter rhythms. It is featured as the conclusion to his album *Home*, and he writes, "It's a unique feeling to know a place precisely...the colors, the air, the fragrance." An interesting coincidence to note for this program is that Mr. Soltani plays on the "Ex-Boccherini" Stradivarius.

Cello Concerto No. 7 in G Major, G480

Luigi Boccherini

Luigi Boccherini, an Italian cellist and composer who worked primarily in Spain, was born squarely between Haydn and Mozart. Boccherini was a great virtuoso of his time, as evinced by over 30 cello sonatas, 12 cello concertos, and numerous quintets for 2 violins, viola and 2 cellos, of which the first cello generally displays a high degree of virtuosity. The slow movement of this G major concerto, No. 7, is so beautiful that when the Romantic era cellist Friedrich Grützmacher re-composed Boccherini's Concerto in B-flat major, he lifted this movement in its entirety, and in fact changed very little of this movement, as compared to the drastic surgery he performed on the outer movements.

Sonata for Piano & Cello in G minor, Op. 5, No. 2

Ludwig van Beethoven

Ludwig van Beethoven blessed cellists with five sonatas for piano and cello, distributed across his three main compositional periods, and the first two, like the last two, are published as a set. The piano is the predominant instrument in both of the Opus 5 sonatas. Following the *Sturm und Drang* (storm and stress) of the opening movement, the Rondo finale is a relaxed and light-hearted finish to the piece.

Cello Concerto No. 1 in C major, Hob. VIIb

Franz Joseph Haydn

Franz Joseph Haydn wrote this concerto sometime between 1761-1765 for the principal cellist of the Esterházy Orchestra, Joseph Weigl. The work was presumed lost until it was discovered in 1961 in the Prague National Museum. It is a somewhat early work, written when Haydn was in his early thirties, and roughly contemporaneous with his symphonies 3–11, and about 20 years before the D major concerto. The emergence of his innovation, the sonata form, is hinted at, but the movement retains much of the ritornello structure of the Baroque concerto. The first two sections, which are similar to exposition and development, will be performed by Jace Salera, and the “recapitulation” and cadenza by Richard Ridpath.

Bachianas brasileiras No. 1 for 8 Cellos

Heitor Villa-Lobos

Heitor Villa-Lobos remains “the single most significant creative figure in 20th-century Brazilian art music”, according to The New Grove Dictionary of Music. His *Bachianas brasileiras*, which may be rendered in English as “Brazilian Bach-Pieces, are a catch-all for anything from a piano solo suite, a flute and bassoon duo, 8 cellos, with or without voice, for orchestra, a piano concerto, or a choral work with orchestra. This is the first of them, for a cello orchestra with 8 parts, dedicated to Pau Casals. *Embolada* is a Brazilian street tradition reminiscent of African music and Rap, although this work, written in 1930, significantly predates Rap. Its characteristics are a fast rhythm and complex tone that deftly incorporate varied lyrics. Villa-Lobos’ *Introdução* (Introduction) has an initial rhythm established by the top cellos juxtaposed with a C minor theme in the lower cellos spiced up with many precise rhythmic inflections that contrast and reencounter the initial rhythms. There is an extended middle section in F major in a more relaxed, bumptious mood, before a reprise of the opening.