Graduate Student Recital

Chenoa Orme-Stone, cello

May 16, 2020 | 3:00 p.m. | Live-Streamed Virtual Recital

Cello Suite No. 5 in C Minor, BWV 1011
  - Prelude
  - Allemande
  - Courante
  - Sarabande
  - Gavottes I & II
  - Gigue

Sonata for Solo Cello
  - Dialogo
  - Capriccio

Songs and Poems for Solo Cello
  - Song I
  - Song II
  - Song III
  - Song IV

Kalimba

Julie-O

Presented by the University of California, Santa Barbara Division of Humanities and Fine Arts in the College of Letters and Science and the UC Santa Barbara Department of Music in partial fulfillment of the Doctor of Musical Arts degree. Ms. Orme-Stone is a student of faculty member Jennifer Kloetzel.
Program Notes

I had originally planned this recital as a multimedia event in collaboration with CCS art majors that would take place in the CCS Art Gallery at UCSB. I wanted to bring together music and visual art by performing alongside artists who would spontaneously create an art piece inspired by the music. This event was unfortunately cancelled due to the COVID-19 pandemic, but I hope to follow through with this idea sometime in the future.

In the meantime, I will be performing a live-streamed recital from my home in Santa Barbara. Since I am unable to perform with an accompanist for this recital, I will present a program of works for solo cello. I will be playing a Bach Cello Suite, a 20th century show piece, and unaccompanied works by two living composers.

**Johann Sebastian Bach (1685-1750)**
**Cello Suite No. 5 in C Minor, BWV 1011**

The Fifth Suite in C minor is often characterized as the darkest and most profound of Johann Sebastian Bach’s set of Six Cello Suites. This Suite is Bach’s cello version of his lute suite in G minor. An unusual feature of the cello version is that the cellist has the option to re-tune the A string down one whole step to a G, which changes the tone of the instrument and makes certain chord combinations more accessible. However, I will be performing the suite without tuning down my A string. The Suite begins with a two-part Prelude that features a slow, melancholic opening section and an upbeat, fugue-like second half. Next is a series of dance movements: the meditative German Allemande, the upbeat French Courante, the slow Spanish Sarabande, a pair of French Gavottes, and a closing Anglo-Irish Gigue.

**György Ligeti (1923-2006)**
**Sonata for Solo Cello**

György Ligeti’s Sonata for Solo Cello is a two-movement unaccompanied cello sonata. The first movement titled “Dialogo” was written in 1948 and depicts a man and a woman conversing. Five years later, Ligeti composed the second movement of the sonata, which is titled “Capriccio.” The title of this movement is derived from Paganini’s Caprices for violin, however, Ligeti has revealed that the piece is mainly influenced by composers Béla Bartók and Zoltán Kodály. The piece was initially received poorly, but reemerged in the 80s and 90s and began being performed all over the world. Today, Ligeti’s Sonata for Solo Cello is known as one of the most demanding works for solo cello in the standard repertoire.
Philip Glass (b. 1937)  
*Songs and Poems for Solo Cello*

Philip Glass is one of the most distinguished contemporary American composers. His five year relationship with cellist Wendy Sutter inspired him to compose several pieces for her including *Songs and Poems for Solo Cello*. Sutter premiered the seven-movement work in New York in 2007. The piece was originally based on the music of Glass' score for the short film “Chaotic Harmony.” The music features Glass’ unique repetitive style, yet is also reminiscent of the Bach Cello Suites. I will be performing four of the seven movements included in the suite.

Mark Summer (b. 1958)  
*Kalimba and Julie-O*

Mark Summer is a cellist and composer who is known for his innovative percussion and pizzicato techniques. Though he is classically trained, Mark’s compositions feature a variety of genres and styles including jazz, blues, rock, pop, and folk music. I will be performing a set of two of his short pieces titled “Kalimba” and “Julie-O.” *Kalimba* is an all-pizzicato piece inspired by the smooth, flowing fingerpicking style of guitarist Leo Kottke. The piece is named after a type of African thumb piano. I will end with Mark’s most well-known composition “Julie-O,” which features a quasi-improvisatory style and a section where the performer is invited to create his or her own cadenza.