

TCU  
SCHOOL OF MUSIC

Presents

Artist Diploma Virtual Recital

Zi-Yun Luo, Cello

Ming-Tsu Kuo, Piano

Recording Submission

Taipei, Taiwan

Program

Cello Suite No.4 in E-Flat Major, BWV 1010

J.S. Bach (1685-1750)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourree I&II
- VI. Gigue

Cello Concerto in E minor, Op. 85

Edward Elgar (1857-1934)

- I. Adagio – Moderato
- II. Lento – Allegro Molto
- III. Adagio
- IV. Allegro – Moderato – Allegro, ma non-troppo – Poco piu Lento – Adagio

This recital is given in partial fulfillment of the requirements for Artist Diploma in  
Cello Performance

Zi-Yun Luo is a student of Dr. Jesús Castro-Balbi

## Program Notes

### **Cello Concerto in E minor, Op. 85**

**Edward Elgar (1857-1934)**

Elgar Cello Concerto was completed in 1919, this was his last major work for violoncello and orchestra. During the time, Elgar and his wife's health were not good and his wife passed away after the premiere of this concerto. Part of Elgar's spirit was died with her and this concerto also described as conclusion of his life.

Elgar Cello Concerto can be divided in two pairs of movements. The solo cello starts two chords with noble and rich sound and followed by a short recitative until the main theme is played by violas sections. The theme is lyrical and long flowing like moving water and it appears from the very beginning until the end of the first movement. In the second movement, solo cello also starts with a short recitative by chord pizzicato. After pizzicato, the sixteenth figure of new theme brings out the scherzo character for this movement, there is a lot of tempo changes, hesitantly at first and then takes off until the end of first section of second movement. After that, the fairy theme is followed and ended with excitement. The third movement is very expressive and emotional, which is the heart of this concerto. The solo cello is singing through whole movement and reacts with orchestra to leave a sentimental scene to audience in the end. The finale begins like the concerto itself with a recitative from solo cello. Though much of what follows is spirited, there is still an underlying tone of sadness. Until the end, when Elgar is tying things up, the solo cello recalls a single heartbreaking phrase from the third movement, which casts a long shadow over the remaining pages. Finally, the solo cello interjects its very first phrase, and the orchestra sweeps to a conclusion.

### **Cello Suite No.4 in E-Flat Major, BWV 1010**

**J.S. Bach (1685-1750)**

Bach Six Unaccompanied Cello Suites plays a really important role in cello composition. There is no autograph manuscript survives, currently, the most accurate resource will be Anna Magdalena Bach's handwritten manuscript. The suites are in six movements each, in fourth suite, the movement structure is Prelude, Allemande, Courante, Sarabande, Bourree I, II and Gigue. The fourth suite is composed in E-flat major key, this is an uncomfortable key on cello since it is lack of resonant open string for E-flat also required a lot of extended positions in left hand.

Starting from Prelude, the entire first half of this *Prelude* consists of a glorious and compelling chord progression, presented as flowing eighth note arpeggios and highlighting a clear sense of bass line movement as a kind of unifying element. From the first two notes, both E-flats two octaves apart, they set the tone for this organ-like movement. The movement begins with continuous eighth note flow of arpeggiated chords until the halfway point, when all motion stops as the music reaches a crossroads at a low C-sharp with a fermata. It is then we hear a very unexpected, but exciting sixteenth note rhapsodic flourish to link us to our next section of eighth note arpeggios. The remainder of the movement alternates between flowing eighth notes, a definitive cadence briefly taking us to G minor, sequential sixteenth note passages, and a return to the opening arpeggio material, followed by a sixteenth note passage to a final E-flat Major chord. A truly dramatic and rousing movement, it sets an inviting and friendly tone for the movements that follow.

After the grandness and large-scale character of the *Prelude*, this *Allemande* presents a gentle, flowing side of E-flat Major. After the opening perfect fourth leap, the musical flow is sweeping and directional. This feel remains throughout the movement, occasionally interspersed with measures of alternating sixteenth and eighth note rhythms. This inviting allemande is a perfect answer to the prelude and an ideal connector to the *Courante* which follows.

The E-flat Suite's *Courante* is filled with rhythmic and textural interest. Within the first five measures of the movement we hear eighths, quarters, sixteenths, and triplets, all complementing each other and working together to create a perfectly balanced rhythmic flow. This collection of rhythmic features, continues throughout the movement, giving this courante its direction and positive energy.

The Fourth Suite's beautiful, rich, resonant *Sarabande* features the dotted eighth-sixteenth rhythm, reminiscent of a French overture. Also quite moving and emotionally significant are the rich harmonies - we hear two and three- note chords quite often. The harmonies are very striking as Bach flows through various key areas, especially the final eight measures of the movement. These closing bars are gorgeously expressive and personal, a meaningful emotional centerpiece of the suite.

The *Bourrée* is a perfect dancing movement with its sixteenth and eighth note energy. Listen for the extended length of the second part of the first bourrée - the first "half" is 12 measures long, and the second is 36 measures long, a full three

times the length of the first part! This imbalance is unusual for its time, but the extended length results in a great number of exhilarating rhythmic groupings, emphasizing the movement's highly positive energy. The second bourrée is quite the opposite of the first. Its primary rhythmic direction is a quarter note structure in two voices and feels stately and controlled. This small but witty bourrée is the perfect complement to the zippy drive of the first.

This *Gigue* consists almost entirely of eighth notes in a twelve-eight compound meter throughout the movement, giving the piece an incredibly uplifting character. Much of the movement is in the middle to low register of the cello, making articulation more challenging. It is a thrilling and exciting movement that provides the perfect ending to the suite.