



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Monday, March 5, 2018 • 8:00 p.m

Philip Lee

Graduate Recital

DePaul Concert Hall
800 West Belden Avenue • Chicago

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Philip Lee, cello

Graduate Recital

SeungWha Baek, piano

Sonia Mantell, cello

David Sands, cello

Nomin Zolzaya, cello

PROGRAM

Johann Sebastian Bach (1685-1750)

Cello Suite No. 3 in C Major, BWV 1009 (1720)

Prelude

Allemande

Courante

Sarabande

Bourree I

Bourree II

Gigue

Ludwig van Beethoven (1770-1827)

Cello Sonata No. 4, Op. 102, No. 1 (1815)

Andante - Allegro vivace

Adagio - Allegro vivace

Seung-Wha Baek, piano

Intermission

Robert Schumann (1810-1856)
Cello Concerto, Op. 129 (1850)
Nicht zu schnell
Langsam
Sehr lebhaft

Sonia Mantell, cello
David Sands, cello
Nomin Zolzaya, cello

Philip Lee is from the studio of Brant Taylor. This recital is presented in partial fulfillment of the degree Master of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.

PROGRAM NOTES

Johann Sebastian Bach (1685-1750)

Cello Suite No. 3 in C Major, BWV 1009 (1720)

Duration: 20 minutes

Bach's six cello suites are some of the most well-known pieces in the standard cello repertoire. However, it was not until the early 1900s that the suites became commonly known. While he was still quite young, cellist Pablo Casals discovered a score of the six suites, edited by Gruetzmacher, and began to study and perform them. It was not long until the suites became some of the most well-known repertoire for cello.

There exists no original manuscript for the suites. There do exist a number of editions later published. Most commonly referred to is the manuscript written by Anna Magdalena Bach, his second wife. Between secondary manuscripts, there are some inconsistencies. Most commonly different are the slur notations over notes, which influence the way the musical line is interpreted. Because of this, it is common to see many cellists use different slurs in the suites.

Each of the six suites contain six movements, a prelude followed by five dance movements. In the third suite, the movements are as follows: Prelude, Allemande, Courante, Sarabande, two Bourrees, and a Gigue. The Prelude is perhaps the most extroverted of all six preludes. Starting with a grand descending C major scale, the Prelude then begins to move through tonal areas, combining linear passages with arpeggiated passages. The movement triumphantly ends with the same descending C major scale heard in the opening of the movement. The Allemande is a German dance style which is of a more modest and stately tempo. Again in this movement, Bach begins with a descending C major scale. However, the rhythmic combination of 8th and 16th notes leads the movement to have a strong sense of pulse and direction. The literal translation of Courante means 'running'. In contrast to the first two movements, this movement is written in a meter of three, and contains a lot of athletic leaps around the high and low registers of the cello.

The Sarabande is a Spanish dance written in triple meter. When this dance spread to other countries, composers began writing the dance in a slower

style. The second beat in the Sarabande is typically given an emphasis. The Bourree is a French dance which is felt in the meter of two. In Bach's cello suites, the fifth movement typically is a set of two. In this suite, the first Bourree is written in C major and has a more lively feel, while the second Bourree is written in G minor, and has a more linear and calm texture. Finally, the Gigue is a dance that originated

from Britain. This movement has a rustic feel that the others don't have. This is due in part to the dissonant double stop passages with the cello's open D and G strings. This results in an exciting finish of the six movements in the third suite.

Ludwig van Beethoven (1770-1827)
Cello Sonata No. 4, Op. 102, No. 1 (1815)

Duration: 15 minutes

This particular sonata was composed and published at the same time as the Sonata for Cello and Piano No. 5 in D major, and was dedicated to the Countess Marie von Erdödy. Beethoven published a total of five sonatas for cello and piano. Throughout Beethoven's life, his style of composition evolved and typically is categorized into three areas. Of the five sonatas, musicologists like to categorize the first two sonatas as part of Beethoven's early period, the third sonata as part of the middle period, and the last two sonatas as part of his late period.

Beethoven's early cello sonatas followed the style and form of composers that came before him, such as Joseph Haydn. The piano parts were typically much more involved musically than the cello parts, and the musical form usually stayed within typical Classical form such as the sonata or rondo form. In contrast, his later cello sonatas would become much more virtuosic in the cello part. As a result, the musical texture could become much more complex. The musical form of the late sonatas also became less standard.

The Sonata for Cello and Piano No. 4, at only about 15 minutes in length, is the shortest of all of Beethoven's sonatas for cello and piano. The first movement begins with a slow melodic introduction, before entering a fast and fierce minor area. The ending of the movement has a written fermata, which almost suggests that Beethoven is determining the length and

atmosphere of the silence between movements. The second movement also begins slowly with an introduction, but soon introduces the same melodic material heard at the beginning of the first movement. We then transition again into a fast area of the movement, but this time in the home key of C major.

Robert Schumann (1810-1856)
Cello Concerto, Op. 129 (1850)

Duration: 25 minutes

For a long time, Schumann's Opus 129 Cello Concerto was relatively unknown. Though composed in 1850, it was not premiered until 1860, and even then, was poorly received. This may have been because the composition departed from the standard concerto form of the time, and also because of the technical demands of the piece.

The three movements of the piece are all *attacca*, which indicates that they are to be played without pause. Like many of Schumann's works, the same thematic material is constantly used throughout the piece, though fragmented and evolved throughout each movement. This effect is especially noticeable in the third movement, as the melodic line is constantly switching between the orchestra and cello at a high speed.

In this piece, there is also a descending motif which occurs over the interval of a fifth. It is believed that this motive was written for Clara Schumann, Robert Schumann's wife.

The concerto will be heard this evening in an arrangement for four cellos. The solo part remains the same, while the orchestral part is represented among the remaining three cellos.

Notes by Philip Lee.

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