

SCHOOL of MUSIC

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Senior Recital

Gabriella Paul, *cello*

Judith Cole, *piano*

Joseph Grunkemeyer, *cello*

Garrett Clay, *cello*

Saturday, November 21, 2020 | 1:00 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

This recital is presented in partial fulfillment of requirements for the degree

Bachelor of Music in Music Education.

Ms. Paul studies cello with Prof. Charae Krueger.

PROGRAM

JOHANN SEBASTIAN BACH (1685-1750)

Suite No. 2 in D minor for Unaccompanied Cello, BWV 1008

ANTONÍN DVOŘÁK (1858-1948)

Silent Woods (Klid) for Cello and Orchestra, Opus 68, No. 5

DAVID POPPER (1843-1913)

Requiem for Three Cellos and Piano, Op. 66



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PROGRAM NOTES

Suite No. 2 in D minor for Unaccompanied Cello - Bach

Although Bach was not a cellist, his profound knowledge of the instrument is demonstrated through the suites. The movements of each suite are a collection of dance movements including Allemande, Courante, Sarabande, and Gigue; each suite is introduced by a prelude. Each suite features an extra optional dance such as a Minuet, Gavotte, or Bourree. There are actually no surviving copies of Bach's original manuscript, however the copies that do exist are thanks to his second wife and one of his students. As a result, these copies lack bowings, dynamics, and other aspects that allow for variances in interpretation for each performer.

Suite No. 2 is in D Minor, which gives the tonality a dark and somber spirit, while the second minuet briefly features sunny D major. The opening Prelude is built on steady passages of sixteenth notes, while the Allemande is enlivened by dotted rhythms and turns. The Courante moves swiftly, while the Sarabande is noble and dignified at a slower pace. The two minuets offer some relief with a brief movement to D Major in the second minuet. The Gigue is derived from the Irish jig, and swings along at the metric unit of 3/8, featuring strong accents and rhythmic flow.

***Silent Woods (Klid)* - Dvořák**

Shortly after accepting the position of Director at the National Conservatory of Music in 1892, Dvorak agreed to a farewell concert tour in Bohemia and Moravia featuring his original works. He planned to tour as a pianist with his friends and colleagues, violinist Ferdinand Lachner, and cellist Hanus Wihan. Dvorak decided to arrange Silent Woods for cello and piano, which was originally written as a suite for four-hand piano, From the Bohemian Forest. This way, Wihan would have the opportunity to be featured as a soloist. The first performance of this new arrangement was given in Prague on March 24, 1892.

Requiem for Three Cellos and Piano- Popper

David Popper was one of the finest cellists of the 19th century. He was unique in that he was a virtuoso performer who wrote music for his own instrument. As an active performer, Popper toured Europe, played chamber music with Brahms, served as principal cellist at the Vienna Philharmonic, and taught at the Royal Conservatory in Budapest. During this full career, Popper wrote many beautiful and brief pieces. The Requiem projects a somber and consoling mood, reminiscent of Popper's friend Johannes Brahms, and remains lyric and expressive throughout. The middle section is more flowing, and the Requiem theme returns at the close, now muted. Once a very popular piece, the Requiem has almost disappeared as performances of it are rare, because how often do three cellists perform on the same program?

