

FLORIDA COLLEGE DEPARTMENT OF MUSIC
Presents

A Senior Recital on the Cello

TIMOTHY DOW

A student of Dr. Carlos Audi

With collaborative pianist
Ms. Linnea Norsworthy

Friday, March 2, 2018 | 7:30 pm
Puckett Auditorium

PROGRAM

Cello Suite No. 6 in D Major, BWV 1012 JS Bach (1685-1750)

Prelude

Sonata for Cello and Piano in D Minor, Op. 40 Dmitri Shostakovich (1906-1975)

Allegro non troppo

Allegro

Largo

Allegro

Concerto for two Cellos in G minor, RV 531. Antonio Vivaldi (1678-1741)

Allegro (moderato)

Assisted by Angela Jerkins-cello

Le Grand Tango..... Astor Piazzolla (1921-1992)

Bohemian Rhapsody Freddie Mercury, *Queen*, arr. Brooklyn Duo

Assisted by

Madison West– violin

Matthew McClimans-violin

Ginger Trask-viola

Angela Jerkins-cello

Adam Booher-piano

Presented in partial fulfillment of the Bachelor of Science in Music Education

PROGRAM NOTES

Of the six suites that Johann Sebastian Bach composed for the cello, **Suite no. 6 in D major**, is arguably the most difficult. This may result from the fact that the piece was originally composed for an unknown, 5-stringed instrument. Since the modern cello does not have 5 strings, the musician is forced to play higher up the finger board to compensate for the missing high string. The *Prelude* is energetic, using two strings in such a way to create a driving rhythmic motif. The music may lead the listener's imagination to picture what it would feel like to fly, with a continual rising of the themes and acrobatic motion of the musical phrases.

Sonata for Cello in D minor, op. 40 was composed in August, and premiered in December of 1934 with Shostakovich on the piano and Viktor Kubatsky on the cello. Just prior to the writing of this composition, Shostakovich premiered his opera, *Lady Macbeth*, which began a turbulent career of being censored by the Soviet authorities. The first movement, **Allegro non troppo**, begins by introducing the two musical themes, and then developing them in the second section. The final section ends slowly, which is different from most standard 1st movements in sonatas. The second movement, **Allegro**, bursts in with perpetual motion from the cello while the piano introduces the theme. Both the piano and the cello trade a variety of exciting motifs and themes, creating a fun, yet slightly unstable dance. The third movement, **Largo**, follows with a mournful sound, where the cello sounds as if it is crying and is accompanied by a steady rhythm in the piano. The final movement, **Allegro**, is vastly different from the Largo. The melodies and themes lead the listener to expect certain resolutions, but the music turns away from expectation. The piano is featured thru a challenging, virtuosic solo accompanied by harsh, accented notes on the cello. Instead of ending with a brilliant and satisfying conclusion, Shostakovich ends the sonata abruptly in a way that intentionally defies the listener's expectations.

The **Concerto for Two Cellos in G minor**, was composed by Antonio Vivaldi in Venice, Italy. Vivaldi taught music at a school in Venice which was made up of only girls, for whom he would frequently compose music. It is likely that this piece was composed for two of his students to perform. Vivaldi utilizes the rich sound of the cello's deep D and G strings. By using imitation, it sounds as if the cellos are continually challenging each other in a musical duel. It is rich with the electrifying energy that Vivaldi is so famous for.

Le Grand Tango was composed in 1984 by Astor Piazzolla, an Argentinian composer, and dedicated to Mstislav Rostropovich. Piazzolla, unlike most world-renown classical composers, played an instrument called the Bandoneón, which is similar to the Accordion. In the early days of his compositional career, he saw himself as a classical composer, and any of his tangos were merely "fun" to write. Eventually, Piazzolla primarily wrote tangos, revolutionizing a new style called, *nuevo tango*, which incorporates Jazz and Classical styles. Le Grand Tango is a one movement work that is divided into 3 contrasting sections. The first section is based on a tango rhythm with sharp, accented notes from both the piano and the cello. The second section is slower and much more lyrical. The third and final section concludes with the return of tango rhythms; featuring the piano with jazz rhythms and harmonies while the cello accompanies with a variety of ornamental slides and scales.

PROGRAM NOTES

Bohemian Rhapsody hardly needs any introduction. Written and performed by the British rock band, *Queen*, in the mid-1970s, it has since been featured in the top charts in Britain, as well as in the film *Wayne's World*, which brought its popularity to the United States. One of the aspects that makes *Bohemian Rhapsody* stand out amongst other popular songs is how it incorporates so many different styles of music into one song. It is a six-minute rhapsody, featuring an introduction, a ballad, an operatic section, a hard rock section, and a reflective coda. The words of the original song are straight forward and tragic, yet nonsensical in the middle. This particular arrangement of *Bohemian Rhapsody* was arranged by the two-person music group, *Brooklyn Duo*, who take popular tunes from popular artists and movies, and arrange them for piano and cello. In this arrangement, a string quartet is added, which adds the perfect amount of range, color, and volume to re-imagine *Bohemian Rhapsody* while still maintaining its original character.

Upcoming Events

Chorus Concert

Tuesday, March 6, 2018 7:30 pm Hutchinson Auditorium

Monthly Departmental Recital

Monday, March 26, 2018 5 pm Puckett Auditorium

Wind Ensemble Concert

Monday, March 26, 2018 7:30 pm Hutchinson Auditorium

Jazz Concert

Monday, April 9, 2018 7:30 pm Puckett Auditorium

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