

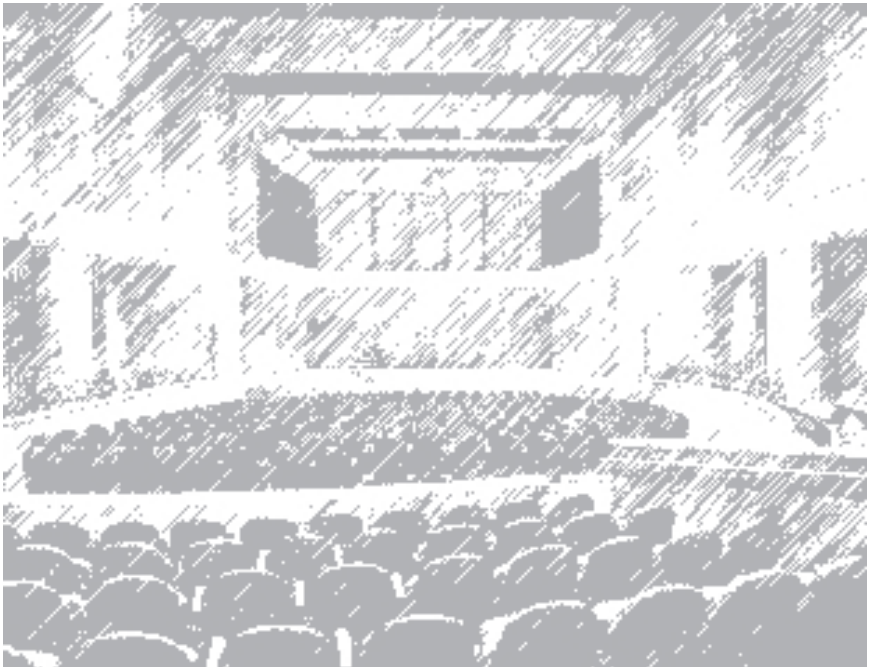
Kennesaw State University  
School of Music



Junior Recital

**Michael Stuart Roberts, violoncello**

Judy Cole, piano



Tuesday, May 10, 2016 at 2:00 p.m.

Music Building Recital Hall

One Hundred and Forty-fourth Concert of the 2015-16 Concert Season

# program

JOHANN SEBASTIAN BACH (1685-1750)

**Six Suites for Cello, Suite IV**

- I. Prelude
- IV. Sarabande
- VII. Gigue

DMITRI SHOSTAKOVICH (1906-1975)

**Sonata for Cello and Piano in D minor, Op. 40**

- I. Allegro non troppo
- II. Allegro

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Mr. Roberts studies violoncello with Charae Krueger.

# program notes

## **Six Suites for Cello, Suite IV** | Johann Sebastian Bach

J. S. Bach's *Six Cello Suites* are suites composed for unaccompanied cello and are some of the most frequently performed and recognizable solo compositions ever written for cello. *Suite No. 4*, specifically, is one of the most technically demanding of the suites, as E-flat major is an uncomfortable key on the cello and requires many extended left hand positions.

The *Prelude* primarily consists of a difficult flowing quaver movement that leaves room for a cadenza before returning to its original theme.

The very peaceful *Sarabande* is quite obscure about the stressed second beat, which is the basic characteristic of the 3/4 dance, since, in this particular *Sarabande*, almost every first beat contains a chord, whereas the second beat most often doesn't.

The joyful dance movement, *Gigue*, contains many descending sequences and is very difficult technically for the player, and is characterized by a light and frivolous tone.

## **Sonata for Cello and Piano in D minor, Op. 40** | Dmitri Shostakovich

The *Sonata for Cello and Piano in D minor, Op. 40*, was one of Dmitri Shostakovich's early works, composed in 1934 just prior to the censure by Soviet authorities of his music, notably the opera *Lady Macbeth of Mtsensk*, which was deemed too bourgeois and decadent for the Soviet people. It was also a period of emotional turmoil in his life, as he had fallen in love with a young student at a Leningrad festival featuring his *Lady Macbeth*. Their affair resulted in a brief divorce from his wife Nina, and it was in August, during their period of separation, that he wrote the cello sonata, completing it within a few weeks and giving its premiere in Moscow on 25 December with his close friend, the cellist Viktor Kubatsky, who was also the piece's dedicatee.

The first movement contrasts a broad first theme in cello, accompanied by flowing piano arpeggios, developed by the piano towards an intense climax. As tension abates, a ray of light appears with the tender second theme, with unusual tonal shifts, announced by the piano and imitated by the cello. In the development a spiky rhythmic motif penetrates through the flowing textures of the first theme, but soon the gentler second theme reappears. All seems in order, until however, convention is cast aside as Shostakovich introduces an

unusual pianissimo "recapitulation" section where all moves in slow motion, with staccato chords in the piano and sustained notes in the cello.

The second movement has a perpetual motion energy, its thrusting repeated ostinato pattern relentlessly shared while a delicate first theme is presented by piano in widely spaced octaves, a sonority often used by Shostakovich. The cello's more light-hearted theme is later imitated up in the piano's brittle high register.

## about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.

Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.



Stephen W. Plate, DMA  
Director, School of Music  
Kennesaw State University