

The EWU Department of Music presents

Mikaela Elms
Junior Cello Recital

Assisted by Kendall Feeney, Margaret Francik and Rebecca Hardy, piano

Sunday, March 16th, 2014
6:00 p.m.
Music Building Recital Hall

Presented in partial fulfillment of the requirements for
Bachelor in Music Performance, Cello

Studio of Dr. John Marshall

Suite for a Fall Afternoon

Strolling.

Autumn Wind

Dusk

Margaret Francik

1992

Margaret Francik, piano

Sonata for Piano and Cello in E minor, Op. 38.

Allegro non troppo.

Allegretto quasi Menuetto

Allegro

Johannes Brahms

1833-1897

Rebecca Hardy, piano

- Pause -

Sonata for Cello and Piano, Op. 6.

Allegro am non troppo

Adagio

Allegro appassionato

Samuel Barber

1910-1981

Kendall Feeney, piano

Suite for a Fall Afternoon

Margaret Francik is in her sophomore year at Eastern Washington University, studying for a Bachelor of Music in Composition and Piano Performance. As a composer, she strives to imbue her music with an honest expression of emotion that allows for intimacy and kinship with her audience. She will graduate in the spring of 2016.

In the Suite for a Fall Afternoon Francik presents the audience with three tone poem vignettes depicting imagery that might be seen, heard or felt during a fall afternoon. The first movement *Strolling* has a playful character in the view point of a child becoming sidetracked and chasing leaves. The use of pizzicato, simple themes and sudden changes in character help give this movement playfulness as the piece progresses.

The second movement *Autumn Wind* is the most experimental of the movements using extended techniques such as harmonics, tremolos, col legno (hitting the strings with the wood of the bow) and ponticello (a metallic sound created near the bridge of the cello). All of these are used in reference to represent creaking branches, rustling leaves and wind itself.

The last movement is called *Dusk*. The composer describes this piece with these words, "Sundown in fall is a reverent thing, simple and slanting with the last golden light of day. This movement is that final measure of peace and comfortable fatigue as all things prepare for sleep."

Sonata for Piano and Cello in E minor, Op. 38

Johannes Brahms is undoubtedly one of the most influential and important composers of the Romantic era of classical music. Born in Hamburg, Germany on May 7, 1833 Brahms grew up under the musical influence of his father who made a career as an orchestral musician and went through a lot of effort to give his son the best musical instruction he could find. This included setting up lessons with the renowned popular concert pianists at his time. While it is widely known that Brahms had incredible virtuosity at the piano, he was also extremely proficient at the cello during his youth. It is said that he was able to play some of the most difficult cello concertos of the time. It is believed that he started to play the cello because it was the instrument that his father used to teach him music theory since they did not yet own a piano.

In his late twenties Brahms composed the first two movements of his Cello Sonata No. 1 in E minor, his first work for solo instrument and piano. He later finished the sonata on a holiday a few years later where he composed the third (last) movement and even

fourth movement to this sonata which he later discarded. It is speculated that he later used this fourth movement in his second cello sonata in F Major.

Much of what happens in this three movement work evolves from the sonata's first eight measures. Opening with a somber melody on the instrument's low C string, Brahms quickly states the second theme in the next eight bars, rising to a higher range on the cello. Breaking away from previous instrumental sonatas where the piano accompanies a melody played by a solo instrument, Brahms insists that the piano be a partner to the cello. By doing so, Brahms switches the roles of the two musicians and gives the piano melodic material where the cello obviously takes on an accompanying role. The piano first takes the lead after the introduction where the piano transitions from a simple accompaniment role to taking over the melody. There are several moments where he creates a conversation between the piano and cello speaking over the top of each other and growing to a climax. This is especially seen through the development where Brahms traverses through several tonal centers before returning back to E minor. This movement closes with one of Brahms's famous musical sunsets fading off into the distance.

The second movement is an exuberant waltz with a tinge of sadness. A minuet, being a type of dance, is set typically in a major key. Brahms instead sets this minuet in the key of A minor. The minuet is in ABA form with a luscious and cascading trio section in the middle.

The final movement of this sonata is an aggressive three voice fugue written in sonata allegro form. Paying homage to Bach--the composer whom Brahms revered the most--Brahms uses the fugal subject Contrapunctis XIII from *The Art of Fugue* for the subject of this movement. While he borrows from a master, the melodic language is still distinctly his own and masterful as well. One of the many traits that Brahms is known for is his love of hemiolas, especially the combining of two beats against three which is one of the main features of this fugue and creates an internal aggression that propels the music forward. The second theme found in this movement creates a beautiful contrast switching from an aggressive and angular theme to a musical and romantic theme that blossoms at every turning point.

Sonata for Cello and Piano, Op. 6

Samuel Barber was an American composer and is considered one of the most celebrated composers of the 20th century classical music. He is most known for his stunning and ghostly *Adagio for Strings*. During a trip to Europe in 1932 while Samuel Barber was finishing his studies at the Curtis Institute of Music, the young 22 year old composed his passionate Cello Sonata Op. 6. The sonata was premiered a year later in

1933 with the composer at the piano and his friend and colleague Orlando Cole as the cellist. This sonata is in no sense a student work, by this time Samuel Barber had already developed the lyrical and dramatic style that characterizes his best works. Many of his most well known works were also composed during this period.

The sonata is primarily in c minor and is characterized by interesting and exciting rhythms and harmonies, both soulful and turbulent. We can see within this work that Barber looks back to Brahms's romanticism which influences both structural and lyrical aspects found throughout this sonata. The first movement is set in sonata-allegro form and is built upon two theme groups. One that soars up from the depths of the cello's range and the second which is much more lyrical. On several occasions Barber includes short cadenza's for both the cello and piano where they seem to go on improvisatory tangents.

The second movement is a variant on the traditional ABA form where he combines slow movement and scherzo. Opening with a brief (nine-bar) Adagio; this gives way to a blistering Presto that races along a 12/8 meter. Here we see Barber use one of Brahms's absolute favorite rhythmic devices--the hemiola. Barber extends the superposition of two beats against three and plays a devilish trick on the cello and piano by pitting essentially nine against twelve. The movement then returns to the opening material bringing the movement to a quiet close.

The last movement opens with a dramatic and torrential piano introduction before the cello makes an impassioned entrance. This is the boldest of the movements with a massive, pounding and chordal piano part. Again this movement is set in a version of sonata-allegro form with a daring approach with the harmonies. For example, the piano plays the first theme in c minor; the cello restates the theme in f# minor--the key most removed from the circle of tonalities. Both the cello and piano have several occasions where they burst into an improvisatory-like cadenzas, heightening the suspension, before returning back to the main material.

I would like to thank everyone who came out to support me at my Junior Cello Recital, it is a privilege to share this music with everyone. Thank you to Dr. Marshall and Kendall Feeney for their fantastic instruction. They have continued to push me and help me reach my goals and have been wonderful mentors. I would also like to thank my wonderful friend and accompanist Rebecca Hardy for all her efforts and hard work. Also, a big thank you also goes out to my friend Margaret Francik whom composed a cello and piano piece specifically for this recital. It has been a fun journey working together. And lastly a special thanks to all of my family and friends who have supported me through my musical journey all these years!

Upcoming Events at EWU

- April 24 Rebecca Hardy Graduate Piano Recital (at the Steinway Gallery)
- April 26 Tyler Freeman Graduate Vocal Recital
- May 1 Jessica Van Dyken Piano Recital
- May 10 Emma Mortensen Violin Recital
- May 27 EWU String Recital