



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, November 2, 2024 • 12:00 PM

RAMIDA

NIVASNANDA

Junior Recital

Brennen Family Recital Hall
2330 North Halsted Street • Chicago

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Brennan Recital Hall

RAMIDA NIVASNANDA, CELLO

Junior Recital

DONG-WAN HA, PIANO

PROGRAM

Andrea Casarrubios (b. 1988)
Seven (2020)

Igor Stravinsky (1882-1971) arr. Gregor Piatigorsky
Suite Italienne (1932)

- I. Introduzione
- II. Serenata
- III. Aria
- IV. Tarantella
- V. Minuetto e Finale

- Intermission -

Johannes Brahms (1833-1897)
Cello Sonata No. 2 in F major, Op. 99 (1886)

- I. Allegro vivace
- II. Adagio affettuoso
- III. Allegro passionato
- IV. Allegro molto

Ramida Nivasnanda 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

Andrea Casarrubios (b. 1988)

Seven (2020)

Duration: 10 minutes

Spanish-born cellist and composer Andrea Casarrubios wrote *Seven* in 2020 to honor the essential workers and victims of the COVID-19 pandemic. The piece was premiered in 2021 by cellist Thomas Mesa, who also commissioned the composition. In the composer's own words, *Seven* seeks to "explore the contradiction between solitude and community" and the "unique emotional complexity precipitated by the overwhelming challenges of 2020." By opening with a statement that is quite bare and isolating in sound, Casarrubios successfully created this contradiction as the piece becomes more turbulent towards the middle. During this section, any gaps of time are filled with a feverish perpetual motion, however Casarrubios eventually settles down to return to the elegiac theme that was heard earlier in the work. Written in Manhattan, *Seven* also references the city's daily 7 PM tribute to healthcare workers that occurred during the lockdown – an allusion that can be seen towards the end of the piece, as the solo cello plays bell-like sounds that repeat seven times.

Igor Stravinsky (1882-1971) arr. Gregor Piatigorsky

Suite Italienne (1932)

Duration: 20 minutes

Stravinsky's *Suite Italienne* is based on his ballet, *Pulcinella*, which premiered in 1920. This ballet is an earlier work based on the 18th century play *Quatre Polichinelles semblables* (Four similar Pulcinellas), and centers around the titular stock character from commedia dell'arte, or Italian comedy. The idea to create *Pulcinella* was given to Stravinsky by impresario Sergei Diaghlev, who convinced the composer to write the ballet built upon the previously existing work of Giovanni Pergolesi, an 18th century composer. However, it should be noted that Pergolesi did not write the original music for all of the movements – publishers commonly used Pergolesi's name in lieu of lesser known composers in order to boost sales, which was unbeknownst to Stravinsky at the time. This ballet ultimately paved the way for Stravinsky's Neoclassical period, which lasted for the next 30 years of his life.

Years after the premiere of *Pulcinella*, Stravinsky decided to create an arrangement of his ballet for cello and piano. Enlisting the help of cellist Gregor Piatigorsky, the ballet was reduced to a five movement chamber piece in 1932. The first movement, *Introduzione*, is taken from the ballet's overture, beginning with a simple but grandiose theme. The next movement, the *Serenata*, is from a tenor solo in the ballet that contains hints of melancholy. In the *Aria*, the cello takes on the bass voice's role,

which is quite humorous in the ballet. Though this movement begins with plenty of energy from both instruments, it eventually falls into a hopelessly romantic lament, ending with a recall to the *Serenata*. However, this is quickly contrasted by the *Tarantella*, which is significantly faster and more spirited. The final movement then begins with a march of sorts before building up to a lively ending reminiscent of 18th century comic opera finales.

Johannes Brahms (1833-1897)

Cello Sonata No. 2 in F major, Op. 99 (1886)

Duration: 30 minutes

During a particularly productive 1886 summer vacation at Lake Thun, Switzerland, Brahms composed three of his most beloved pieces of chamber music: the Second Cello Sonata, Second Violin Sonata, and Third Piano Trio. Dedicated to and premiered by cellist Robert Hausmann, this Cello Sonata was the first of the three chamber works completed at Lake Thun. Exuberant and youthful in character, this piece starkly contrasts his First Cello Sonata, which was written 20 years earlier and embraces a dark, brooding mood. With four movements to work with, the piece begins with a tumultuous outburst from the piano, while the cello introduces a bold and grand statement. Moments of calmness are dispersed throughout this movement, however Brahms rapidly pulls the listener back into the sense of restlessness that is prevalent all around. The second movement moves far away in character, becoming immensely tender and introspective. However, the third movement quickly recalls the stormy passion of the first movement. In the middle of this movement, Brahms pivots to a song-like melody for a brief moment before the inevitable return of the fervent main theme. Though it is the shortest, the last movement is perhaps the most joyful of all, sweeping the audience with a simple, lyrical theme that calls to mind a refreshing summer breeze.

Notes by Ramida Nivasnanda