



The Music Department Presents

Senior Cello Recital
Anna Cates

with
Dan Foster, piano

Sunday, April 7th, 1:00 PM
Arthur Zankel Music Center
Helen Filene Ladd Concert Hall

My name is Anna Cates and I am a music major from West Hartford, Connecticut. I graduated from Hall High School and studied cello at the Hartt Community Division (HDC). Before I came to Skidmore, I was very lucky to have numerous performance experiences under my belt, including but not limited to: I Giovani Solisti, an honors chamber orchestra made up of the most advanced high school string players from Hall and Conard High Schools with whom I toured Croatia in 2018; the Connecticut Youth Symphony (CYS), a selective orchestra made up of the area's most advanced high school musicians (grades 10-12); and the chamber music program at the HDC. Most memorably, I performed *Le Cygne* with a dancer for the Harttworks performances in 2018.

Cello Suite No. 2 in D Minor BWV
1008

- I. Prelude*
- II. Courante*
- III. Sarabande*
- VI. Gigue*

Johann Sebastian Bach
(1685-1750)

Concerto for Two Cellos in G Minor,
RV 531
I. Allegro

Antonio Vivaldi
(1678-1741)

Duet for Cello and Double Bass in
D Major
I. Allegro

Gioachino Rossini
(1792-1869)

High School of Cello Playing, Op. 73,
No. 36 *Allegro Vivace*

David Popper
(1843-1913)

Perhaps... From "Figures of Speech"

Reena Esmail
(b. 1983)

Cello Concerto No. 1 in A minor,
Op. 33
I. Allegro Non Troppo
II. Allegretto Con Motto

Camille Saint-Saëns
(1835-1921)

Johann Sebastian Bach (1685-1750) Cello Suite No. 2 in D minor BWV 1008

Composed around 1720, Suite No. 2 stands as an iconic masterpiece of the Baroque era. I will be playing four of its movements, each of which showcases distinct characters and musical expression, and unfolds with their own unique charm and intricacy. One technique that allows for such expression is Bach's incorporation of multiple voices within a single instrument, highlighting his compositional mastery of counterpoint in this unaccompanied suite. Listen for double stops, arpeggios, and broken chords, which create an impression of two or more independent voices.

Opening with a solemn but elegant *Prelude*, Bach sets the mood with flowing arpeggiated D minor chords. The last five bars are written as single chords, which performing cellists interpret as an *arpeggiando*. Then, the *Courante* stands in contrast to the somberness of the *Prelude* with quick and energetic 16th-notes. The *Sarabande* is, in my opinion, the most dark and expressive movement of Suite No. 2 with dissonant trills that resolve in sad, sighing chords. Suddenly, and finally, the *Gigue*, or the Irish jig, cuts in with exuberant melodies and rhythms, and closes in a happy ending.

Antonio Vivaldi (1678-1741), Concerto for Two Cellos in G minor, RV 531

Composed in the 1720s, this concerto stands as Vivaldi's sole concerto composed for two cellos. Departing from the conventions of the Baroque era, Vivaldi elevates the cello from its traditional *basso continuo* part to a *concertato* part¹. Moreover, the

¹ Khan, Nubia Nurain, et al. "Chapter 14: Baroque and Classical Music." Exploring the Arts, LOUIS: The Louisiana Library Network, 1 Aug. 2022, louis.pressbooks.pub/exploringarts/chapter/568/.

solo cellos initiate the opening statement, a position that was usually granted to the orchestra, rather than the soloists. The imitated phrases, harmonizations, and mirrored rhythms tell a story of competition between the two cellos.

I learned the second part of this movement in seventh grade and came across it again just last year. That made it a bit easier to relearn, as I am playing the second part again. My second time learning it was a challenge in virtuosity as opposed to trying not to overpower the first part.

Gioachino Rossini (1792-1869), Duet for Cello and Double Bass in D major, I. Allegro

Gioachino Rossini is most widely known for his operatic works rather than chamber music compositions. His compositions were influenced by his biggest inspirations, Mozart and Haydn. One of Rossini's lesser-known works, the Duet for Cello and Double Bass in D major was commissioned in 1824 by Sir David Salomons, an amateur cellist, and Domenico Dragonetti, a famous solo bassist.²

Having been composed by a mainly opera-focused composer, Noanndi and I were encouraged to play *squillo*, a term for opera singers to amplify lyrical phrases to ring clearly over an orchestra, wherever our parts are more melodic.

David Popper (1843-1913) High School of Cello Playing, Op. 73, No. 36: Allegro Vivace

"There's nothing wrong with your playing that 40 Popper etudes won't cure."

² "Rossini, Duetto per Violincello E Contrabasso." *Earsense.org*, 2024, www.earsense.org/article/Rossini-Duetto-per-violincello-e-contrabasso/. Accessed 24 Mar. 2024.

- Janos Starker³

David Popper, a Czech-born cellist and composer of the late 19th and early 20th centuries, gained widespread recognition for his composition "Requiem for Three Cellos and Orchestra."

Additionally, Popper's influence extended through his teaching roles at the Prague Conservatory and the Berlin Academy of Music.⁴ Although esteemed for his contributions to world of cello music, Popper remains overshadowed by contemporaries like Pablo Casals and Jacqueline du Pré.

A parody of the *gigue* from J.S. Bach's Cello Suite No. 3, Popper's Etude No. 36 *Allegro Vivace* is a challenge in the accuracy and skill of the left hand, compound meter, bow apportionment, and string crossings within slurs.

Reena Esmail "Perhaps..."

"Perhaps..." was composed for a short film titled "Figures of Speech" by Heather McCalden. It was premiered at Morse Recital Hall at the Julliard School in New York City by cellist Matthew Zalkind on April 15, 2005. "Perhaps" draws inspiration from Jacques Derrida's essay "The Loving in Friendship: Perhaps: the Adverb, and the Noun," encapsulating the essence of uncertainty and possibility. Heather McCalden, in discussing the work, highlights the transformative power of the word "perhaps," which functions both as a noun and an adverb, creating a space for hope and the emergence of "impossible possibles" amidst uncertainty. Esmail's collaboration with filmmaker Heather McCalden, as

³ *A Player's Guide to the Popper Etudes*, www.cello.org/Newsletter/Articles/popper.htm. Accessed 1 Apr. 2024.

⁴ "Popper." *MyMusicScores*, mymusicscores.com/composer/popper/. Accessed 1 Apr. 2024.

described by Christian Kriegeskotte and Eric Skelly, manifests in a piece where Esmail's melodic compositions intertwine seamlessly with McCalden's visual narrative, evoking a sense of melancholic beauty and atmospheric contemplation.⁵

Camille Saint-Saëns (1835-1921), Cello Concerto No. 1 in A minor, Op. 33

"Here, for once, is a violoncello concerto in which the solo instrument displays every register without the slightest difficulty in penetrating the orchestra."

- Sir Donald Francis Tovey⁶

Saint-Saëns composed his first cello concerto in 1872 for the French cellist Auguste Tolbecque. It is unconventionally structured in one continuous movement rather than three distinct movements, and to this day, is widely considered one of the greatest cello concertos of all time.⁷ I will be performing the first two movements of this three-movement concerto: the *Allegro non Troppo* followed by the *Allegretto con Moto*.

The Concerto begins with a sudden chord from the piano on the downbeat, only to be abruptly interrupted by the commanding entrance of the cello. Initially, the movement exudes drama and nobleness, but it unfolds playfully in a dialogue of call—and-answer between the cello and the piano. *Allegro non Troppo*

⁵ Reena Esmail – Composer. www.reenaesmail.com.

⁶ G., H., and Donald Francis Tovey. "Essays in musical analysis." *The Musical Times*, vol. 76, no. 1110, Aug. 1935, p. 709, <https://doi.org/10.2307/918560>.

⁷ *Saint-Saëns Cello Concerto No. 1 in A Minor, Op. 33 - Download ...*, musopen.org/music/1456-cello-concerto-no-1-in-a-minor-op-33/. Accessed 1 Apr. 2024.

subtly transitions into *Allegretto con Moto*, a pleasant but wistful minuet with a *cadenza*.

Acknowledgements

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I am immensely grateful for my parents. I would not be here without the crucial element of their guidance and support. I would especially like to convey my deepest thanks to my friends for their attendance. Your presence at this event is invaluable and I am most appreciative of it.

Upcoming Events

Senior Flute Recital: Lydia Watkins
Sunday, April 7, 4:00pm

Senior Jazz Recital: Elán Stadelmann
Friday, April 12, 4:00pm

Senior Voice Recital:
Johnny Mulcahy
Sunday, April 7, 7:00pm

Senior Piano Recital: Raisa Ihnat &
Dylan Salinger
Sunday, April 21, 12:00pm