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Senior Recital

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the different use of color between the cello and the orchestra. Not only does Dvorak write, some of the most melodic and lyrical lines for the cello but the instrumentation for the orchestra as well embodies these aspects. You, says both the solo cello and the orchestra blend so well that each part contributes to the other, making it one of the most symphonic concertos of the 19th century.” (You38)

Jan Smaczny adds that the concerto follows the traditional three-movement form with an extensive orchestral exposition in the first movement. (Smaczny12) Smaczny goes into great length about each theme presented in the first movement, stating that first movement was written very elaborately with two main contrasting themes. Both these themes are done by clarinet in the very opening and then given to the French horn, right before the cello entrance” (Smaczny42) The cello solo enters in B major introducing the first grandiose sounding theme. In You’s article he talks about how the cello’s precise rhythm, powerful dynamics, and growing intensity contribute to giving the instrument the big heroic theme that so many recognize in the concerto.

You talks in great detail about Dvořák and the symbolism behind his second movement. The movement introduces a quotation from Dvořák’s own song’s *Kez duch muj san* (“Leave me alone”)” (You 40). The song first of a set was a favorite of Dvořák’s sister in la Josefina Kaunitzová. You notes, Thirty years earlier Dvořák had been in love with the then sixteen-year-old Josefina, but the love was not returned. “While writing the concerto in New York, he received news that Josephina was very ill and was soon to die, and so he attributed the second movement to her.” (You57) The second movement has some of the most lyrical lines written for the solo cello, as a result of his sentiment towards Josefina.

You introduces the third movement saying it is very similar to a march. Right away the third movement introduces itself with a swift tempo and precise rhythm, creating March like motives. The entire dialogue between the solo and the orchestra is made from motives from the first and second movement”(You96) Although this movement contrasts from the others, Dvořák still writes many melodic lines for the cello for a short time, till the return to the reoccurring march like theme. Today, Dvořák’s cello concerto in B minor has become one of the most well recognized and performed pieces for cello the literature.

Program Notes by Jordan Perez

Citations

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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents a

Senior Recital

Jordan Perez, cello

Clara Cheng, piano

November 8, 2015 ■ 8:00 P.M.

Salmon Recital Hall

Program

17 Cello Sonata 5 in E minor

- I. Largo
- II. Allegro
- III. Largo
- IV. Allegro

39 Arpeggione Sonata in A minor

Dvořák cello concerto in B minor

- I. Allegro
- II. Adagio ma no troppo
- III. Finale. Allegro Moderato

Antonio Vivaldi
(1678–1741)

Franz Schubert
(1797- 1828)

Antonín Dvořák
(1841-1904)

Program Notes

Antonio Lucio Vivaldi was an influential composer during the baroque era. He was also a priest and a virtuosic violin player. Music Historian and author Bill Hopkins notes Vivaldi was well recognized for writing church music, operas, concertos and chamber music” (Hopkins12) Vivaldi’s cello sonata in E minor is one out of 6 sonatas that survived out of the many 300 which were composed. Author Michael Talbot states

Vivaldi did not feel the need to actually publish any of his cello sonatas since the instrument did not yet have enough players during the 17th and 18th century. These sonatas were published in Paris by C. N. Le Clerc in 1740” (Talbot130) This is the first volume in a set of Vivaldi's complete cello sonatas. Each sonata has four movements, following slow, fast, slow, fast. Hopkins believes these works by Vivaldi represent the best cello works of the baroque era. Both Talbot and Hopkins state, these sonatas have been popular and frequently played among cellists since 1916 (Hopkins 42, Talbot 124)

Franz Schubert was a well-recognized composer during the early Romantic period. He composed symphonies, instrumental chamber music, and almost 600 German poetic lieder. The Arpeggione sonata, by Schubert was originally written for the arpeggione. Havanian and Cardon’s define the arpeggione as a fretted instrument with six strings tuned exactly like a classical guitar “(Hovonian, Cardon2) Hovonian and Cardon also state since the Sonata for Arpeggione was published in 1871, the instrument already vanished into obscurity, letting any instrument that could handle the compositions range play it. Today, it is played most frequently on the viola, cello, double bass, and classical guitar. The cello incorporates the piece into its repertoire most successfully based on the similarities of size and range to the arpeggione. Schubert’s first movement opens with the piano introducing one of the main melodic themes, which is then later heard multiple times by the cello through the first movement. Hovonian and Cardon state that the Schubert sonata is one of the most lyrical sonatas, ever written by Schubert, but one of the most technically challenging.

Antonín Leopold Dvořák is regarded as one of the great nationalist Czech composers of the 19th century. Jan Smaczny music historian from Cambridge notes “He earned world-wide admiration and prestige for 19th-century Czech music with his symphonies, chamber music, oratorios songs and, his operas” (Smaczny10). You also discusses Dvořák’s background with the cello concerto stating, he had been heavily influenced by Herbert’s second cello concerto written in 1894, which inspired him to write his final cello concerto in B minor. Dvořák completed the concerto February eighth 1895, and it premiered in London one year later. (You12) You, also talk’s about the wide use of instrumentation and

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Performance degree. Ms. Perez is a student of Laszlo Mezo.