



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Sunday, November 10, 2024 • 12:00 PM

McKAYLA

FETTERS

Senior Recital

Brennan Family Recital Hall
2330 North Halsted Street • Chicago

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McKAYLA FETTERS, CELLO

Senior Recital

PROGRAM

Carl Friedrich Abel (1723-1787)

Arpeggio in D minor, Abel WV A1: A28 From 27 Pieces for
Unaccompanied Viola Da Gamba

New York, NYp, Drexel 5871, No. 22 (ca. 1790-99) (~1770)

Gioachino Rossini (1792-1868)

Duetto for Cello and Double Bass in D Major (1824)

I. Allegro

II. Andante Molto

III. Allegro

Adam Wang, double bass

Nikolai Myaskovsky (1881-1950)

Cello Sonata No. 2 in A Minor, Op. 81 (1948)

I. Allegro moderato

II. Andante cantabile

III. Allegro con spirito

Dong-Wan Ha, piano

Ross Edwards (b. 1943)

Prelude and Laughing Rock for solo cello (1993-2003)

I. Prelude

McKayla Feters is from the studio of Stephen Balderston. 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

Carl Friedrich Abel (1723-1787)

Arpeggio in D minor, Abel WV A1: A28 From 27 Pieces for Unaccompanied Viola Da Gamba

New York, NYp, Drexel 5871, No. 22 (ca. 1790-99)
(~1770)

Duration: 3 minutes

This movement is a prelude to a larger work originally written for viola da gamba – a six- or 7-stringed bowed instrument with frets that was traditionally played in court during the Baroque period. Carl Friedrich Abel was a German composer and esteemed viola da gamba player. He is one of the last composers to write virtuosic viola da gamba compositions. This work has been transposed in order to be played on the cello. The version performed today is transposed down an octave from the already transposed version. I chose to do this to access the lower register of the cello and allow for more ring in the sound. There are no expressive or dynamic markings in this movement, which has allowed me to practice creative freedom and forced me to make musical choices based on harmony instead of a melodic line. I discovered this piece by accident and was drawn in by the soundscape that was created by the arpeggiated chords. It sounded thoughtful and sad, and stirred something in my heart.

Gioachino Rossini (1792-1868)

Duetto for Cello and Double Bass in D Major (1824)

Duration: 15 minutes

This piece was commissioned in 1824 for cellist David Salomons and bassist Domenico Dragonetti. It is an exciting work with a sarcastic personality, referencing the opera buffa, or comic opera, style. Rossini is best known for his operas, and influences from his larger works can be seen in this duet through its dramatic and virtuosic nature. The three movements explore the wide ranges and tones of both the cello and the bass. The first movement is an extended conversation between both instruments. The melodic line is passed back and forth between both voices in a very playful and joking manner. The second movement is slower and sweeter, resembling an operatic aria. The last movement has a dance-like feel and has a light, almost sarcastic melody that is developed until the work ends triumphantly. This piece is whimsical and at times even silly with occasional interjections of lyricism. I have really enjoyed working with my good friend and colleague Adam Wang on this piece throughout the quarter. It is not often that a cellist and a bassist get the chance to play chamber music together, so working towards this performance has been both a rewarding and educational experience.

Nikolai Myaskovsky (1881-1950)

Cello Sonata No. 2 in A Minor, Op. 81 (1948)

Duration: 22 minutes

Nikolai Myaskovsky was a Russian composer and musician with a strong military background. After graduating from the military academy as an engineer,

Myaskovsky studied at the St. Petersburg Conservatory under Nikolai Rimsky-Korsakov and Anatoly Liadov. Myaskovsky's Sonata No. 2 was written as a response to the Resolution of Music, presented by the Communist Party, requiring composers to write music that supported the Soviet Union through nationalistic sounds and ideas. In this sonata, Myaskovsky utilized traditional Russian folk tunes as inspiration for the melodies presented throughout the piece. The first movement opens the work with a beautiful lilting melody that immediately evokes an emotional scene. When playing this movement, I feel a mixture of sorrow and hope, as though someone is recounting a painful, yet beautiful memory. The second movement begins with a sweet and somewhat simple melody that then develops into a declamatory and almost angry expression of emotion in the cello. This movement weaves itself in and out of calm and simple melodic statements and stronger, and more prominent statements, depicting an almost unstable emotional atmosphere. Playing this movement reminds me of what it feels like to be experiencing a pleasant emotion that is interrupted by painful thoughts. The shifting keys in this movement feel like different approaches to solving the same struggle. At the end, there is a sense of peace and acceptance of the chaos. The last movement is quick and bustling, with occasional interruptions of more lyrical melodies, providing a stark contrast to the previous two movements. This last movement feels anxious and a little motion-sick, as if I am on a ship in a bad storm. The quick spiccato in the cello and the tense harmonies feel like the harsh wind and waves that threaten to turn over the ship. The sonata ends quickly and resolutely, a strong ending to a tumultuous journey. I have really enjoyed learning this piece and have felt an emotional connection to it from the first time I heard it. I hope as you listen, you feel as I felt the first time I heard this piece—as though you are being taken on an adventure.

Ross Edwards (b. 1943)

Prelude and Laughing Rock for solo cello (1993-2003)

Duration: 5 minutes

A goal of mine for this recital was to engage with repertoire that is not often performed or discussed. So, I was thrilled to discover after listening to this piece for the first time that the composer is still alive. Ross Edwards is an Australian composer who aims to create sounds that are connected to and inspired by nature and Aboriginal Australian culture. Attached to this work is a brief program note about its inspiration that describes the Prelude as “a joyful utterance in the spirit of healing and reconciliation.” I chose to perform this movement because I felt connected to the emotional message conveyed in the melody. The first time I heard this piece, I felt equally hopeful and sad, which is how I feel as I approach graduation. With this work, I say thank you and goodbye to my time here as a student at DePaul.

Notes by McKayla Feters