

63rd Concert Series 2016-2017



is pleased to present

**Sang-Eun Lee,
cello**

Chang-Yong Shin, piano

Saturday, October 22, 2016
Sleepy Hollow High School, Sleepy Hollow, New York



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* as of October 17, 2016

Program

Suite Populaire Espagnole for cello and piano

Manuel de Falla
(1876-1946)

El paño moruno

Nana

Canción

Polo

Asturiana

Jota

Suite for solo cello

Gaspar Cassadó
(1897-1966)

Preludio-Fantasia (Zarabanda)

Sardana

Intermezzo e Danza Finale (Jota)

Adagio and Allegro in A-flat Major, Op. 70

Robert Schumann
(1810-1856)

Intermission

Sonata for Arpeggione and Piano, in A minor, D. 821

Franz Schubert
(1797-1828)

Allegro moderato

Adagio

Allegretto

Danse du Diable Vert

Gaspar Cassadó

Sang-Eun Lee and Chang-Yong Shin appear by arrangement with Young Concert Artists,
250 West 57th Street, Suite 1222, New York, NY 10107. www.yca.org.

Piano by Steinway

Next Concert

Saturday, November 12, 2016, 8:00 pm at Sleepy Hollow High School, Sleepy Hollow,
New York

Takács Quartet

Program: Ludwig van Beethoven: String Quartet in F Major, Op. 18, No. 1; String Quartet
No. 10 in E-flat Major, Op. 74 ("Harp"); String Quartet No. 14 in C-sharp minor, Op. 131.

Program notes

Suite Populaire Espagnole, for cello and piano

Manuel de Falla

The most renowned Spanish composer of the first half of the 20th century was Manuel de Falla. He received his education in Madrid and then went off to live and work in Paris, where he became a well-known figure and a friend of Debussy, Ravel, Stravinsky, and Dukas. Even in France, the folk songs and dances of Spain as well as its art music constantly inspired him. He combined them with qualities of the two great esthetic movements of his time, impressionism and neo-classicism, to create many fascinating works of great originality.

De Falla's **Suite Populaire Espagnole** originates in his *Siete canciones populares españolas* ("Seven Spanish Folk Songs"). He began writing them in Paris in 1914 and completed them in 1915 in Madrid, to which he had returned after the outbreak of World War I. One of the composer's Spanish pupils, Ernesto Halffter, later prepared a small orchestral version of the set. In collaboration with de Falla, his friend, the Polish-American violinist Paul Kochanski (1887-1934), arranged six of the seven songs into this Suite, omitting the *Seguidilla murciana* of the original set. In an appreciative gesture for Kochanski's involvement, de Falla re-dedicated the newly-transcribed work to Kochanski's wife, Zosia.

The first, *El Paño Moruno* ("The Moorish Cloth"), is a well-known song of the province of Murcia. Here, the Moorish rhythm in the accompaniment is most haunting; de Falla actually used the theme of its first measures again for the miller in *The Three Cornered Hat*. *Nana*, a lovely Andalusian lullaby that the composer's mother had sung to him in his infancy, follows; then *Canción* (simply "song"), with a complex structure in both words and music. *Polo*, a flamenco song of unhappy love, expresses the tragic sense of life. Gypsies brought a new musical style from the East that had evolved into this form, which contains gypsy elements such as the repetition of the same note over and over again and the cry *Ay!*, a ritualistic cry of woe that generally comes just before improvisation ("Ay! I have a pain in my heart and speak of it to no one. Curses on love and on him who made me know it! Ay!") *Asturiana*, a sweet lament from northern Spain, follows; its presence is unusual because, in de Falla's music, the south is the region more often present. De Falla knew the lament because it was another lullaby that his mother had sung to him in his childhood. The work closes with *Jota*, an Aragonese dance-song of love, written entirely in the style of folk music.

Suite for solo cello

Gaspar Cassadó

The Spanish (Catalan) cellist and composer Gaspar Cassadó was born into a distinguished musical family. His first teacher was his father, a well-known organist, church musician, conductor, and composer. When he was nine, he played in a recital that Pablo Casals attended; upon hearing him play, Casals immediately offered to teach him. The city of Barcelona awarded him a scholarship so that he could study with Casals in Paris from 1910, when he was thirteen. Eight years later he was launched on what became a distinguished career as a cellist, chamber musician, and composer/arranger, touring Europe and, eventually, the United States as well. His

warm tone and exacting technique were often commented on; he gave recitals with Rubenstein and Menuhin, and partnered with Huberman and Szigeti, among others. However, his international career was interrupted by World War II. He continued to perform in Spain, Italy, and Germany throughout the war, thereby causing a political split with Casals from which he never recovered. He settled in Florence, which he loved, for the last 30 years of his life, teaching at the Accademia Musicale Chigiana in Siena and, in 1959, married the Japanese pianist Chieko Hara.

Cassadó's full schedule never prevented him from composing and arranging a substantial number of works for his instrument. In addition to the ones you will hear at this concert, his major cello works include a Cello Sonata, a Cello Concerto, and numerous chamber music pieces, including the *Lamento de Boabdil*, a work of surprisingly adventurous writing that reflected his study with Ravel. In addition to the chamber music he wrote an oratorio in 1946 and the well-known *Rapsodia Catalana* ("Catalonian Rhapsody") for orchestra in 1928; the latter became popular in the United States because it was included in the New York Philharmonic's repertoire.

In 1926 Cassadó composed the **Suite for Solo Cello**, inspired by the Bach Suites for an unaccompanied cello and no doubt by Casals. (It was Casals who had introduced Bach's daringly original Cello Suites to 20th century audiences.) This work, created during one of Cassadó's most prolific periods, is a demanding composition both musically and technically. It reflects his native Catalan heritage with its charismatic Catalonian textures, and demonstrates beautifully his technical expertise and understanding of the instrument.

The opening *Preludio-Fantasia*, is a Zarabanda (sarabande); the sarabande, a slow court dance in triple meter, originated in South America and initially had been banned from the Spanish Court because of its suggestive movements. It is followed by two other dance-inspired movements: a *Sardana*, a traditional Spanish dance that is danced in a circle with participants holding hands and is native to Catalonia; and an *Intermezzo e Danza Finale*, a Jota, a dance in triple meter performed by a couple and marked by complex rhythms.

The rhapsodic first movement quotes Zoltán Kodály's 1915 Sonata for Cello Solo, Op. 8, and the famous flute solo from Maurice Ravel's ballet *Daphnis et Chloé*; at the time he wrote the Suite, Cassadó was Ravel's composition student. His music combines the austere nobility of his native Spain with the formalism of the Baroque and harmonies of which Ravel would have approved. Its modal inflections and fold-dance rhythms are direct reflections of the composer's Catalan heritage. The Suite became Cassadó's best known and most often performed composition.

Adagio and Allegro in A-flat Major, Op. 70

Robert Schumann

Schumann initially had hoped for a career as a pianist; when he injured his hand he turned, instead, to composing and conducting, and to editing an important musical journal that he founded in 1844. In the late 1840's and early 1850's, he composed a number of works that he felt could be played interchangeably by any of several instruments with piano accompaniment. The lyrical **Adagio and Allegro**, intended originally for horn, cello or violin, has, over the years, become a favorite for many different instruments. Schumann composed it in Dresden during four days of February 1849; two weeks later his wife, Clara, tried it out with a horn player from

the local orchestra. At the first public concert performance during the next winter, she played it with a violinist.

Schumann wrote the **Adagio and Allegro** and its companion, the more introspective *Phantasiestücke*, as an experiment; in both, he was widening the concept of the “character piece.” Prior to these works, the character piece usually had been the exclusive provenance of the piano, but Schumann enriched it with the addition of the second instrument. The opening of the extroverted **Adagio and Allegro** echoes the work’s original title (*Romanze und Allegro*) in its intimate evocation of a love song. After the gentle and lyrical introduction, the work becomes bolder, with a brightness that Schumann described as “fast and fiery.”

Sonata for Arpeggione and Piano in A minor, D. 821.

Franz Schubert

In 1824 an anonymous benefactor commissioned a sonata from Schubert for a curious, hybrid musical instrument, the arpeggione. During the brief period of its manufacture this instrument was known by several names, such as the guitar-cello, bowed guitar, and guitar d’amore. Its shape was similar to that of a guitar with the usual six strings and fretted fingerboard, but it was more the size of a cello, and the strings were raised over a curved bridge so that they could be played with a bow.

George Stauffer, an instrument maker, invented the arpeggione in Vienna in 1823, and Diabelli, one of Schubert’s publishers, issued an instruction book for it. The instrument had only a brief life and probably would not be remembered today at all had not Schubert written this sonata for it. Gaspar Cassadó, the Catalan cellist/composer, transcribed the sonata for the standard four-stringed cello.

Soon after it was written in late 1824, the Arpeggione Sonata was performed by Vincenz Schuster, who is the only person known to have played the instrument in public. Any one of these three (Stauffer, Diabelli, or Schuster) could have been that anonymous commissioner. Schubert’s manuscript, now in the Paris Conservatory Library, shows that Schubert quickly inscribed the music on to paper, as if he were hurrying to collect the badly-needed fee. It was not published for the first time until 1871, long after the arpeggione had disappeared, and then not as an arpeggione sonata but as a sonata for cello or violin. Now, either violists or cellists play it.

The sonata is a light piece, with great melodic charm. After the gentle *Allegro moderato* first movement with its pensive themes comes a beautiful, simple *Adagio* song that may be considered either an interlude or a long introduction to the final *Allegretto* with which it is connected.

Danse du Diable Vert (“Dance of the Green Devil”)

Gaspar Cassadó

This work, written in 1926, is a spectacular virtuosic one that Cassadó wrote as a showcase for his own technique. It is made up of a very effective and spirited *Allegro vivo* that has a contrasting short, slow *Lento* central section. The music is demanding and requires a great deal of technical poise.

--- notes provided by Susan Halpern

About the Artists

Sang-Eun Lee is the seventh recipient of Friends of Music Concerts' Performance Award, which is given to a winner of the Young Concert Artists International Auditions held in New York City; she qualified for that competition after winning first prize in the YCA Auditions in Seoul, South Korea. At 15 she won first prize at the 2009 Johansen International Competition in Washington, DC, second prize at the 2009 International Tchaikovsky Competition for Young Musicians, and the Young Musician Prize of the Emanuel Feuermann Competition in Berlin. Born in Seoul, she attended the Korean National University of the Arts from the age of nine. She made her Seoul recital debut at the age of 13 on the Kumho Prodigy Series, and has given recitals at the Blue House in Seoul, and the Musée du Louvre in Paris. She is a grant recipient of the Bagby Foundation for the Musical Arts, and currently attends the Curtis Institute of Music, working with Peter Wiley and Carter Brey.

In addition to her appearance with us tonight, Ms. Lee's 2016-17 season includes performances at the Morgan Library and Museum, Boston's Isabella Stewart Gardner Museum, Cold Spring Harbor Laboratory, Chamber on the Mountain, Tri-County Concert Association, the Evergreen Museum and Library, and an appearance as soloist with the Orchestra of St Luke's at Alice Tully Hall. Last season, she made an acclaimed Kennedy Center debut, co-presented with Washington Performing Arts and supported by the Korean Concert Society Prize, and her New York recital debut, sponsored by the Michaels Award, on the YCA Concert Series. She also performed at Colgate University, Buffalo Chamber Music Society, the Jewish Community Alliance in Florida, the Lied Center of Kansas, and the Music@Menlo Festival in California.

Last spring Korean pianist **Chang-Yong Shin** won first prize in the Hilton Head International Competition, which gave him, among other things, a recital performance at Carnegie Hall's Weill Recital Hall and a return performance with the Hilton Head Symphony. He has won other competitions around the world. His 2016-17 performance schedule includes recitals in Paris at Salle Cortot as well as in Great Britain. Mr. Shin also is an accomplished chamber musician, and has performed recitals with Curtis colleagues in Paris, Sarasota, Pittsburgh, and Philadelphia.

Until 2011 he studied at the Julliard School and at the Dankook University in Jukjeon, South Korea. Since then he has been studying with Robert MacDonald at the Curtis Institute of Music. Last month he began working toward a Masters Degree at Juilliard, also with Mr. MacDonald.

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