



School of Music

SENIOR RECITAL

ANNA SCHIERBEEK '16, CELLO

ANGELA DRAGHICESCU, PIANO

SATURDAY, APRIL 9, 2016
SCHNEEBECK CONCERT HALL
7:30 P.M.

Après un Rêve Gabriel Fauré
from *Trois Melodies*, Opus 7, No. 1 (1845–1924)

Suite IV in E-flat Major Johann Sebastian Bach (1685–1750)
I. Prélude
II. Allemande
III. Courante
IV. Sarabande
V. Bourrée
VI. Gigue

Anna Schierbeek, solo cello

Sonata in C Major, Opus 119 Sergei Prokofiev (1891–1953)
I. Andante grave–moderato animato
II. Moderato
III. Allegro, ma non troppo

A reception will follow the recital in School of Music, Room 106.

PERFORMER

ANNA SCHIERBEEK '16, cello, is a senior at Puget Sound and studies with Alistair MacRae. She is pursuing a Bachelor of Music degree in cello performance with a minor in education studies. Anna is co-principal cellist of the Symphony Orchestra, as well as a devoted student of the chamber music program. In recent years Anna traveled to the United Arab Emirates, where she had the honor of teaching and playing with emerging artists at New York University's campus in Abu Dhabi. She also had the privilege of studying music high in the Alps in Vipiteno, Italy, with a world-renowned faculty of international artists. After graduation Anna plans to move to Seattle, where she will explore both chamber music opportunities and teaching positions in primary education.

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.

ACKNOWLEDGMENTS

I first would like to thank everyone for their presence here today—it means the world to me. I would especially like to express my deepest gratitude to my parents, friends, and family for their support and encouragement these past years—I am forever thankful. Lastly, I would like to thank my teacher, Alistair MacRae, for courageously adopting our cello studio at Puget Sound this year.

PROGRAM NOTES

compiled by Anna Schierbeek

One of **Gabriel Fauré's** earliest songs, **Après un Rêve** ("After a Dream") is the first of his **Trois Melodies, Opus 7**, which also include *Hymne* (Opus 7, No. 2) and *Barcarolle* (Opus 7, No. 3). *Après un Rêve* is best-known in its intended form as a song for voice, but has been transcribed for several instruments including cello. Fauré composed *Après un Rêve* in 1877 to a poem by French poet Romain Bussine, based on an anonymous Italian text in which a lover dreams of his beloved and, upon waking, wishes he could return to the mysterious night. Fauré's melody lends itself well to the sonorities of the cello, carrying in it a subtle agony that conveys serenity one moment and anguish the next.

Johann Sebastian Bach composed *Six Suites for Unaccompanied Cello* from 1717–1723, when Bach served as a Kapellmeister ("choir master") in Köthen, Germany. Unfortunately, there are no surviving manuscripts of the six suites in Bach's hand. However, we are fortunate that they live on through multiple secondary sources including one copy by Bach's second wife, Anna Magdalena. Following Pablo Casals' 1890 "discovery" of the music, he championed the suites in concert, bringing them to the forefront of the musical world and making them a part of the

concert repertoire. Each of the *Six Suites* consist of six movements, beginning with a *prélude* (an introductory piece), followed by a sequence of French dances: *allemande*, *courante*, *sarabande*, *bourrée* (minuet or gavottes), and *gigue*. The **Prélude** of **Suite IV** is grand and bold, establishing the *Suite's* key of E-flat Major. The first movement primarily consists of arpeggiated passages, pausing for only a moment with a wandering and quavering passage before returning to its original theme. The **Allemande** is less bold, flowing through a sea of 16th notes. It is followed by the **Courante**, which is similar in complexity of mood to the *Allemande*, but slightly more assertive. The *Courante* is followed by a **Sarabande**. A typical characteristic of this type of dance is a stress or accent upon the second beat out of each group of three, usually achieved by a chord or ornament. This *Suite's* very peaceful *Sarabande* differs from other *sarabandes* by obscuring the stressed second beat, emphasizing the first beat of most measures. The *Suite* continues into the airy and active **Bourrée I**, which leads seamlessly into **Bourrée II**, an uncomplicated melody accompanied by a glimpse of *basso continuo*. The *Suite* ends with a peasant dance, a lively **Gigue**, which meanders through rhythmic movement and dives towards the end.

Sergei Prokofiev's Sonata in C Major, Opus 119 for cello and piano was composed in 1949 for the young Russian cellist Mstislav Rostropovich. Despite the political turmoil and economic hardship that surrounded Prokofiev at the time of the work's composition, the work remains remarkably expressive. The first movement, marked **Andante grave**, opens with a resoundingly somber and triumphant call by the cello, followed by a short call-and-response folk melody between the cello and piano. The interlude is followed by another theme, an untroubled and ascending duet. The movement slows as the cello rings out a beautiful harmonic cadence, and the subsequent theme enters more heavily and mechanically than the first. The first movement is characteristic of Prokofiev's beautiful and soaring melodies, as well as his more serious and vigorous passages. The second movement, a playful **Moderato**, follows, opening with a melody reminiscent of a more childish song. The percussive and funny *pizzicato* theme transforms into a proud romantic trio section, ending with a return to the cheerful and somewhat odd initial theme. The final **Allegro ma non troppo** sings a meandering song, which flows into a triumphant melody first heard in the piano and then in the cello, with melodies and chordal structure based heavily on Russian folk music. With energy and drive, the last movement becomes more and more simplistic, sometimes diminishing down to a single note piano melody. The coda recounts the opening resonant notes of the cello in a grand duet statement, marking a simultaneously turbulent and stately virtuosic conclusion. The *Cello Sonata* focuses on the "classical" and "lyrical" traits that Prokofiev identified as important aspects of his creative personality. What is particularly striking about the *Sonata* is the wealth of melodic ideas introduced, often with little development. The increased lyricism in Prokofiev's late works may have occurred in response to the Communist Party's infamous Resolution in 1948, officially condemning formalism in music. Prokofiev offered the following explanation about his commitment to melody: "On the question of the importance of melody there was never any doubt in my mind. I love melody. I look upon it as the most important thing in music; and for years I have labored to improve its quality in my works. To find a melody that is intelligible to an inexpert listener and at the same time original: That is the composer's most difficult task."

UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

Ticketed = contact Wheelock Information Center, 253.879.3100,
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E = exhibit F = film L = lecture M = music T = theater O = other

F/L WEDNESDAY, APRIL 13

The Passages of Walter Benjamin, by Judith Wechlser, filmmaker

Film screening followed by lecture

Rausch Auditorium, McIntyre 003, 5–7 p.m.

L THURSDAY, APRIL 14

"How Accurate are the Polls?" by Michael Artime, Ph.D., and Mike Purdy '76,
M.B.A.'79

Part of the Who Will Win the White House? series

McIntyre Hall, Room 103, 7–8:30 p.m.

M THURSDAY, APRIL 14

Wind Ensemble and Concert Band with guest artist Gail Williams, horn

Gerard Morris, conductor

Schneebeck Concert Hall, 7:30 p.m.

L FRIDAY, APRIL 15

Lecture by Book Artist Timothy Ely

Collins Memorial Library, Room 020, 6:30–7:30 p.m.

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