



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

Saturday, April 8, 2017 • 1:00 p.m

Joshua Salvatore Dema

Graduate Recital

DePaul Concert Hall
800 West Belden Avenue • Chicago

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Joshua Salvatore Dema, cello

Graduate Recital

SeungWha Baek, piano

PROGRAM

Stephen Leek (b. 1959)

Music for One Musician (1986)

Robert Schumann (1810-1856)

Adagio and Allegro for Cello and Piano (1849)

SeungWha Baek, piano

Carl Davidoff (1850-1889)

At the Fountain (1888)

SeungWha Baek, piano

Intermission

Johannes Brahms (1833-1897)

Cello Sonata No. 2 in F Major, Op. 99 (1886)

Allegro vivace

Adagio affettuoso

Allegro passionato

Allegro molto

SeungWha Baek, piano

Kevin Puts (b. 1972)
Aria (2000)

SeungWha Baek, piano

Joshua Salvatore Dema is from the studio of Brant Taylor. This recital is presented in partial fulfillment of the degree Master of Music.

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.

PROGRAM NOTES

Stephen Leek (b.1959)

Music for One Musician (1986)

Duration: 7 minutes

Stephen Leek is an Australian composer and conductor specializing in choral music, and is often credited as the founder of Australian choral music. Leek has been commissioned by leading choral groups worldwide and has written 13 operas, over 700 choral works, numerous orchestral and chamber works and music for education. He is currently Vice President of the International Federation for Choral Music and has received many national and international awards including a Churchill fellowship and the prestigious Robert Edler International Choral Prize for his contribution to the development of global choral music.

His compositions have a distinctive style and explore uniquely “Australian” colors and textures. They are well received by a broad audience and performed by a wide selection of ensembles throughout the world. Stephen Leek describes his compositional style: “There is usually not a set harmonic parameter before I start. The harmonic ideas seem to grow out of linear movement and tension between one or more voices. I am sure you can find some significance in the harmonic structure of the work, but I am not aware or interested in that before during or after the compositional/creative process. I trust my intuition that it will make sense....and it usually does.”

Robert Schumann (1810-1856)

Adagio and Allegro for Cello and Piano (1849)

Duration: 11 minutes

The juvenile Robert Schumann had an insatiable interest in playing the cello, though it was quickly surpassed by his ambitions to become a piano virtuoso. Nonetheless, this brief, youthful stint fueled his lifelong affinity for the instrument. The cello writing throughout Schumann’s orchestral and

chamber output takes full advantage of the instrument's expressive scope in both high and low registers, and the A minor Cello Concerto, Op. 129, has taken its place within the core repertoire.

Schumann's *Adagio and Allegro*, Op. 70 was completed in February 1849. It was designed to showcase the valve horn, which had begun to appear in orchestras in the 1830s, and was originally intended for amateurs to play at home. With the marketplace in mind, Schumann also sanctioned alternative printed versions for violin and cello.

The *Adagio* stands out as an inspired example of Schumann's proclivity for sustaining long melodic lines at slow tempi, and for the leisurely yet increasingly intense rapport between the cello and piano. While the *Allegro's* persistent triplets carry a stronger 'hunting horn' impact in the original scoring, they have the potential to soar with more lightness and agility via bow and strings.

Carl Davidoff (1850-1889)

At the Fountain (1888)

Duration: 5 minutes

Dubbed the "Tsar of cellists" by Tchaikovsky, Karl Davidoff was one of the leading influential cellists of the late 19th century. In 1858 Davidoff entered the Leipzig Conservatory for composition studies with Moritz Hauptmann. Little time passed before his performing abilities gained the attention of prominent local musicians and Davidoff soon made his solo debut performing his own B-minor cello concerto with the Gewandhaus Orchestra. He later became a faculty member at the St. Petersburg Conservatory.

A proficient composer, Davidoff wrote almost exclusively work involving the cello including four concerti, and a handful of chamber works and short

pieces. Among them, Four Pieces for Cello and Piano, Op. 20, which includes his most familiar work, “*Am Springbrunnen*”. Translated to English: “*At the fountain*”, One hardly needs to stretch their imagination to associate the title with the music.

Johannes Brahms (1833-1897)

Cello Sonata No. 2 in F Major, Op. 99 (1886)

Duration: 29 minutes

Brahms spent the summer of 1886 in the idyllic Swiss resort town of Hofstetten. He rented a room on the Aare River, and spent much of the summer at a local casino, drinking beer and playing cards with musicians from the house orchestra. During this time he composed the *Violin Sonata No. 2*, the *Piano Trio No. 3* and the *Cello Sonata No. 2*. The *Op. 99* Sonata was composed for close friend Robert Hausmann, the cellist of the Joachim String Quartet. (Three years later Brahms would write his Double Concerto for Joachim and Hausmann.)

The Sonata unfolds with a bristling energy, with a jolting explosion in the piano answered by a triumphant cry from the cello. The opening *Allegro vivace*'s central theme comprises these shouting fragments, rather than a continuous melodic line. Remarking on its unusual rhythms and bold melodic leaps, Schoenberg would later write: “Young listeners will probably be unaware that at the time of Brahms’ death, this Sonata was still very unpopular and was considered indigestible”

It is also interesting to note that, despite Brahms’ proficiency for cello writing by the time of this work, he still was not entirely satisfied... Upon hearing Dvorák’s Cello Concerto of 1895, he reportedly exclaimed, “Why on earth didn’t I know one could write a violoncello concerto like this? Had I only known, I would have written one long ago!”

Kevin Puts (b. 1972)

Aria (2000)

Duration: 5 minutes

Winner of numerous awards, American composer Kevin Puts' works have been commissioned, performed, and recorded by leading ensembles, and soloists throughout the world, including Yo-Yo Ma, the New York Philharmonic, the St. Paul Chamber Orchestra, and the Miro Quartet. He won a Pulitzer Prize in 2012 for his first opera, "Silent Night". A former Composer-in-Residence of Young Concert Artists, he is currently a member of the composition department at the Peabody Institute and the Director of the Minnesota Orchestra Composer Institute. Puts has been hailed as one of the most important composers of his generation. Critically acclaimed for a richly colored, harmonic, and freshly melodic musical voice that has also been described as "emotional, compelling, and relevant."

"*Aria*" is the second movement of a larger, 5-movement work for violin and piano entitled "*Arches*". It was commissioned by Chee-Yun and Spoleto USA and was premiered by Chee-Yun at Seoul Arts Center in 2000. Today's performance is of a transcription made for cello and piano by Joshua Dema.

Notes by Joshua Salvatore Dema.

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804 West Belden Avenue
Chicago, IL 60614
773.325.7260
music.depaul.edu