



SCHOOL OF MUSIC

Presents

Riley Kee, Cello
Lucas Lynn, Clarinet
Dr. Cecilia Lo-Chien Kao, Piano

April 25, 2024

7:00pm

Pepsico Recital Hall

Program

Duos for Two Cellos, op. 49, no. 5 in F Major
Allegro non troppo

Jacques Offenbach
arr. L. Lynn
(1819-1880)

Clarinet Sonata in F minor, Op. 120, No. 1
Allegro appassionato
Andante un poco adagio
Allegro Grazioso
Vivace

Johannes Brahms
(1833-1897)

Schelomo: Hebrew Rhapsody for Violoncello and Orchestra

Ernest Bloch
(1880-1959)

Intermission

Svirfneblin

Anthony O'Toole

Harrison Collins, Bassoon

Music for the Wedding Ceremony

Charles Nelson
(2003-)

1. *Kabbalat Panim*
2. *Badeken*
3. *The Chuppah*
4. *The Marriage Ceremony*
5. *The Yichud Room*
6. *The Reception*

Coby Canale, Piano

This recital is not given in fulfillment of any degree requirements. Lucas is a student of Dr. Corey Mackey. Riley is a student of Dr. Juliette Herlin.

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

DUOS FOR TWO CELLOS, OP. 49, NO. 5 IN F MAJOR - *ALLEGRO NON TROPPO*
(1847)

Jacques Offenbach was a German-born cello virtuoso turned French composer most famous for his plethora of Parisian operas and operettas. He never forgot his roots with the cello, however, and continued to perform and write for the instrument throughout his life. This movement is selected from his method book titled *Cours Méthodique de duos pour deux violoncelles*—a series of cello duets (Op. 49-54) which gradually ascend in difficulty.

- Riley Kee and Lucas Lynn

CLARINET SONATA IN F MINOR, OP. 120, NO. 1
(1893)

There are few composers as ubiquitously popular and unequivocally important to music history as Johannes Brahms (1833-1897). His active years encompassed much of the mid-late Romantic period, during which he became well known for his beautiful melodies and innovation upon Classical and Baroque formal structure. For most of his career, he found great success writing music for piano, as well as symphony orchestra, but it wasn't until the very end of it when he discovered and fell in love with the rich, warm tones of the clarinet. In fact, he had already retired at that point! After formally retiring from composition in 1890, he supposedly attended a concert performed by clarinetist Richard Mühlfeld and was so inspired by his playing he wrote his last four pieces, among them the two clarinet sonatas.

The first of them, *Clarinet Sonata in F minor, Op. 120, No. 1*, was written in 1894 for Richard Mühlfeld, and is separated into four movements. Throughout the work, the clarinet and piano share evenly the role of soloist, and often the clarinet will play an accompanimental role for large sections. The first movement, *Allegro appassionato*, features many themes that will recur in later movements. It moves through several tonal centers and ends with a trodding coda in F minor. Listen for long, flowing melodic phrases and the often obfuscated metric feel. The second movement, *Andante un poco adagio*, is a slower, very tender experience, as the two instruments pass a beautiful melody back and forth in different ranges. Brahms then pulls the audience back out of the haze with his third movement, *Allegro grazioso*, in which he features a major tonality, a marked shift which continues through the end of the piece. This movement is energetic and light, and leans heavily into the manipulation of metric feel. The last movement, *Vivace*, also utilizes a major key, and continues the escalation of energy. This movement borrows a few themes from the first and second movements, but is so different in character, making them almost unrecognizable. It does not let up to the very end, where the clarinet and piano finally come together to play the last three notes in the same rhythm, concluding the journey this wonderful duet has brought to life.

- Lucas Lynn

SCHELOMO
HEBREW RHAPSODY FOR VIOLONCELLO AND ORCHESTRA
(1915-1916)

“I have seen all the works that are done under the sun; and behold, all is vanity and vexation of spirit.” “For in much wisdom is much grief: and he that increaseth knowledge increaseth sorrow.” “Vanity of vanities, all is vanity.”

These were a few of the words of King Solomon from the *Book of Ecclesiastes* that occupied the troubled mind of Ernest Bloch (1880-1959) when composing *Schelomo*. Until the arrival of the great cellist Alexander Barjansky into his life in the year 1915, Bloch found himself in the throes of depression after falling on hard financial times, and thus deeply impacted by and drawn to Solomon’s words.

Schelomo, also the Hebrew translation of “Solomon,” was born out of Bloch’s period of composition known as the “Jewish Cycle.” Bloch had begun an exploration of his personal identity and Jewish heritage in his thirties, and though his Jewish pieces constitute only a small percentage of his musical works, they are still the pieces for which he is best known. He argued against being referred to as a Jewish composer, expressing that these works simply represented his feelings in connecting to his heritage and studying the Bible. The provided text from the *Book of Ecclesiastes* inspired what was meant to be a vocal work, but Bloch struggled with minimal knowledge of the Hebrew language. Bloch saw that his problems were solved when he first experienced the rich emotional power exhibited in the playing of Alexander Barjansky. The two would develop a deep bond—working with Barjansky and thus dedicating *Schelomo* to him, Bloch was no longer limited by text and language to the human voice, but instead was free to explore the full emotional range of the cello. The piece was not premiered by Barjansky, but rather by Hans Kindler in 1917 at a concert in Carnegie Hall. Bloch would later state in his own set of program notes for a 1933 performance that the cello was to represent the lamenting voice of Solomon, and the orchestra, both his inward thoughts and his experience of the world around him.

Schelomo combines the principles of the solo concerto and symphonic poem, and gives an established formal structure to the idea of a rhapsody. Listen for three sections, slow, fast, and slow—Bloch writes two major themes that command the full piece, marking the beginning of the first and second sections, but features several others that repeat throughout. Listen also for details characteristic of many of the works from Bloch’s Jewish Cycle, including near-Eastern elements such as augmented seconds, parallel fourths and fifths, and a single quarter-tone; motifs derived from the Hebrew language; and frequent unresolved dissonances, among many other elements.

- Riley Kee

SVIRFNEBLIN

(2020)

Svirfneblin translates from Swedish to “children of the mist,” and refers to the gnomes of Nordic folklore. This piece was written in 2020 as a part of my annual composition challenge called the “Month of Miniatures” I do on social media where I ask followers for any combination of instruments and then write little pieces using their suggestions.

- Anthony O’Toole

MUSIC FOR THE WEDDING CEREMONY

(2023-2024)

Music for the Wedding Ceremony is a trio for Bb clarinet, cello, and piano composed by Charles Nelson (2003-) specifically for this recital. Somewhere between depicting and accompanying the traditional Ashkenazi Jewish wedding service (though, as with any diaspora, there is no single standard tradition, only many intersecting traditions), *Music for the Wedding Ceremony* was written with the hope of recreating the emotions of the day's events. Musically, it is primarily inspired by Klezmer, the traditional celebratory music of European Jews, which would accompany a real wedding service. *Music for the Wedding Ceremony* consists of 6 movements listed and explained below.

1. ***Kabbalat Panim***: This refers to the pre-wedding receptions hosted by the bride and groom in separate rooms (traditionally bride and groom do not see each other for a week prior to the wedding). What occurs at these receptions will differ depending on what the couple wishes to do, but the atmosphere of both is typically celebratory yet anticipatory, with the groom’s reception often including readings from the Torah and the bride’s often having her sit upon an ornate throne while receiving well wishes from those present.
2. ***Badeken***: Literally meaning “covering,” this is a ceremony immediately following the pre-wedding receptions in which the groom along with several others (usually the older men in his and the bride’s family or the older members of his family) processes from his reception to the bride’s. Once they have arrived, the groom places a veil on the bride’s face and their fathers and grandfathers give her a blessing. It is important to mention that the bride and groom are thought to be like a queen and king on their wedding day, so the procession is a royal procession and the blessing is fit for a queen. After the blessing is given, those who accompanied the groom leave and the bride and groom begin to process to the *Chuppah*.
3. ***The Chuppah***: This is the only movement in the piece which is not based around an event or ceremony, but rather around an object. That object is the chuppah (Yiddish for “tent”). The couple stands under the chuppah which is traditionally

under open air (originally meaning that it and the ceremony that occurred under it would take place outside, but the custom can be observed simply by having the chuppah under a skylight) during the actual ceremony of marriage. The custom of having the chuppah under open skies reflects both God's promise to Abraham that his descendants would number the stars and the couple's dedication to establishing a family which is dominated by divine will. Consequently, the spirit of God, in both his word and his will, descends from the heavens onto the couple as they stand underneath the chuppah.

4. ***The Marriage Ceremony:*** While under the chuppah, the marriage ceremony proper begins. Because this is technically two ceremonies, the *kiddushin* (the betrothal) and the *nisu'in* (the finalization of the nuptials), this can take a decently long time. One imagines that there is great anticipation for the married couple who must wait through all of both ceremonies before being allowed the ultimate desire of a loving couple: unity. At the end of the ceremonies, the now-husband takes a glass and breaks it on his shoe.
5. ***The Yichud Room:*** After they are officially married, the couple immediately goes to the *yichud* room, a room known only to them where they spend anywhere from their first five to fifteen minutes as a married couple completely alone. The traditional purpose of this room was for consummating the marriage, but in the modern day it is often used as an opportunity to exchange gifts or to simply be alone together. Despite the wishes of most couples, a wedding can be extremely complicated, chaotic, and stressful, but for these few minutes the newlyweds can let go of their stress while in the comfort of love. In these few still moments, they are together, they are each other's, and they are safe.
6. ***The Reception:*** After their time in the yichud room is finished, the couple goes to the reception, the final event of the day. Here one could find the typical dancing, singing, and toasting characteristic of almost any wedding reception.

- Charles Nelson