



Brandeis University

Department of Music

presents

Maggie Chang, *cello*

Friday, April 8th, 2022 at 7:00 p.m.

Slosberg Music Center

Adagio con variazioni

Ottorino Respighi
(1879-1936)

Stephanie Rogers, *piano*

Suite no. 3 in C Major for Solo Cello, BMV 1009

Prelude
Allemande
Courante
Sarabande
Bourrée 1 and 2
Gigue

Johann Sebastian Bach
(1685-1750)

Hungarian Rhapsody, Op. 68

David Popper
(1843-1913)

Stephanie Rogers, *piano*

PROGRAM NOTES

Ottorino Respighi was an Italian composer, violinist, teacher, and musicologist born in July 9th, 1879. He was an enthusiastic scholar of Italian music of the 16th-18th centuries. He published editions of the music of Claudio Monteverdi and Antonio Vivaldi. He is often seen as an advocate of Neo-Renaissance or Neo-Baroque traditions. Respighi preferred pre-classical melodic styles and musical forms like dance suites with standard late 19th century romantic harmonies and textures together.

Adagio con variazioni, written in 1921, is a single continuous movement comprising the theme, six variations, and a restatement of the original theme. In the first variation, the cello embellishes the theme as it is presented in original form. The chordal statement of the theme is then played in the second variation. The accompaniment takes up the theme in the third variation, with the cello offering interest and variety by playing triplet arpeggio figures. This leads to a slow, extended rhapsodic section marked *quasi recitativo* in which parts of the theme are spread is played in the accompaniment while the cello is given more expressive freedom. In the fifth variation, the cello picks up the countermelody to the original theme before opting out altogether in the sixth variation, allowing the accompaniment to play the theme. The cello returns to the present the original theme again in the highest register, bringing the work to a close.

Johann Sebastian Bach was a German composer and musician of the late Baroque period. Although he was admired primarily as an outstanding harpsichordist, organist, and organ building, Bach is now generally regarded as one of the greatest composers of all time. He is most well-known for his *Brandenburg Concertos*, *The Well-Tempered Clavier*, the *Mass in B Minor*, and numerous other masterpieces of church and instrumental music.

J.S. Bach's Cello Suite No.3 in C Major, is probably the most sonically sensuous of the suites. The standard cello tuning, C, G, D, A makes it relatively easy in the key of C, allowing extra resonance from open strings. Because of this acoustic opportunity, Bach responded with warm, spacious, extroverted music. The grand prelude begins with a scale and broken chord, running down two octaves, then back up the scale. It is then played with the shifting pattern that emerge from the 16th notes, arriving at an extended passage of harmonies gliding over a repeated open G. It closes with a rich cadenza full of four-note chords, combining maximum reverberation and rhetorical impact. The sound of the open strings and double stops continue in the other dances. The allemande is stately and wide-ranging, and the courante is an exercise of athletic elegance. The sarabande has a more luxurious and expressive sound that is expanded to twice the length on the second half of the dance. The rustic bourrées and leaping gigue ends the suite with comic acrobatics.

David Popper was a Bohemian cellist and composer born in June 16th, 1843. His 60-plus cello works, including the bible of advanced etudes, the *40 Studies: High School of Cello Playing*, Op. 73, are staples of cello repertoire.

The *Hungarian Rhapsody* is a dazzling showpiece, offering a perspective of skillful idiomatic virtuosity of Hungarian folk music. This traditional Hungarian dance characterized by fluctuating slow and fast tempo has six contrasting sections and a grand accompaniment introduction. Following a cadenza, the cello takes up the orchestra tune with declamatory lyricism. Dotted rhythms foreshadow the upcoming *Allegretto*, and the technically demanding *Presto*, a perpetual motion, hurls sprinting scales with ascending and descending figurations. A second slow and soulful *Adagio* is a moment of relief before the brilliant *Allegro vivace* finale.