



University
of Victoria

School of
Music

DEGREE RECITAL

Ella Hopwood, cello

Jany Lu, piano

Monday, February 29, 2016 8pm

Phillip T. Young Recital Hall, MacLaurin Building

Free admission

PROGRAM

Cello Suite no. 5 in C Minor, BWV 1011

Prelude

Sarabande

Gigue

J.S. Bach
(1685–1750)

Cello Sonata in C Major, op.119

Andante Grave

Moderato

Allegro, ma non troppo

Sergei Prokofiev
(1891–1953)

- INTERMISSION -

Fantasiestucke, op. 73

Zart und mit audstruck

Lebhaft, leicht

Rasch und mit Feuer

Robert Schumann
(1810–1856)

Cello Concerto in B Minor

Allegro

Antonín Dvořák
(1841–1904)

Ella Hopwood is from the class of Ms. Pamela Highbaugh Aloni

*This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music (Performance) program.*

Reception to follow in the Lounge.

*Please turn off all cell phone, camera, laptop, and audio & video recording devices.
Their use is strictly prohibited during events.*

Program notes

Bach's 5th Suite in the resonant key of C minor differs from his other suites in two important ways. Firstly, the score indicates *scordatura* for the performer, which means tuning the A string down a whole step to G—a process which can greatly increase the cello's resonance, as well as make chords and double stops fit much more comfortably beneath the hand. Secondly, this is his only Cello Suite to include a fugue! The prelude—which contains the fugue—exemplifies the contrasting characters that are prevalent throughout the whole suite: the overall mood of the movements varies between dark and introspective, assertive and unyielding, and boisterous and playful.

Prokofiev's only sonata for cello and piano is deliciously rich, and uses both instruments in ways that highlight their versatility. The writing for the cello part allows the instrument to sing out the melody in all registers—most remarkably on the low C string—as well as function as a percussive element in many cases. The piano part is much the same, and requires the performer to have a hugely flexible touch. Prokofiev composed the sonata for Mstislav Rostropovich and Sviatoslav Richter, who premiered the work together in 1950. This sonata was surprisingly well received, considering that Stalin had just publicly denounced its composer. It paints a picture of drastically differing characters throughout the three movements: the first is proud and expository, yet sensitive; the second more playful and cheeky with an amorous slow theme in the middle; the third a joyous affirmation of C major, with coy and warm moments thrown in for balance. The conclusion of the sonata is grandiose and assertive, almost more fitting for a symphony than a piece of chamber music—yet is characteristic of the tradition of luscious Russian music.

Schumann's "Fantasiestücke" op. 73, composed in 1849, was originally scored for clarinet and piano, yet Schumann indicated on the manuscript that it could be also performed with cello or violin. The movements' titles translate to *Tenderly and with expression*, and *Lively, light*, and *Quickly and with fire*, a clear and helpful indication of Schumann's musical intention. Throughout all three movements, there is a recurring rhythmical motive of triplets (usually in the piano part) against duplets (in the cello), as well as a melodic motive of tension-filled half steps. Together, these motives contribute to a sense of unsettled urgency that doesn't quite resolve until the very end of the piece.

The iconic **Cello Concerto in B minor by Dvorak** is a corner stone of solo repertoire. It was premiered in London by cellist Leo Stern, with Dvorak himself conducting. Dvorak apparently considered the cello an instrument suited to an orchestral setting, but ill fitting for solo performances; it's ironic then, that this piece further established the cello as a solo instrument! There are several aspects of this piece that break concerto convention: in its opening notes, the solo cello enters in the parallel key of B major, not the tonic B minor as expected. Furthermore, there are no true cadenzas in this showy first movement—only solo snippets of cello with orchestral (tonight, piano!) interjections. The piece demands of the performer extreme technical proficiency as well as the ability to convey the deeply emotive content of the lyrical themes. As you will hear, the second theme in this first movement is achingly beautiful and lyrical, yet requires intense technical refinement to perform convincingly. With its technical and musical demands, this piece has duly become a rite of passage for every cellist.