

2018

## Concert recording 2018-04-21a

Brandon Wade

Tomoko Kashiwagi

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*Brandon is a student of Dominic K. Na.*

*This recital is given in partial fulfillment of the Bachelor of Music in Cello Performance*

**Senior Honors Degree Recital**  
**Brandon Wade, *cello***  
**Dr. Tomoko Kashiwagi, *piano***

April 21, 2018 | 6:00 pm  
Stella Boyle Smith Concert Hall

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**Program**

- Suite No. 3 for Unaccompanied Cello in C Major, BWV 1009 . . . . . J. S. Bach  
I. Prélude (1685-1750)  
II. Allemande  
III. Courante  
IV. Sarabande  
V. Bourrée I & II  
VI. Gigue

- Nocturne in E-flat Major, Op. 9, No. 2 . . . . . Frédéric Chopin (1810-1849)  
Transcribed by David Popper

**Intermission**

- Sonata for Cello and Piano in G Minor, Op. 19. . . . . Sergei Rachmaninov  
I. Lento; Allegro Moderato (1873-1943)

- Sonata for Cello and Piano in D Minor . . . . . Claude Debussy  
I. Prologue: Lent, sostenuto e molto risoluto (1862-1918)  
II. Sérénade: Modérément animé  
III. Final: Animé, léger et nerveux

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Ushering and stage management for this concert provided by Sigma  
Alpha Iota and Phi Mu Alpha

## Program Notes

### ***Suite No. 3 for Unaccompanied Cello in C Major, BWV 1009 (1717-23)* by Johann Sebastian Bach**

Johann Sebastian Bach is probably known by most living today. But, during his lifetime, his fame was not so widespread. It was not until the mid-1800s that audiences began to view him in the same light we so commonly view him in now. It was Felix Mendelssohn who brought Bach back to the public ear in the mid-nineteenth century with a performance of Bach's *St. Matthew's Passion* (1727). Likewise, Pablo Casals took Bach's Cello Suite from a forgotten status to a repertoire staple, near the turn of the twentieth century. Casals' discovered the pieces as a young boy but did not perform them publicly for at least a decade. The complexities of Bach and the intricate nature of his music takes time and precision to perform. *Suite No. 3 for Unaccompanied Cello* is no exception. Complete with rich harmonies and interwoven textures, Bach spared no expense in displaying his talents when writing this suite.

### ***Nocturne in E-flat Major, Op. 9, No. 2 (1831) by Frédéric Chopin***

As a child, Chopin was viewed by the people of Poland as the next Mozart. His talent and skill propelled him into the public light at the age of eight years old and he never quite left the stage for most of his teenage years. His virtuosic playing lent itself to his dramatic and impressive works for piano: being very demanding even for skilled performers. He was adept at creating beautiful lyrical melodies that swept over the music giving birth to intimate textures and intricate harmonies. *Nocturne in E-flat Major Op. 9, No.2*, one of his most famous pieces both during his life and since, is simple in nature, but exudes beauty and brilliance. This simplicity highlights Chopin's talent as not only a pianist but as a composer as he is able to produce wonderful music from what seems like a basic melody and accompaniment. Cellist David Popper's (1843-1913) transcription of this nocturne for cello and piano incorporates techniques that bring out the beauty of the piece and the capabilities of the cello; in a way that doesn't distract from Chopin's original music.

### ***Sonata for Cello and Piano in G minor, Op. 19 (1901) by Sergei Rachmaninov***

After the disastrous response to his *Symphony No. 1 (1896)*, Rachmaninov was not too keen on the idea of premiering more music. Dealing with depression and a creative slump, the Russian composer sought help from a therapist who specialized in hypnosis. The treatment was extremely successful, so much so that he dedicated his *Piano Concerto No.*

*2 (1901)* to Dr. Nikolai Daly. Out of the shadow of this highly successful concerto, came the *Sonata for Cello and Piano in G minor*. This Sonata features a relationship between the instruments that is very typical of Rachmaninov. The piano has an overabundant presence and takes over the prominent role from the cello. This is one reason why the piece was published as *Sonata for Cello and Piano*, rather than solely Cello Sonata. The grandiose nature of this piece, is not meant to distract, but to emphasize the beauty of the music. It is delicate in the sense that careful attention should be taken throughout the music, by both performers, to play what the composer intended. Although at times it appears the two instruments are fighting for dominance within the piece, it is a poetic juxtaposition to the creative and personal struggles that surrounded Rachmaninov during this time in his life.

### ***Sonata for Cello and Piano in D minor (1915) by Claude Debussy***

Distraught by cancer and the aftermath of World War I, Claude Debussy sought to rekindle the flame of French culture by taking on the endeavor of writing six sonatas, all dedicated to the style of French music. The *Sonata for Cello and Piano in D minor* was the first of the three that he completed before his death. Against the composer's intentions, this sonata has been coupled with Albert Giraud's poem: "Pierrot Luniare." The story of this sad clown and his struggle with unrequited love is chronicled throughout the sonata, so much so that the original title of the piece included a reference to Pierrot. In 1916, shortly after being published, a cello professor at the Bordeaux Conservatory suggested to the composer that the inspiration of this piece was Pierrot and that he channeled that popular story subconsciously. The professor, Louis Rosoor, published these notes in his program:

**[Prologue]** Pierrot wakes up with a jolt, shakes off his sleepiness, and remembers fondly the charm of his beloved...

**[Sérénade]** ...to whom he goes to play a serenade; but the most beguiling entreaties leave her unfeeling cold towards him...

**[Final]** Pierrot consoles himself meanwhile, by singing a song to freedom, but not without some regret...

Contrary to Debussy's denial of being inspired by Albert Giraud's titular character, the story of Pierrot Luniare has followed Debussy's *Sonata for Cello and Piano in D minor*, even in professional and scholarly realms.

## Biographies of Artists'

**Brandon Wade** is an honors senior at the University of Arkansas pursuing Bachelor of Music degrees in Cello Performance and in Composition. He is currently under the instruction of Dominic K. Na for cello and Dr. Robert Mueller for composition. Brandon has been taught by some of Arkansas' finest cellists including current and former principal cellists of the Arkansas Symphony, David Gerstein and Rafael Leon, respectively.

He has performed with groups such as the Arkansas Symphony Youth Orchestra, Arkansas All-State Orchestra, the University of Arkansas New Music Ensemble, and with the University of Arkansas' Schola Cantorum alongside composer Ola Gjeilo. He has even performed for members of the Kennedy Center's Board of Trustees and University of Arkansas administration. He is currently a member of the University Symphony Orchestra at the University of Arkansas.

Brandon has participated in masterclasses with artists such as Eugene Osadchy, the St. Lawrence Quartet, and Augustin Hadelich. As a member of the Arkansas Symphony Youth Orchestra, Brandon has performed with world-renowned artists such as violinist Midori and side-by-side with members of the Arkansas Symphony.

Pianist **Tomoko Kashiwagi**, a native of Japan, began her piano studies at the age of 6. She completed her Bachelor of Music and Master of Music degrees as well as the Performer Diploma in Piano Performance at Indiana University. She is the first recipient of the Doctor of Musical Arts degree in Collaborative Piano from the University of Texas at Austin.

During the summers, she has served as a staff pianist at the Interlochen Arts Camp and was the piano faculty at the Ithaca College Suzuki Institute. Currently, she spends the summer at Meadowmount School of Music where gifted string players gather from around the world.

Ms. Kashiwagi served as a piano faculty at the Austin Chamber Music Center and worked as a staff pianist as well as the Program Coordinator for the Collaborative Piano Program at the Butler School of Music at the University of Texas at Austin. She has been the official pianist at the International Society of Bassists Conventions as well as MTNA competitions.

Ms. Kashiwagi joined the faculty at the University of Arkansas in Fayetteville as Instructor of Piano and Collaborative Piano in Fall 2012.