

TCU
SCHOOL OF MUSIC

Presents

Artist Diploma Recital
Zi-Yun Luo, Cello

May 4th, 2021 5:30PM Taipei, Taiwan

Program

Cello Concerto in D major, H.VIIb:2 Joseph Haydn(1732-1809)

I Allegro Moderato

II Adagio

III Rondo Allegro

Five Standard Orchestral Excerpts

I Strauss Don Juan (1ST page)

II Brahms Symphony No.2 (Mvt.II opening)

III Mendelssohn Midnight Summer Overture (Scherzo)

IV Beethoven Symphony No.5 (Mvt.II Theme & variations)

V Tchaikovsky Symphony No.6 (Mvt.II opening)

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 Note

Haydn: Concerto No. 2 in D major for Cello and Orchestra, H.VIIb:2

Joseph Haydn's Concerto No. 2 in D Major for cello and orchestra, Hob. VIIb/2, Op. 101, was composed in 1783 for Antonín Kraft, a cellist of Prince Nikolaus's Esterházy Orchestra.

Haydn set out to create an individual sound-world in his D major Cello Concerto, one that was indeed less taut than what he was producing in his symphonies and string quartets at the time. This may derive from the simple fact that he is writing a concerto for cello, an instrument very easily buried if the orchestral texture is not kept in check.

The soloist is never required to shout in order to be heard above the deferential accompaniment (the winds are even marked *dolce* at a couple of spots), even as he moves through the spacious first movement's sparkling scale passages and pirouettes at the top of the register. Haydn calls for a single note to be played in harmonics (or "flautino," to use Haydn's term)—a very high G, just a bit before the cadenza. As Haydn biographer H.C. Robbins Landon writes, "the 'cello part was certainly 'tailor-made' for Kraft, and all those brilliant technical effects . . . show that this is a typical eighteenth-century attempt on the part of the composer to display the talents, tone and musicianship of his soloist."

The slow movement shows off the cello's still gentler side, capitalizing on the solo instrument's native ability to spin out a cantabile line. At the outset, Haydn effects an imaginative touch by instructing that the first violin line should momentarily be entrusted to a single instrument.

The concluding rondo movement, built out of an apparent hunting motif, also eschews complication, although a dose of nervousness is built up in the course of an episode in the minor mode. As in the first movement, Haydn makes considerable demands on the soloist's nimbleness, and in this finale he incorporates some technically challenging passages involving double stops and playing in octaves.

Five Standard Orchestral Excerpts

These orchestral excerpts are standard repertoires on any cello audition lists. Each of them has specific requirement to be achieved in order to succeed into the audition. According to these passages, Strauss Don Juan starts from heroic opening with all strings family tutti playing an ascending phrase like rocket. The rhythms are very solid also they are combined with sixteenth, triplet and dotted eight plus sixteenth. Therefore, the quick rhythm switching is very tricky since it is requested to

play in the same pulse with different combination of rhythm. Besides, in the musical aspect, Strauss are famous for symphonic poem and very specific notation on his dynamic markings in the music with extremely contrast. Therefore, it is really important to focus on the extreme dynamic change as well.

In second movement of Brahms Symphony No.2, the theme is leading by cello section in the beginning. The challenging spot for this excerpt is how to maintain long phrase but still with direction and details of dynamic changes also play very sostenuto and sing through until the end of the phrase by whole cello section. Mendelssohn Scherzo is demanded a lot of control in bow hand. The spiccato stroke is asked for this excerpt with light and lively spirit to create the excitement. However, it is also requested very steady pulse and equal balance between each eighth notes and sixteenth notes especially during the string crossing.

Beethoven Symphony No.5 definitely is his significant work, in the second movement, cello section plays the theme and follow with two variations. In the theme, the dotted rhythm is tricky since it is easy to play into triplet feeling rather than sixteenth. Besides, the sixteenth variation and thirty-second variation should be played in the same tempo as theme. Therefore, consistent pulse becomes tricky and easy to lose the control. The last excerpt is Tchaikovsky Symphony 6. Tchaikovsky is really famous about his ballet music. Therefore, the elegance in his music needs to be played delicately. Bow speed is related to moving the phrase with different directions, cello section should lead the phrase in combination of different bow speed also imitate the feeling when singers sing this phrase.

Learning to play those standard orchestral excerpts is not only for preparing the audition but also you can learn different musical language by each composer. Having a better understanding about the request from composer and expanding the repertoire resources in those symphonic works.