

4-20-2008

Junior Recital: Heather Stebbins, cello

Department of Music, University of Richmond

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THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC
Presents

JUNIOR RECITAL

Heather Stebbins
Cello

Assisted by

Dr. Joanne Kong, piano
Jessica Clough, violin
Caitlin Morin, violin
Jacqueline Morin, viola
Mike Burns, sound

Sunday, April 20, 2008
3:00 p.m.
Camp Concert Hall
Booker Hall of Music



String Quartet No. 2 in D Major

Mvt. III: *Notturmo*

Alexander Borodin (1833-1887)

Although he made his living as a chemist, Russian-born Alexander Borodin also made quite an impact in the realm of composition. He was a member of the group of composers known as "The Mighty Handful" or "The Five", which strove to create a uniquely Russian style of art music. Borodin's moving lyricism and rich harmonies are highlighted in the popular third movement of the *String Quartet No. 2*, the *Notturmo*. The expressive melody, first stated by the cello, is developed and re-orchestrated throughout the movement. A faster, more robust second theme is also developed, and intermingles with the lyrical melody. The work in its entirety is an important example of romantic string quartet repertoire.

Sonata No. 2 in G Minor Op. 5 No. 2

Ludwig van Beethoven (1770-1827)

Beethoven composed both the first and second Sonatas for Cello and Piano in the year 1796, while he resided in Berlin. During his stay in the city, Beethoven met the King of Prussia, Friedrich Wilhelm II, an enthusiastic music-lover and able cellist. Beethoven dedicated Opus 5 to the King, and performed the works with the King's first cellist, Jean Louis Duport. The second Sonata, in G minor, consists of an extended *Adagio* introduction, followed by a quick-paced *Allegro*. The Sonata concludes with a *Rondo: Allegro*.

Suite for Solo Cello Op. 72 No. 1

Benjamin Britten (1913-1976)

Composer Dmitri Shostakovich introduced Britten to renowned cellist Mstislav Rostropovich at the premiere of Shostakovich's *Cello Concerto No. 1*. Britten was so impressed by Rostropovich's technical and stylistic abilities that he composed five demanding works for the cellist over a period of seven years, including the three Suites for solo cello. The first Suite, composed in 1964, is comprised of nine technically demanding movements. Unity is maintained by the inclusion of four *Canti*, three of which are distinct movements and one that is embedded in the Suite's final movement.

Continued

Junior Recital
Heather Stebbins
cello

String Quartet No.2 in D Major Alexander Borodin
Movement III: Notturmo (1833-1887)

Sonata No. 2 in G Minor Op. 5 No. 2 Ludwig van Beethoven
Adagio sostenuto e espressivo (1770-1827)
Allegro molto più tosto presto
Rondo: Allegro

Intermission

Suite for Solo Cello Op. 72 No. 1 Benjamin Britten
Canto primo (1913-1976)
Fuga
Lamento
Canto secondo
Serenata
Marcia
Canto terzo
Bordone
Moto perpetuo e Canto quarto

rush me to shadows Heather Stebbins

Five Pieces in Folk Style Op. 102 Robert Schumann
II. *Langsam* (1810-1856)
IV. *Nicht zu rasch*

rush me to shadows

Heather Stebbins

The cello is often considered one of the more elegant instruments; even so, it is capable of making harsh, often obtrusive, noise. *Rush Me to Shadows* explores both facets of the instrument exclusively and in union by juxtaposing pre-recorded samples and composed, live acoustic cello. The piece begins with a chaotic rush of sound in both the electronic and acoustic components. They eventually settle into an ambient exploration of tone color, but this mellow sound-world is soon transformed into another chaotic dive into the cello's more unnatural side.

Five Pieces in Folk Style Op. 102

Langsam, Nicht zu rasch

Robert Schumann (1810-1856)

Schumann composed the *Five Pieces in Folk Style* for cello and piano during a period of great creative output. In the year he composed the work, 1849, Schumann completed nearly 40 compositions, many of which were sizable. The second movement, *Langsam*, emphasizes the cello's more lyrical qualities whereas the fourth movement, *Nicht zu rasch*, is much more outspoken and pronounced.

