

Spring 4-9-2012

Marshall University Department of Music presents
a Senior Recital Dean Pauley, cello, Alanna
Cushing, piano

Dean Pauley
Marshall University

Alanna Cushing
Marshall University

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DEPARTMENT of MUSIC

presents a

Senior Recital

Dean Pauley, cello

Alanna Cushing, piano

in collaboration with guest artists

Dr. Henning Vauth, piano
Emily Hall, clarinet

Monday, April 9, 2012
Smith Recital Hall
8:00pm

This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cofa/music.

Program

Trio for Clarinet, Cello, and Piano, Op. 114

Johannes Brahms
(1833 - 1897)

Allegro
Adagio

Emily Hall, clarinet
Dean Pauley, cello
Dr. Henning Vauth, piano

Sonata for Cello and Piano in D Minor

Claude Debussy
(1862 - 1918)

I. Prologue: Lent, sostenuto e molto risoluto
II. Sérénade: Modérément animé
III. Final: Animé, léger et nerveux

Brief Intermission

Suite for Unaccompanied Cello
in D Minor BWV 1008

Johann Sebastian Bach
(1685 – 1750)

Prelude
Sarabande

Drei Fantasiestücke for Cello and Piano, Op. 73

Robert Schumann
(1810 – 1856)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

About the works:

During his late years, Johannes Brahms fell in love with the sound of the clarinet. After hearing Mozart's *Clarinet Quintet* and Weber's *Clarinet Concerto no. 1* performed by German clarinetist Richard Muhlfeld from the Meiningen Court Orchestra, Brahms and Muhlfeld became close friends. His admiration for Muhlfeld's musicianship and sound quality inspired Brahms to compose four chamber works that featured the clarinet: the *Trio, Op. 114* (1891), *Quintet, Op. 115* (1891), and *Sonatas No. 1 and No. 2, Op. 120* (1894). The Trio had its first performance in a private concert in Meiningen, with Muhlfeld, Brahms at the piano and Robert Hausmann, a distinguished German cellist who also premiered Brahms' Double Concerto. The public premiere in Berlin met with triumph and the work has since been accepted into the standard repertoire of chamber works.

The Trio, Op. 114 is constructed much like a traditional piano trio, which is comprised of violin, cello, and piano, but with clarinet replacing the violin as the upper voice. This formation was used before Brahms as Beethoven composed works in this arrangement, including the *Trio in B flat Major, Op. 11* (1798) and also the *Trio in E flat Major, Op. 38* (1803).

Brahms' approach to this instrumentation achieves many diverse tone colors and textures in the Trio. The bright and mellow voice of the clarinet coupled with the dark and rich voice of the cello gives the work a distinctive timbre that is combined with a melancholic nature in the exchanging melodic lines. This trade-off is very noticeable in the first movement, *Allegro*, as melodic lines intertwine within the movement; thus giving a chance for each instrument to be heard individually in

its distinct tone. The next movement, *Adagio*, begins with the clarinet stating the main theme, a very lyrical melody that will be repeated and expanded upon throughout the movement. The trio concludes with two other movements, *Andantino Grazioso* and *Allegro* which are excluded from this performance due to time limitations.

Claude Debussy was one of the most prominent composers of the French Impressionistic music movement, although he disliked the term 'Impressionism' to describe his works. His later period works reinforced this label as they lacked significant thematic development and abandoned traditional forms.

During the summer of 1915, prior to the last three years of his life, Debussy spent most of his time at Pourville, a small village in northern France, recovering from serious illness and depression caused by the outbreak of World War I. During this time spent in Pourville, Debussy composed his Cello Sonata. This sonata was the first of a planned chamber music series of 'Six Sonates pour divers instruments'. However due to his failing health, he was only able to complete three works in the series: the Violin Sonata (1917), the Sonata for Flute, Viola, and Harp (1915), and the Cello Sonata you will hear today.

The Sonata is noted for its brevity and technical demands on both the cello and piano players. Debussy employs the use of cello techniques such as plucking the string with the left hand (left hand pizzicato), using percussive and bouncing bow strokes (spiccato), playing over the fingerboard to obtain a light, flute-like sonority (flautando), performing high-pitched harmonics outside of the normal range of the instrument, and sliding from one pitch to the next (portamento).

The first movement, *Prologue-Lent*, begins with both instruments stating the opening theme that is then carried by the cello throughout the short movement, and altered through contrasting rhythmic and tempo changes. The second movement, *Sérénade*, is a dialog between the piano and cello as the several unrelated themes are expanded with a display of the colorful cello techniques. In the *Animé*, which is ‘attacca’ (played with no pause) from the second movement, Debussy employs the use of whole-tone and pentatonic scales, often associated with Far Eastern music.

The most recognizable set of solo compositions ever written for the cello is the *Six Suites for Unaccompanied Cello* by Johann Sebastian Bach. It is believed that they were most likely composed between 1717 and 1723, when he was serving as Kapellmeister or 'director of music' in Cöthen, Germany.

Following Bach's death, his recognition as a keyboard player and teacher far exceeded his reputation as a composer and his music was forgotten. Interest in his music was revitalized by Felix Mendelssohn (1809-1847) in the Romantic era. His admiration for the music of Bach led him to program concerts with Bach's orchestral works and also to compose in a more contrapuntal style. Following the era when the popularity of Bach's music grew, a copy of the scores for the cello suites was accidentally discovered by a young Pablo Casals, who was 13 years old, in 1889. The edition he discovered in Barcelona, Spain was by Friedrich Grützmacher, a notable German cellist of the 19th century. He eventually premiered and did the first recording of the works which is still widely available today.

The Baroque suite consists of four dance movements: an *Allemande*, a *Courante*, a *Sarabande*, and a *Gigue*, sometimes preceded by a *Prelude*. These dances are found in a majority of the 17th century suites. By Bach's time the suite form had expanded to include more dance movements such as the *Minuet*, *Bourée*, and *Gavotte*. The two movements that you will hear tonight are from the D minor second suite.

The *Prelude* begins with a quiet and melancholic theme that is harmonically developed throughout the movement. In the coda, a scale-based cadenza section leads into a dominant pedal that precedes the final powerful d minor chord. The *Sarabande* is a slow dance movement with a very intimate and mournful quality. It is in 3/4 time with the second beat emphasized.

The interpretation of the suites is open to wide discussion when it comes to the choice of tempi, phrasing, and colors. Since there are no confirmed records and accounts of Bach's true intentions, the suites are subject to the interpreter's musical tendencies. Modern-day cellists typically play the suites in a more Romantic fashion. This includes using a legato bow stroke, more connected phrasings, exaggerated tempos, and sound color. However, current research into Baroque performance practices has led to interpretations with more flowing tempi and detached bow strokes, thus better expressing the dance character.

Robert Schumann was a Romantic era composer better known for his lieder (art songs for voice and piano), symphonies, and chamber music. During his career, he was a very influential music critic and was one of the founders of the Neue Zeitschrift für Musik (New Journal of Music); which is still in print today. In this publication, Schumann created personalities

to review and critique performances and also newly published works. Two of his more famous personalities were known as Eusebius, the shy and reclusive side of Schumann, and Florestan, the passionate and outspoken side of him. Schumann not only used these personalities in his articles, he employed their musical uniquenesses in some of his works such as his *Fantasiestücke*, op. 12, a collection of eight piano pieces. Schumann's mercurial character and the poor medical treatment at the time has led scholars to believe may have suffered from multiple personality disorder, which is reflected in his works as drastic mood changes.

His *Drei Fantasiestücke* (Three Fantasy Pieces) for clarinet and piano was composed in 1849; he later arranged it for cello and piano, and also for violin and piano. Romanticism in music led composers to write more expressive and passionate music. In order to convey these emotions to the listener composers elaborated and lengthened melodic phrases, expanded on the previous Classical-era formal structures, and introduced more adventurous modulations and harmonies. Additionally the use of 'extra-musical' content, such as poems, literary works, and expressive titles, was common in this period. By using this extra-musical content composers were able to better communicate what the listener is expected to imagine as he or she hears the work.

Each of the *Three Fantasy Pieces* op. 73 displays the traits of both Eusebius and Florestan. Eusebius' shyness and longing is present in the first movement as the work begins a nostalgic melody in A minor with the markings, '*Tender and with Expression*'. The second movement, marked '*Lively, Vividly*', exhibits a bright dance-like character in A major. The final movement, '*Quick and with Fire*', embodies characteristics of

Florestan with passion and outspoken music. After an initial energetic opening, the middle section has an intimate and more subdued character. Following a repeat of the opening materials, Schumann pushes the technical abilities of the players to their limits. As the coda section begins, Schumann writes in the score "*schneller und schneller*" (faster and faster) as thematic material from the previous movements is heard again in the accelerating tempo. The work then concludes triumphantly in A major.

-Program notes by Dean Pauley

* * * *A reception will follow the performance.* * * *

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