

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

Nathan Mann Memorial Concert

accompanied by
Dr. Charles Abramovic

April 2, 2021
Rock Hall Auditorium

Friday
8:00 pm

Program

This program has been selected to honor the memory of Nathan Mann.

Requiem for Three Cellos and Piano, Op. 66 David Popper (1843–1913)

Jordan Brooks, Samuel DiVirgilio & Gevon Goddard, cello

Suite No. 1 in G Major, BWV 1007 Johann Sebastian Bach (1685–1750)
IV. Sarabande

Gevon Goddard, cello

Variations Symphoniques, Op. 23 Léon Boëllmann (1862–1897)

Samuel DiVirgilio, cello

Concerto in E minor, Op. 85 Edward Elgar (1857–1934)
III. Adagio

Jordan Brooks, cello

Four Pieces, Op. 20 Karl Davydov (1838–1889)
II. Am Springbrunnen (At the Fountain)

John Koen, cello

| Intermission |

Two hundred third performance of the 2020-2021 season.



Sonata No. 2 in F Major, Op. 99
II. Adagio affetuoso

Johannes Brahms (1833-1897)

Seventh Avenue Kaddish for Solo Cello
I. Rubato - II. - III. - IV.

David Sanford (b. 1963)

Adagio from *Cinderella*, Op. 97

Sergei Prokofiev (1891-1953)

Sonata, FP 143
IV. Finale

Francis Poulenc (1899-1963)

John Koen, cello

Program Notes

The Popper *Requiem*, for three cellos and piano, is a work Nathan discussed playing with Gevon Goddard while they were still in the Philadelphia Youth Orchestra together. After the grief-laden opening, Popper brings a chorale reminiscent of an Orthodox chorus and a note of hope and peace.

The next three works are performed by Nathan's friends and fellow students both at Temple University and from the Philadelphia Youth Orchestra. Gevon Goddard performs Bach, of whom Nathan declared, "Bach is my religion!" Nathan's mother Denise acknowledged how his playing improved because of learning Boëllmann's *Variations Symphoniques*, performed tonight by Samuel DiVirgilio. Jordan Brooks performs the slow movement of the Elgar cello concerto, which provides a strong balance and emotional center between the scherzo and the dramatic finale. Nathan was very proud of his Russian heritage and was eager to learn flashy technical pieces, like Karl Davydov's *At the Fountain*.

The second half begins with the *Adagio* of Johannes Brahms's second cello sonata. Nathan had begun studying the sonata in chamber music with Dr. Charles Abramovic in the fall semester.

With his jazz background, I am certain Nathan would have loved studying David Sanford's *Seventh Avenue Kaddish*, not only for its depth of feeling, but in the athleticism of the work. The work is in four movements, played without pause. The first movement opens with a riff and closes softly. The second movement is a bouncy but very syncopated 12/8 dance. The third opens with almost a shofar motif, but continues with dense, fast chromatic passages interrupted by chordal motives and ending with an arpeggio mash-up of D, D-flat, C and E-flat. The connection to the final movement is seamless, and explores tone colors and double stops, ending pizzicato, in quiet reflection.

This piece was first performed October 11, 2002 by Matt Haimovitz. *Seventh Avenue Kaddish* was written after the tragedies of 9/11, and places the cellist near ground zero, playing on the streets of New York as buildings collapse, debris blinds, dust suffocates. The street musician continues to wail because that is all he can do. The form of the piece is inspired by the four parts of John Coltrane's *A Love Supreme*— "Acknowledgement," "Resolution," "Pursuance," "Psalm." The composer notes that "*Seventh Avenue Kaddish* was written to express simultaneously the point of view of a cantor, a jazz visionary, a street musician, and/or a concert cellist. They share the perhaps incorrect sense that their only tenable position in the face of catastrophe is to soldier on as entertainers and/or professional mourners."

The *Adagio* from Sergei Prokofiev's ballet *Cinderella* is the love duet between the Prince and Cinderella, just before the clock strikes midnight. It is played by the orchestra's entire cello section, and was notably performed by the great Russian cellist Mstislav Rostropovich.

Nathan began studying Poulenc's cello sonata with me in the summer of 2020. The piece's wit and energy, combined with yearning lyricism, express qualities Nathan embodied.

Nathan Mann would want us to continue sharing the gift of music. One of his favorite quotes was by Russian composer and pianist Sergei Rachmaninov: "Music is enough for a lifetime, but a lifetime is not enough for music!"

Program notes by John Koen.

Nathan F. Mann

November 13, 2001–September 14, 2020

Nathan was born in Novocherkassk, Russia and raised in the Philadelphia area. From a very young age, Nathan demonstrated an intellectual curiosity for the world around him. He loved nature, particularly the ocean, and was known for his determination, passion, and deep empathy for the people and things he loved. Nathan was a kind and caring person, who loved deeply. Sharp, funny, and quick witted, he loved to do impressions of people and always found a way to make someone smile. Nathan admired others' hard work and passion for life. He was drawn to help the "underdog". If he saw a friend struggling he would offer his help in any way he could. Always a kid at heart, he loved helping the young cellists in the youth orchestra. He was relatable and offered high fives along with words of support.

Nathan was passionate about music. At age four, while most kids would be fidgety and bored, Nathan already proved to be a good audience member and arts companion as he watched live musical performances. At the age of eight, he started playing the cello and began formal lessons the next year. He added the trombone and played both instruments until he was sixteen. He played and traveled with two orchestras, two chamber ensembles, concert band, jazz band, and wind ensemble, until his passion for the cello won out.

Nathan joined the Youth Orchestra of Buck County at age eleven, the Philadelphia Youth Orchestra at age fourteen, and at an early age began to participate in summer music festivals as his passion for the cello continued to grow. At sixteen, he became part of the Gray Trio at Settlement Music School which was a very meaningful time in his life that he shared with three people that he loved dearly, Sandra Carlock, Vibha Janakiraman, and Immanuel Mykyta-Chomsky. His other special place was at the studio of his mentor, teacher, and friend John Koen, whom he admired and cared for very deeply. Every Saturday for four years, Nathan spent hours studying his craft and sharing his favorite pieces. He continued studying cello with John at Temple University's Boyer College of Music and Dance.