



SCHOOL OF MUSIC

JUNIOR RECITAL
ANNA SCHIERBEEK '16, CELLO

SUNDAY, MARCH 8, 2015
SCHNEEBECK CONCERT HALL
2 P.M.

Sacher Variation Witold Lutoslawski
(1913–1994)

Anna Schierbeek, cello

Prelude for Anna (2004) Michael Schachter
b. 1987

Anna Schierbeek, cello

Prayer from 'Jewish Life,' No. 1 Ernest Bloch
Méditation Hébraïque (1880–1959)

'Nigun' from Baal Shem

Anna Schierbeek, cello
Angela Dragicescu, piano

BRIEF INTERMISSION

Cello Sonata No. 3 in A Major, Opus 69 Ludwig van Beethoven
I. Allegro, ma non tanto (1770–1827)

II. Scherzo – Allegro molto

III. Adagio cantabile – Allegro vivace

Anna Schierbeek '16, cello
Angela Draghicescu, piano

*A reception will follow the recital
in School of Music, Room 110.*

PERFORMER

ANNA SCHIERBEEK '16 studies cello with David Requiro and Meta Weiss. She is pursuing a Bachelor of Music degree in cello performance with a minor in education studies. Anna is co-principle of the Puget Sound's Symphony Orchestra, as well as a devoted student of the chamber music program. This past summer she traveled to the United Arab Emirates, where she had the honor of teaching and playing with upcoming cellists at New York University's campus in Abu Dhabi. This summer alongside classes for her education minor at the university, Anna hopes to explore musical opportunities abroad.

PIANIST

ANGELA DRAGHICESCU earned her master's and bachelor's of musical arts degrees in piano performance at Louisiana State University, where she worked with Michael Girt and Willis Delony. Recently Dr. Draghicescu served as teaching assistant in the Collaborative Piano Program at The University of Texas at Austin, where she also completed her D.M.A. under the mentoring of Anne Epperson. She currently serves as staff collaborative pianist at Puget Sound.

PROGRAM NOTES

(by Anna Schierbeek)

Sacher Variation..... **Witold Lutoslawski**

On the 70th birthday of Swiss conductor, Paul Sacher, 12 of his composer friends were asked by Russian cellist, Mstislav Rostropovich to write compositions for solo cello in his honor. All 12 compositions were to use his name spelled out in musical notes as the theme (eS-A-C-H-E-Re, i.e. E-flat, A, C, B, E, and D). **Sacher Variation**, written by Lutoslawski in 1975, is not in fact in variation form as the title might imply, but plays with the six-note sequence, which over the course of the piece clearly dominates the other entirely different ideas. These alternative ideas are composed from the remaining six notes of the chromatic scale and their neighboring quartertones. Approximately four minutes long, this short piece flies by with both ferocious character and unmistakable wit.

Prelude for Anna (2004)..... **Michael Schachter**

Written for my playing purpose more than 10 years ago, **Prelude for Anna**, composed by my dear cousin, Michael Schachter, is a simple and sincere piece. The piece begins with four candid notes that make up the theme. Repeated throughout the piece, this theme finds within it different voices, whether bold, calm, or soaring. These themes are interwoven by searching passages. Today I am excited and proud to share with you *Prelude for Anna's* debut performance.

Prayer from 'Jewish Life,' No. 1..... **Ernest Bloch**

Ernest Bloch wrote, "It is neither my purpose or desire to attempt a reconstruction of Jewish music . . . It is rather the Hebrew spirit that interests me; the complex, ardent, agitated soul that vibrates for me in the Bible. The vigor . . . the burning love of justice . . . the sorrow and the grandeur of the Book of Job, the sensuality of the Song of Songs..." In these three pieces from **Prayer from 'Jewish Life', Meditation Hebraique**, and **Nigun**, emphasizing intervals of augmented seconds, Bloch finds the

meaning of this “Hebrew spirit” in his declamatory melodic lines, and cantoral melodies. With these characteristics, you will notice that each piece finds a voice of both external pride and of inner suffering.

Cello Sonata No. 3 in A Major, Opus 69..... Ludwig van Beethoven

Completed in the spring of 1808, Beethoven’s **Cello Sonata No. 3 in A Major**, is the first equal sonata for cello and piano. Previous cello sonatas had either been cello solos with continuo accompaniment or, like Beethoven’s first two, piano sonatas with cello obbligato. Here, every theme is perfectly developed for both instruments; and although it is written in the traditional sonata form, Beethoven had invented a new genre of equality between instruments. The *A Major Sonata* is a thoroughly classical work, its proportions carefully measured, the themes answering each other in perfect symmetry. This piece is concentrated; each gesture is kept to its bare essentials, and each note occupies an important place in the overall structure.

The first movement, **Allegro ma non tanto**, presents a dignified solo line in the cello, continuing into a small piano cadenza. These motifs are juggled between the two instruments and are then developed into exploratory passages, transitioning these statements from mysterious to rhapsodic, stormy to soaring, reaching the recapitulation presented by the theme in its original form. The **Scherzo: Allegro molto** is the only appearance of a scherzo (joke) in all five sonatas, and in true joke form begins the movement’s theme on the upbeat, anticipating the downbeat, and giving this movement a feeling of incessant, manic energy. Ending quietly, the Scherzo leads wonderfully into the short **Adagio cantabile**, which provides the listener with a deceptively small passage of a beautiful song for both instruments, relieving the prior nervousness. Then, a moment of hesitation in the cello leads to the quiet, almost surreptitious appearance of the final **Allegro vivace**, which leads the listener through a steady, yet exciting and invigorating final excursion.

UPCOMING ARTS AND LECTURES

Information: 253.879.3555 | pugetsound.edu/calendar

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MARCH

Through Friday, May 15 Collins Memorial Library Exhibit: *Celebrating Puget Sound Theater*. Free

Sun., March 8, 5 p.m. Student Recital: Jennifer Mayer '15, mezzo-soprano, Schneebeck Concert Hall, Free.

Sun., March 8, 7:30 p.m. Senior Recital: Elaine Kelly '15, viola, Schneebeck Concert Hall, Free.

Monday, March 9, 5 p.m. Guest Lecture: "Art History and Digital Visualization," by Caroline Brazelius, Anne M. Cogan Professor of Art, art history, and visual studies, Duke University, Rasmussen Rotunda, Wheelock Student Center, sponsored by Phi Beta Kappa Visiting Scholar and Department of History. Free

Thursday, March 12, 7:30 p.m. Performance: Jazz Orchestra, Tracy Knoop, director, and PLU Jazz Ensemble, David Deacon-Joyner, director, Schneebeck Concert Hall. Free

Friday, March 13, 12:05 p.m. Performance: Organ at Noon, Joseph Adam, organist, Kilworth Memorial Chapel. Free

Tuesday, March 24, 4 p.m. Guest Lecture: Michael Cherney, New York-based photographer and calligrapher, Kittredge Gallery, sponsored by Art Department. Free

Saturday, March 28, 7:30 p.m. Senior Recital: Delaney Pearson '15, clarinet, Schneebeck Concert Hall, Free

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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