

Candlelight Concert Society Presents

NATALIE CLEIN CELLO

QING JIANG PIANO

Saturday, February 17, 2024, 7:30 pm
Smith Theatre, Horowitz Visual and Performing Arts Center
Howard Community College

*This performance is sponsored by Rosalie Lijinsky Chadwick
in memory of William Lijinsky*

ERNEST BLOCH (1880-1959)

Meditation hebraique

ELISABETH LUTYENS (1906-1983)

Nine Bagatelles, Op. 10

FRANZ SCHUBERT (1797-1828)

Sonata in A minor, D. 821, "Arpeggione"

I. Allegro moderato

II. Adagio

III. Allegretto

INTERMISSION

JOHANN SEBASTIAN BACH (1685-1750)

Cello Suite No. 1 in G major, BWV 1007

I. Prelude

II. Allemande

III. Courante

IV. Sarabande

V. Minuet I

VI. Minuet II

VII. Gigue

SERGEI RACHMANINOV (1873-1943)

Sonata in G minor for Cello and Piano, Op. 19

I. Lento — Allegro moderato

II. Allegro scherzando

III. Andante

IV. Allegro mosso

Natalie Clein appears by arrangement with Judson Management Group, Inc. |
jmginy.com, natalieclein.com.

Flowers in memory of David Peter Chadwick



PROGRAM NOTES

MEDITATION HEBRAIQUE

Ernest Bloch (1880-1959)



Born in Geneva in 1880, violinist, pianist, conductor, and composer **Ernest Bloch** began playing the violin and composing before he reached the age of ten. He studied music at the conservatory in Brussels, where his teachers included

the celebrated Belgian violinist Eugène Ysaÿe. He furthered his studies in Germany and France, and in 1917 moved to the United States, where he became the first teacher of composition at the Mannes School of Music. From 1920 to 1925, he served as the first musical director of the newly formed Cleveland Institute of Music, and from 1925 to 1930 he held the same post at the San Francisco Conservatory of Music. Faced with a severe reduction in salary as the school struggled in the aftermath of the crash of 1929, Bloch returned to Switzerland, but came back to the States in 1939, as war loomed in Europe. (He had become a US citizen in 1924.) He subsequently taught at various schools in California and retired to the small town of Agate Beach, Oregon, in 1952.

In spite of its brevity, Bloch's *Meditation hebraïque* captures the unbridled emotionalism that is typical of his style, with plaintive, soulful melodies and cantorial melismas. Its three sections, marked *Moderato*, *Allegro deciso*, and *Moderato*, flow seamlessly one into the other. Hemiola rhythms, dynamic swells, and soulful variations of pitch carry the cello to its upper range, only to descend to a subdued and stately resolution.

Note by Stephen Ackert

NINE BAGATELLES, OP. 10

Elisabeth Lutyens (1906-1983)



Born in London to an aristocratic family, **Elisabeth Lutyens** was the daughter of the prominent architect Sir Edwin Lutyens and Lady Emily Bulwer-Lytton. The family was heavily influenced by Hindu thought, and even

hosted the famous speaker and writer Jiddu Krishnamurti as a house guest for a year in 1911.

At age sixteen, Lutyens enrolled in the composition class at the École Normale de Musique, where her mentor and companion was fellow composer and theosophist Marcelle de Manziarly, who had been trained by Nadia Boulanger. Lutyens interrupted her studies in 1923 in order to accompany her mother on a pilgrimage to India. Upon returning to Europe, she resumed her studies in a new venue, the Royal College of Music in London, where her teacher was Harold Darke. Depression and addiction impeded her progress as a composer through the 1930s and 1940s, but she managed to regain control of her life in 1951, after which she enjoyed many successes. Extremely outspoken, she ruffled feathers at the BBC when in her recorded lectures she berated Ralph Vaughan Williams, Gustav Holst, John Ireland, and Arnold Bax, calling their conservative style of composition the “cowpat school” and “folky-wolky melodies on the cor anglais.”

The Oxford American Dictionary defines a bagatelle as “something small and unimportant.” Taking their cue from Ludwig van Beethoven, whose Bagatelles, Op 126, are famous for their subtlety and innovation, many composers have taken on the challenge of writing worthwhile short pieces and giving them the title *Bagatelles* in self-deprecating humor. Lutyens wrote two sets of bagatelles, each bagatelle lasting no

more than two minutes, but nevertheless intriguing in its own right.

Note by Stephen Ackert

SONATA IN A MINOR, D. 821 (ARPEGGIONE)

Franz Schubert (1797-1828)



In the summer of 1824, **Franz Schubert** left Vienna for a short vacation in Hungary. Still in poor health after a long hospitalization, he was existing only on the help of his many loyal friends and patrons. He was also deeply discouraged by the failure of

his many works for the stage. That said, upon his return, one of his friends wrote: "Schubert is here, well and divinely frivolous, rejuvenated by delight and pain and a pleasant life."

Soon, more good news arrived in the form of a commission from Vincenz Schuster, a player of the arpeggione (a six-string cello-like instrument with frets). Schubert was happy to oblige and produced the Sonata for Arpeggione and Piano in A minor. Although he had composed no chamber music for three years, now in the space of three months Schubert composed not only this miniature gem, but also two string quartets (the Rosamunde Quartet and *Death and the Maiden*) and the monumental Octet in F for Strings and Wind Instruments.

As he composed these works, his health crumbled, and he had every reason to be concerned about his future. However, like Mozart under similar circumstances, he allowed little, if any, of his personal preoccupation to intrude on the personality of his work. While the arpeggione did not survive, its name lives on in Schubert's appealing, three-movement sonata, which has become part of the standard cello repertoire.

Note by James Cannon

CELLO SUITE NO. 1 IN G MAJOR, BWV 1007

Johann Sebastian Bach (1685-1750)



Between 1718 and 1723, **Johann Sebastian Bach** was employed as Kapellmeister at the court of Prince Leopold at Anhalt-Cöthen. Leopold was a talented musician, proficient on the violin, viola da gamba, and the harpsichord,

so it is little wonder that Bach composed some of his finest string music at Cöthen. He had already written some of his finest works for organ, as well as many of his great cantatas, but in this Calvinist court there was little demand for religious music, so Bach was free to concentrate on instrumental compositions, including sonatas, the orchestral suites, and the Brandenburg concertos. These years also produced the six Suites for Solo Cello, BWV 1007-1012, along with the six sonatas for violin and klavier, the sonatas and partitas for violin, and a number of other miscellaneous string pieces.

Bach's works were usually composed for some particular occasion or to fulfill a commission, but no such motive seems to have existed for the cello suites. They for may have been composed as a showcase for the talents of Christiane Bernhard Unike, the principal cellist at Cöthen. The Bach cello suites constitute the first known solo works for cello by any composer, yet they demonstrate an intimate knowledge of the cello's typical idioms and performing techniques. They show Bach's extraordinary ability to create complex counterpoint, rich harmony, and interesting rhythms without an accompanying bass part.

The cello suites are based on dance forms that were already 100 years old when Bach adopted them. By then, they had lost their dance connotation and had become standard musical forms of elaborate texture and style. The Cello Suite No. 1 in G major, BWV 1007, presents the

dance movements in their conventional order. After the iconic flowing Prelude, we encounter an Allemande, originally a simple German dance in duple time, followed by the shifting rhythms of a French Courante. Then comes a Sarabande, a signified version of a formerly wild and sensual Spanish dance, and a set of minuets modeled on a French country dance that was first introduced at the court of Louis XIV. The suite concludes with a lively Gigue, a continental descendant of the 16th century English or Irish jig.

Note by James Cannon

SONATA IN G MINOR, OP. 19

Sergei Rachmaninov (1873-1943)



Sergei Rachmaninov completed his studies at the Moscow Conservatory in 1892, graduating with distinction as both pianist and composer. He was a spectacular pianist as well as a great composer for the keyboard, and he composed the perennially popular Prelude in C-sharp minor when he was only 19. Rachmaninov composed songs and a handful of chamber music works, but was always most comfortable with the larger forms—the richly orchestrated symphonies and piano concertos, and his choral masterpiece, *The Bells*.

Like his other chamber works, the *Sonata for Cello and Piano in G minor, Op. 19* dates from Rachmaninov's early years, while he was still studying at the Moscow Conservatory. It was composed in 1901, the same year as his *Piano Concerto No. 2* and a critical year in the composer's development as a creative artist. Tense and nervous throughout his lifetime, Rachmaninov had been deeply wounded by the disastrous first performance of his *Symphony No. 1*, and entered a state of despair regarding his ability as a composer in the ensuing years. Eventually, he suffered a total lack of confidence in his artistic ability and was virtually unable to compose. Fortunately, he sought help from Dr.

Nicholas Dahl, a psychologist, hypnotherapist, and amateur musician. With Dr. Dahl's guidance and treatment, Rachmaninov was able to regain his self-assurance and motivation. He quickly composed the *Second Piano Concerto*, which was performed with great success and remains immensely popular today.

Rachmaninov then turned to the *Op. 19* sonata, completing it in December of 1901. The sweeping melodic lines and Slavic melancholy of this work testify to the rich musical heritage handed down to Rachmaninov by Tchaikovsky and the other Russian masters of the late 19th century. Although he left his native land in 1917, never to return, his music always retained the soul and spirit of the Russian Romantics.

The opening movement of the *Op. 19* sonata is made up of two contrasting themes, a lovely song-like motif and a soulful melody shared by the piano and the cello. The second movement builds up to a forceful climax, offering some demanding technical challenges for the cellist. Following the pensive and languid third movement, the work concludes with a strong and vigorous finale, tempered in part by recollections of melancholy from preceding movements.

Note by James Cannon

Please...

- **In the event of an emergency, note at least two exits, especially your nearest exit, which might be behind you. Walk, do not run, and calmly evacuate the concert hall.**
- **Turn off cell phones, pagers, and watch alarms.**
- **Do not use cameras or electronic recording devices during Candlelight Concert productions.**
- **Unwrap cough drops or mints before the concert begins.**

TONIGHT'S ARTISTS

NATALIE CLEIN CELLO



“A graceful, lyrical player with a sound like a fine-spun silver thread.”

London Times

Described by the *Times* as “mesmerizing” and “soaringly passionate,” British cellist **Natalie Klein** has built a distinguished career, regularly performing at major venues and with orchestras worldwide.

She records regularly for Hyperion, including the two Cello Concertos by Camille Saint-Saëns, Bloch’s *Schelomo* and Bruch’s *Kol Nidrei* with the BBC Scottish Symphony Orchestra, and three discs for EMI. Her recordings have won awards such as a Clasiscal Brit, Gramophone and BBC Record of the Month, and a Diapason d’Or.

She has regularly been invited to work with major orchestra worldwide including Philharmonia, Hallé, Bournemouth Symphony, City of Birmingham Symphony, Montreal Symphony, Orchestre National de Lyon, New Zealand Symphony, Opole Philharmonic, St Petersburg Symphony, and Orquesta Filarmónica de Buenos Aires. Additionally, she has performed with conductors including Sir Mark Elder, Sir Roger Norrington, Gennady Rozhdestvensky, Leonard Slatkin, Heinrich Schiff, and José Serebrier.

In recital, Natalie appears frequently with artists including Cedric Pescia, Marianna Shirinyan, and Julius Drake. She has also worked with Martha Argerich, Ian Bostridge, Simon Keenlyside, Imogen Cooper, Lars Vogt, Isabelle Faust, Nurit Stark, Ruby Hughes, and Yeol Eum Son.

A strong advocate for new works, Natalie gave the world premieres of Sir John Tavener’s *Flood of Beauty* with the Britten Sinfonia and Charlotte Bray’s *The Certainty of Tides* with Aurora Orchestra. She has also been involved in cross-disciplinary projects with the dancer Carlos Acosta, writer Jeanette Winterson, and director Deborah Warner, among others.

Natalie is the Artistic Director of the Purbeck International Chamber Music Festival, Dorset, and has curated series for BBC Radio 3 at LSO St Luke’s and as part of King’s Place’s Cello Unwrapped. She was also Artist in Residence and Director of Musical Performance at Oxford University from 2015 to 2019 and, since 2018, has been Professor of Cello at the Rostock Academy of Music in Germany. She also acts as a Professor of Cello at the Royal College of Music.

Born in the United Kingdom, Natalie came to widespread attention when she won both the BBC Young Musician of the Year and the Eurovision Competition for Young Musicians in Warsaw. She studied at Royal College of Music in London and with Heinrich Schiff in Vienna. In 2021, Natalie was awarded an OBE for her services to music.

She plays the ‘Simpson’ Guadagnini cello of 1777.