

Rusalka Fantasie (2008)..... Yuriy Leonovich
Song to the Moon
Polonaise

Rusalka Fantasie is an audience favorite. After the Doina, it has been Leonovich's most performed work and has been recorded by Brian Thornton. The original Fantasie on Dvořák's opera, written in the composer's teens, was discarded and completely rewritten. The present version of the Fantasie was written for Daria Janssen's 25th birthday, after hearing the Cleveland Orchestra's semi-staged performance of the opera. The motives tied to the characters and scenes are tightly knit in Dvořák's opera. Leonovich preserved this aspect in Fantasie. Only the last two scenes from the Fantasie will be performed today. Rusalka's Song to the Moon is the most famous extract from the opera. It opens with a harp solo, representing water. The harp introduction is followed by a woodwind interlude with Rusalka's motive. The cello sings Rusalka's aria, a desire that the moon send her love to the prince. The final scene of the Fantasie is the Polonaise (Ballet). When the Polonaise rhythm is finally established, the cello presents a happy version of Rusalka's motive. The four-note "warning" motive is heard in the piano bass notes before the virtuosic ending.

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BOB JONES UNIVERSITY
Division of Music

presents

YURIY LEONOVICH, cello

and

KRISTIN LEONOVICH, piano

in

Faculty Recital

Stratton Hall

Saturday, October 15, 2016

1:00 P.M.

D-Raga (2007) Giovanni Sollima
(b. 1962)

A relatively unknown piece, *D-Raga* was dedicated to Phillip Glass, fusing Eastern harmonies and minimalism. The rhythmic energy more than makes up for the static harmony over a pedal D. Perhaps the brief move to a different pedal note towards the end was inspired by Ravel's *Bolero*, soon returning to the D pedal. Sollima is best known for solo pieces *Lamentatio* and *Alone*. Both pieces explore the D pedal and are highly energetic. Each one of his works pushes a cellist's technique and stamina to its outer limits.

Cantilena (2011).....David Janssen
(b. 1982)

“A musical soliloquy about finding love,” as the composer describes it, is a work dedicated to Janssen’s wife, Daria, an accomplished cellist. The Cantilena unfolds as a set of developing variations. The main theme may be traced throughout the piece. At the climax, Janssen quotes Dvořák’s Cello Concerto in B Minor, a piece that Daria performed during their courtship.

Trois Romances de Verlaine (2009) Evan Fein
Il pleure dans mon cœur... (b. 1984)
Interlude I
O triste, triste, était mon âme...
Interlude II
Dans l’interminable ennui...

Evan Fein’s 3 *Romances* were commissioned by his friend Dane Johansen in 2009. Today’s performance will mark the world premiere of the piece. Fein writes of his work, “...having a voiceless setting of the [Verlaine] texts would allow me to more closely approximate the spoken qualities of the poems by allowing me to judiciously choose whether I would articulate the silent syllables of the ends of the words. I chose to separate the three songs with a pair of interludes that echo and foreshadow the content of the surrounding poems—perhaps a metaphor for flipping through the pages in a beloved poetry album.”

Sonata “Kol Nidre” (2012) Patrick Zimmerli
Burning (b. 1968)

This particular piece was commissioned by Brian Thornton for Thornton’s Lev Aronson project. Aronson was a Holocaust survivor who became an influential cello professor after moving to the United States. Thornton’s desire to honor his late pedagogue gave birth to Zimmerli’s Sonata as well as an unearthing of several short works by Aronson. “Burning” is the final movement from the Sonata called “Kol Nidre,” or “All Vows.” Zimmerli quotes Bruch’s version of the Jewish chant in a couple of movements of the Sonata, but does not do so in the finale. “Burning” is an energetic movement in rondo form. The relentless motion is based on a 7/8 meter (3+2+2), and the almost constant pedal tones to provide the rhythm.

Concoctions for Cello (2006)..... Jeremy Allen
With false certainty (b. 1980)
Tentatively

Beginning its life as Cello Suite No. 1, this work was composed for Yuriy Leonovich, who gave its premiere in 2006. The composer writes, “I wrote these two short pieces in 2006 when I was a DMA student at the Cleveland Institute of Music. They were some of the first solo works I’d written while working closely with a performer. I seized the opportunity to work with a cellist, since I have long had a fondness for the instrument -- I suppose it has always seemed like a kindred spirit of sorts; an instrument that I somehow identify with. I think maybe we share the same soul, if that’s possible. Through the course of writing these concoctions, I learned a lot about this old friend, and also about writing for strings in general. I owe a lot to these pieces.”

You [unfolding] (1996).....Mark Kilstofte
(b. 1958)

Like Janssen’s Cantilena, *You [unfolding]* was a dedication to the love of Kilstofte’s life, Leslie, who later became his wife. The piece is based on an A-Aeolian/Dorian motif that expands with each iteration, showing the composer’s unfolding relationship with his future wife. Much of the piece sounds like it’s suspended in time. The short, fast section is harmonically static, but rhythmically active. With an ever-changing meter, Kilstofte achieves a strong, driving rhythm through syncopated pedal tones. The music returns for a brief recapitulation of the “unfolding” motif and fades out on a fast, syncopated A harmonic.

Sonatensatz (2003, rev. 2015)..... Yuriy Leonovich
(b. 1984)

This piece was originally planned out as a multi-movement work based on three motifs: death, life and conflict. By the time of the premiere of the work, the composer felt that everything was said that needed to be said in one movement. The work begins with a brief slow introduction where all of the motifs are treated and developed as fragments. The rest of the piece explores the melodic and harmonic capabilities of the motifs. The piano opens the first fast section with a melody based on the “life” motif. This melody may be traced throughout the piece. The underlying harmonies are almost exclusively based on the “death” motif and the “conflict” chord. The work ends with the “death” motif. This work was orchestrated and transformed into a three-movement cello concerto in 2006.